The meta-suit;

De-Re-Constructing the Ultimate Masculine Attire

takis PANAGIOTIS CHATOUPTIS

Aalto University

Originally from Greece, takis is an international performance designer based in London. His innovative and diverse body of work encompasses the award-winning West End and leading UK theatres and major international musical, opera, ballet, circus, fashion, and commercial productions.

takis' work has been exhibited at the Design Museums in London and Helsinki, the Victoria & Albert Museum and the Bucharest Modern Art Museum.

Commercially, he Art Directed/Designed the world's first immersive drive-through car launch for the Toyota C-HR starring Milla Jovovich, as well as Centrepoint's 50th Anniversary Gala at the Round House with Duran Duran & Rita Ora.

His Olivier winning and nominated West End credits include: In The Heights, Five Guys Named Moe, The Toxic Avenger, and Phaedra at the Royal Opera House; Iolanta, Il Segretto di Susanna and Isabeau for the International Opera Awards; and multiple nominations for What's on Stage, Off West End, and Broadway World awards.

takis studied Costume and Set Design at the Romanian National University of Arts in Bucharest and continued his studies at the Royal Academy of Dramatic Art on the Theatre Technical Arts Course. He undertook practice-based research at the London College of Fashion before transferring and completing his doctoral studies at Aalto University.

www.takis.info
@takis_DESIGN

FRONT & BACK COVER PHOTO:
G. VANE PERCY

The Meta-Suit

The Meta-Suit; De-Re-Constructing The Ultimate Masculine Attire

Colophon

Supervising professor
Prof. Liisa Ikonen,
Aalto University, Finland
Thesis advisers
Prof. Dorita Hannah,
University of Auckland, New Zealand
Prof. Tim Edwards,
University of Nottingham, UK
Preliminary examiners
Art work
Dr. Jessica Bugg,
London College of Fashion, UK
Dr. Reija Hirvikoski,
Finland
Monograph
Dr. Angela Finn,
RMIT, Australia
Prof. Joslin McKinney,
University of Leeds, UK
Opponent
Dr. Angela Finn,
RMIT, Australia

takis

Aalto University publication series
DOCTORAL DISSERTATIONS 149/2020
Aalto University
School of Arts, Design and Architecture;
Department of Film,
Television and Scenography
Aalto ARTS Books
Espoo, Finland
shop.aalto.fi

Graphic design
Tuomas Kortteinen
Typefaces
Immortel Colera (205tf)
Maxi Round (ABC Dinamo)
Placard (OPS Type)
Paper
Munken Lynx 100 gsm
Pop'Set Grey 170gsm

ISBN
978-952-64-0566-7 (printed)
978-952-64-0567-4 (pdf)
ISSN
1799-4934
1799-4942 (electronic)

Printed by
PunaMusta,
Joensuu
2021

ABSTRACT Fashion seems an ever-changing phenomenon, defining the particular social and sexual mores of various epochs. However, a closer look reveals the male suit as an enduring form, implicated in performances of power and masculinity since its inception. Nevertheless, how a suit is designed and worn can also challenge, resist and reconfigure male identity.

Judith Butler asserts that we perform our gender through iteration, yet she refers to clothing in *Bodies that Matter* as follows:

> The misapprehension about gender performativity is this: that gender is a choice, or that gender is a role, or that gender is a construction that one puts on, as one puts on clothes in the morning, that there is a 'one' who is prior to this gender, a one who goes to the wardrobe of gender and decides with deliberation which gender it will be today. (Butler, 1993: 21–22)

Gender performativity is therefore literally enacted through the wardrobe with the male suit as a persistent visual and embodied iteration of masculinity. This is not prior to the gendering but is a means of constructing gender, which is then performed in a variety of ways through additions and subtractions.

Building on Butler's logic, masculinity itself can be understood as a type of performance, with multiple masculinities existing along a continuum from the conventional to the progressive. Susan Pitt and Christopher Fox's (2013) concept of 'performative masculinity' contends that men strategically shift between varying masculinities depending on their needs and context, thereby reshaping what it means to be 'masculine'. Researching the male suit as an enduring symbol of male fashion, this practice-based study explores the potential for the suit to act as a meta-form, one that is capable of adapting to the needs of its wearer in day-to-day life.

While the ubiquitous suit is already performing masculinity — some would say white male hetero superiority — how it is decorated, altered and worn allows the wearer to question, reinforce or resist gender performativity. This also relates to how the garment constructs not just identity but the daily expression of 'situated spatial practices'.

Adopting the iterative method of Design Action Research, this interdisciplinary doctoral study analyses the suit — specifically the late 19th-century lounge suit with matching jacket and trousers — as a persistent Euro-Western globalised archetype of masculine dress and further challenges the enduring form of the ubiquitous male suit through the design gestures of addition and subtraction. This involves extending interdisciplinary discourse on the suit as it evolved over three and a half centuries by situating it within a spectrum of historical, sociological, and design theories. These are then applied to concepts and practices of embodiment and performativity through my own practice-based research as a performance designer, played out in a series of workshops, collections, and installations. The creative investigations result in a proposition of the 'meta-suit' as a hybrid and mutable form of self-expression in the ever-changing performances of masculinity, carving a potential future for the archetypal suit into the 21st century.

This meta-suit design represents both a concept and a physical artefact. Through the iterative stages of its physical development, combined with the interactive and co-productive nature of the collections and 'performance' installations, the meta-suit stands as both an embodiment and manifestation of the fluidity and multiplicity of masculinities. In this way, its development process and final design stand as this project's main contribution to the evolution and sharing of knowledge about how masculinity is, and can be, expressed.

Artistic work

Forgotten Peacock
at the London Design Museum,
19 September 2008
Forgotten Peacock
at the Brunswick Centre,
20 October – 29 November 2008
Plus or Minus, Suit your Self
at the Helsinki Design Museum,
20–25 May 2014

Artistic Component of the dissertation

Plus or Minus, Suit your Self
at the Helsinki Design Museum,
20–25 May 2014

Keywords

suit,
peacock,
masculinity,
performative masculinity,
male dress decoration,
meta-suit,
deconstruction,
reconstruction,
de-re-construction,
addition and subtraction,
concealing and revealing,
interdisciplinary,
design action research,
practice-based.

Dedicated to the anchors in my life,
my mother Eleni, my wife Grace and my daughters
Ariadne Eleni and Isidora Elpida.

Acknowledgements

Without the support of the people below, all of whom played a significant role across the duration of my research studies and particularly in the creation of the practice work, I could not have completed this PhD.

I am incredibly grateful to my first supervisors at the London College of Fashion: Dr Joanne Entwistle (Director of Studies), Simon Thorogood, Donatella Barbieri, Professor Christopher Breward, and Professor Helen Thomas (the then Head of the LCF Research Office). Their openness, guidance, and extensive in-depth support proved invaluable throughout this process.

I also want to express my gratitude to my supervising professor Dr Sofia Pantouvaki for introducing me to Aalto University and for her invaluable supervision during my first years at the institution. I am indebted to my thesis advisor, Dr Dorita Hannah, for her inspiring navigation and for opening my brain up to different ways of thinking and reading the world. I am also thankful to Dr Tim Edwards as thesis advisor for his drive, direction, and companionship; to my supervising professor Liisa Ikonen for her kindness, clarity and tireless advice; and to the head of Research Dr. Susanna Helke for her trust, protection and much-needed encouragement and support.

I am also grateful to the Onassis Foundation for awarding me a scholarship to undertake the research studies at LCF and the Aalto University School of Arts, Design and Architecture scholarship during my Aalto years.

The workshops took place with the support of Professor Unda Popp and the Romanian National University of the Arts – Bucharest; Neil Fraser (Director of Technical Training) and Diane Favell (Head of Wardrobe) at the Royal Academy of Dramatic Art ; Müjgan Bayur, Dagmar Simon and the International Youth and Cultural Centre KIEBIT.

Additional thanks to all those who helped bring the interactive installations to life:

The hosts of the interactive installations: the London Design Museum, particularly Michael Czerwinski and Mark Casiraghi; and the Helsinki Design Museum, especially Suvi Saloniemi.

The Creative Collaborators for the London installation

Choreographers Angela Towler and Martin Joyce from Rambert Dance Company; Gareth Fry (Sound Designer) and Lu Kemp (Associate Sound Designer); Dick Straker (Video Projection Designer) from Mesmer; Jonathan Samuels (Lighting Designer); Mandeep Ahira (Documentary Artist); and photographers Pablo Marks and David Maione.

The Technical Team for the London installation

David Luff and Danae Prassides (Management), Marte Bergsland (Production Manager), Naomi Brooks and Emma McKie (Stage Managers), Nick Hardwick (Construction Manager), Caroline Morley (Front of House Manager), Syreeta Wootton and Ruth Cava (Wardrobe Supervisors), and Zeynep Kepekli (Production Electrician).

Additional collaborators for the Helsinki installation

Karina Korsgaard Jensen and Regis Frias (Interaction Design) from Aalto Media Lab; Jonatan Sundstrom (Documentarist) from ELO cinematography; Sanni Siira and Grace Vane Percy (Photographers); Marta Garcia Rodes (Exhibition Assistant); Jyri Lahema (Construction Supervisor); Pasi Pakula (Technical support); Johanna llmarinen (Costume Workshop Supervisor); and Linda Winqvist and Lassi Anttonen at My Pose.

My immense gratitude to The Research Group for their focus and commitment to this research project for over three months: Joshua Antwi, Clifton Brown, Jacob Claris, Fred Ferge, Cordell James, Arnold Kamara, Paolo Larlori, Robert Lutumba, Jad Marzouk, Bhavit Mehta, Francisco Javier Orjales-Mourente, Saurin Patel, Kurtis Patterson, Leonidas Plavko, Luke Joseph Putres, Adam Seigel, Saurin Shah, Waqar Hyder Soomro, and Alexander Theodossiadis.

Thanks also to Aalto ARTS Books for publishing my thesis and especially Editorial Manager Annu Ahonen and Graphic Designer Tuomas Kortteinen.

Special thanks to the immense support from Eileen Cadman, Elena Petropoulos, Guy Chapman, Jacqueline Young, Kalle Ropponen, Kirsi Rinne, Lise Bondu, Mary Morgan, Nicholas Welsh, Nona Shepphard, Sue Storr & Yorgos Kefalas.

Finally, and perhaps most importantly, a massive thank you to my family and best friends for your unconditional love and support over the lifespan of this PhD.

Timeline of Key Events

2005 October
Enrolment at London College of Fashion — University of the Arts.

2006 January
Workshop 1: *Historic Garments*
at the Royal Academy of Dramatic Art.

2006 April
Workshop 2: *Peacock Collages*
at the International Youth and Culture Centre KIEBITZ
in Duisburg, Germany.

2007 May
Workshop 3: *Jackets Reformed*
at the University of the Arts Bucharest, Romania.

2007 November
Workshop 4: *Transforming Trousers into Skirts*
at the University of the Arts Bucharest, Romania.

2008 January–September
Creation of the *Plus* and *Minus* suit collections.

2008 September
Forgotten Peacock
installation at London Design Museum.

2008 October-December
Forgotten Peacock
installation at the Brunswick Centre in London.

2011 December
Withdrawal from London College of Fashion — University of the Arts.

2013 August
Enrolment at Aalto University School of Arts, Design and Architecture.

2014 May
Plus or Minus Suit Yourself
installation at the Helsinki Design Museum.

Preface:
25 to 41; Life in Continuum

This thesis marks the culmination of a 15-year journey that spanned from the UK to Finland, complete with ups and downs, tears and laughter, but foremost passion and determination to complete this research project.

The research was developed in cooperation with two universities: London College of Fashion — University of the Arts (2005–2011) and Aalto University School of Arts, Design and Architecture (2013–2021). The practical work was presented at the UK and Finnish Design Museums.

On a personal level, I began this research project as a postgraduate youngster and finished this thesis as a married man with two daughters. From the freedom of youth to the love, engagement, and marriage to my wife Grace. From the birth of our first child Ariadne Eleni, to my mother Eleni's battle with cancer and the loss of her much too soon, my mother-in-law Lady Linda's health battle and, once again, another loss too soon, through to the birth of our second daughter Isidora Elpida — it has been a journey I never could have anticipated.

On a professional level, the early stages of my research found me working in fringe theatre as a performer/designer. Yet, without even realising the passage of time, the end finds me working internationally across different performance genres. This breadth of experience across the past fifteen years has brought insights and perspectives that the 25-year-old me had no concept of.

In juggling my personal life and professional career while trying to complete my studies, time has not been on my side. Then, Covid-19 arrived — and everything stopped. Time was suddenly with me again. So, driven to make something positive from the difficulties of the pandemic, my focus shifted to the completion of this study.

This expanded timeline has impacted the empirical research of this project in a variety of ways. Academia and the world more broadly have moved forward over the years since the practical element of this thesis was undertaken. In retrospect, these fifteen years have allowed me to trace the dramatic changes in the male suit and fashion, experience shifts in masculinity (both internally and externally) and gender studies, and observe the collapse of pigeonholed studies and the genesis of interdisciplinarity and more fluid approaches to reading the world. Above all, this timeframe has granted me time to reflect upon the practice with a more mature and experienced perspective. This in-depth understanding and professional way of reading/analysing subsequent societal and academic shifts have enabled me to situate the outcomes of this thesis — the meta-suit — within our modern society, which is ever progressing and evolving.

Hopefully, these experiences come across in this manuscript as an outcome of this journey.

Contents

I Introduction & Design Action Methodology

1.1 Introduction

In *How to Read a Suit*, fashion historian Lydia Edwards (2020) argues that, as an ever-changing phenomenon, 'fashion' is a complex term, which can be misunderstood and easily trivialised (p. 20). It refers to the clothing that covers our bodies and, crucially, to how we can consume and embody that clothing and make it part of our own identity (Edwards, 2020, p. 8). Theatre theorist Patrice Pavis (1996) writes, 'abody is "worn" and "carried" by a costume as much as the costume is worn and carried by the body' (p. 175). Drawing on my own professional costume design practice, this inter-disciplinary study focuses on how, for the past four hundred years, men in Western countries have used the three- or two-piece suit — jacket and trousers, with or without a waistcoat — as a universal symbol of masculinity to express their identity.

The male suit in the form as we know it today (Janne, 51, 2011, Figure 1.1) — an assemblage of tailored trousers with matching lapelled jacket and waistcoat over a shirt, conventionally including a tie — was first worn by the British King Charles II in 1666 (Amies, 1994, Figure 1.2). This was recorded by the parliamentarian Samuel Pepys (1666/1985) in his diary on Monday, 15 October:

> The King hath yesterday in Council declared his resolution of setting a fashion for clothes, which he will never alter. It will be a vest, I know not well how, but it is to teach the nobility thrift, and will do good. (p. 324)

The origin and evolution of the Euro-Western three-piece suit are intrinsically connected with British royalty, who took a great interest in fashion. In the introduction to the *Handbook of English Costume in the 17th Century* (1972), Dr Willet Cunnington writes:

> It is customary to regard the modern style of male costume as originating from the reign of Charles II when the suit composed coat, waistcoat (or vest, a term still used by tailors) and breeches, garments which necessitated improvements in the tailor's skill. (p. 4)

Before this, fashion had been primarily dictated by the wealth of the aristocracy, resulting in the emergence of a flamboyant, adorned style of dress that gave rise to the term 'peacock'. While the term's meaning has evolved over the centuries (as described in Chapter 2.1), the term 'peacock' will be used throughout this study in reference to a well-dressed man who pays flamboyant attention to detail concerning his dress.

While jackets and trousers had been common before, King Charles II introduced a third element — the vest. This decision was partially political as it both boosted the English wool trade and pressured noblemen to abandon the ostentations of French fashion and peacockery in general. While the vest has faded out of fashion in modern suit designs, the suit at this time began to develop an austere style that broke down traditional hierarchies in male fashion by introducing a more universal archetype of clothing.

In *The Psychology of Clothes*, theorist J. C. Flügel (1930) draws on Freudian psychoanalytic theory to analyse fashion and dress, referring to the shift in male dress from luxurious and ostentatious to uniformed and utilitarian as the 'Great Masculine Renunciation'. This renunciation emerged in the late 18th century when male dress began to standardise towards a form with which we are familiar today: the three-piece suit.

> Men ... suffered a great defeat in the sudden reduction of male sartorial decorativeness ... [they] gave up their right to all brighter, gayer, more elaborate, and more varied forms of ornamentation, leaving these entirely to the use of women, and thereby making their own tailoring the most austere and ascetic of the arts. Sartorially this event has surely the right to be considered as 'The Great Masculine Renunciation'. Man abandoned his claim to be considered beautiful. He henceforth aimed at being useful. (p. 111)

Through the evolution of dress, the focus changed and minimalism superseded the flamboyant and excessive decorative attire of the 'peacock', which

Figure 1.1 King Charles II
Adapted from H. Amies. (1994). The Englishman's Suit. Quarter Books Ltd. p.54

Figure 1.2 Janne, 51
Janne, 51. (2011). [Photograph]. Hel Look. https://hel-looks.com/20110903_10/

eventually disappeared as uniformity became more socioculturally important. Regardless of whether the Great Masculine Renunciation happened at the end of the 18th century as Flügel notes, in the early 17th century (Kuchta, 2002, p. 172), or the late 19th century (Edwards, 1997, p. 29); and whether the cause was the birth of the new bourgeoisie (Flügel, 1930, pp. 110–12), the conscious struggle between the middle-class and aristocracy (Kuchta, 2002, p. 172), or the democratisation of dress as part of the fashion evolution (Breward, 1999, pp. 24–27), male dress lost its decorative power, and the notions of 'peacockery' shifted from maximalism to minimalism.

Current research (Amies, 1994; Breward, 1999, 2016; Edwards, 1997, 2006, 2011; Hollander, 1994) argues that for three and a half centuries the suit's principal design — tailored trousers and jacket made out of the same material (and occasionally with a vest) — has remained the same, apart from some subtle changes to the fit. During the 20th century, the suit's design has shifted with the fashion. The trousers appear with or without turn-up. The width of the trousers has changed, shifting from the common 23 inches to wide-legged 'Oxford bags' in the 1920s, or from narrow-legged or 'drainpipe' cuts to trousers that flared below the knee in the 1970s, with contemporary fashion returning to straight or narrow trouser cuts again. Jacket styles have varied too, ranging from one to four buttons, having wide or narrow lapels, and pockets with or without flaps. The art of tailoring also evolved, focusing on made-to-measure rather than bespoke tailoring, where a standard pattern was adapted to fit the person and was available off-the-peg. Yet, despite these shifts, the suit remains a prototypical model.

Designer Hardy Amies (1994) argues that 'if altered too drastically, a suit's power, and therefore its value, is destroyed' (p. 44). The conventional suit 'equals tradition' and any radical innovation seems impossible (Amies, 1994, p. 44). Dress historian Anne Hollander (1994) observes that as the 'classic man's suit continues to evolve without permitting any extreme violations, it keeps its traditional sober beauty and subtle surfaces' (p. 112).

This dissertation focuses on the lounge suit — specifically as matching jacket and trousers — and builds upon my own skills as scenographer and costume designer by engaging in a 'performance practice'-based investigation. More specifically, the thesis focuses on, and experiments with, the single-breasted suit and its connotations of traditional masculinity. These are evident in its exaggeration of the archetypal masculine triangular shape by widening the shoulders, narrowing the buttocks, and outlining the connection between the larynx and genitals.

My investigation into the male suit resulted in the design of two collections, *Plus and Minus*, which performatively experiment with additions and subtractions. Presented in the form of an interactive performance installation in the UK Design Museum (London, September 2008), the Brunswick Centre (London, October–November 2008), and the Helsinki Design Museum (May 2014), these exhibitions as events drew on the interactions of the visiting public, embodying their preferable suit design from the research-driven suits. Utilising costume and installation design as practice-led research, my collection of design-driven suits (*Plus and Minus*) are discussed through three key perspectives — my own (researcher — costume designer), established

and emerging designers (fashion designers), and suit-wearers in everyday life through the lenses of fashion/photography blogs (self-designers).

Aims and Objectives

While the aims and objectives of this project evolved throughout the theoretical research and workshopping periods (as is the nature of an iterative design process), three core objectives define this dissertation:

1. To develop and inform theoretical and practical knowledge around the archetypal male suit through cross-disciplinary approaches, thereby creating and sustaining a holistic overview of the embodied male suit. Of particular interest here was supporting Hollander's (1994) argument that we cannot research a garment without exploring its relationship with the body.
2. To create an experimental wardrobe that empowers men of all ages and sizes to express their individuality and various masculinities.
3. To contribute to the debate on masculinity and its expression through fashion both conceptually and in practice through the design of the meta-suit as both a concept and physical artefact.

The second objective of designing an experimental wardrobe also involves several sub-aims and objectives, namely:

— To create a collection that was primarily design-driven rather than commercially driven
— To break with the formality of men's suits through experimental combination, including; materiality, transparency, ornamentation, incorporation of historical and traditional garments, and incorporation of feminine design elements considered non-traditional by orthodox understandings of masculinity.
— To communicate stories through the experimental collection by giving the wearer the flexibility to express themselves with a fluid and changeable ensemble.

Exploring the sociocultural and structural aspects of the two-piece lounge suit (focusing on the jacket and trousers), I engaged in experimental creative practice to propose the meta-suit. This concept acknowledges that, despite its history and social connotations of traditional masculinity, the archetypal suit has always had the potential to act as a vehicle for a multiplicity of expressions. The meta-suit concept demonstrates how these expressions allow the wearer to operate across and challenge the boundaries between seemingly oppositional conditions, including gender roles and traditions. The thesis is focused on the suit as an extension of the male body. Through performativity (what suits actively describe, express, and reinforce) and performance (embodied action using movement, light, and selected ensemble options), it develops the physical meta-suit as a sex- and gender-fluid assemblage. Conceptually, the meta-suit is developed as a heuristic device for a cross-disciplinary reading of how the suit, as well as the way it is worn, continues to evolve. This draws together questions about the suit itself as a design, how it is worn in practice, and the social and historical shifts that have defined both its shape and what is expected of men in appearance and behaviour. The heuristic meta-suit as a conceptual model could then be applied to a range of disciplines that explore how the clothed body can be used to communicate concepts to audiences such as costume design, fashion design, sociology or psychology.

It is also important to note here that while the meta-suit was not a commercially-driven design, the focus on individual expression (particularly the interactions with the public throughout the Plus and Minus Collection installations) places emphasis on what men want from their clothing and their preferences when it comes to fashion. Therefore, the suit's development as a 'product' remains an inexorable element of fashion design, even when pursuing a design-led process such as this.

Masculinity and Fashion

As Edwards states (2020, p. 8), long before the birth of the three-piece suit, notions of masculinity were deeply rooted in clothing. Fashion is one of the most important indicators of how men constructed their own sense of what it meant to be 'a man' and of how women perceived an 'ideal' manly figure.

On the face of it, men's fashion from the 16th and early 17th centuries appeared far more complex and elaborate than the suit, particularly in its 19th- to 21st-century incarnations. In *The Three-Piece Suit and Modern Masculinity: England, 1550–1850*, David Kuchta (2002) attributes this to the suit's inception in 1666: 'Male gentility has been associated with modesty and plainness in dress' (p. 2). In this way, Kuchta explains, the three-piece suit brought about 'the fashioning of a new masculinity, a new ideology about the morality, politics, economics of elite men's consumer practices, an ideology still present today' (2002, p. 2). As the most obvious signifier of status, clothing offers one of the surest ways of recognising and tracing this 'new masculinity' (Edwards, 2020, pp. 8–9).

> Our twenty-first century ideas of what constitutes 'manliness' or 'machismo' are so ingrained that it can be hard to step back and appreciate that what seems like a particularly feminine adornment would not have seemed so to a sixteenth-century viewer. Ideas around 'effeminacy' were commonly linked to a man having excessive amounts of heterosexual intercourse, rather than as a sign that he was homosexual; frequently, ideas around what constituted feminine behaviour were more closely linked to manners than to clothing. Only once men's clothes lost their fussiness in the eighteenth century — and women's become far more voluminous and adorned — was any male regression to excessive ornamentation received negatively. (Edwards, 2020, p. 9)

The phenomena of the New Man and New Lad in the 1980s and the genesis of the metrosexual (Simpson, 1994) have activated a continuous change in suit design and fashion consumption. Together, they marked the revival of an interest in fashion among men and a return of dandyism after the Great Renunciation. The shifting fashion trends brought about by New Man Dandyism began to slowly redefine how masculinity is perceived and portrayed, while the self-focused metrosexual movement began to be seen as the cutting-edge of fashion. But the balance between maximalism and minimalism is shifting once again. Since 2000, this shift has been accelerated with the appearance of post-metrosexuals, a movement that 'tackles issues of masculinity, femininity and everything in between' (Davies, 2008, p. 9). Building on Davies' conceptualisation, I argue that the post-metrosexual movement expands on New Man Dandyism by focusing on individuality, self-expression, and, most importantly, defining a new mode of masculinity: one that is not purely about sexuality (whether heterosexuality, homosexuality, or non-binary) but rather a type of masculinity that arches over all of those things.

In their conceptualisation of performative masculinity, Sociologists Susan Pitt and Christopher Fox (2013) demonstrate that masculinities exist on a continuum and are performed according to the demands of the social situation rather than being fixed. The framework of performative masculinity is not a new discovery but a new way of describing how men have been performing their masculinities.

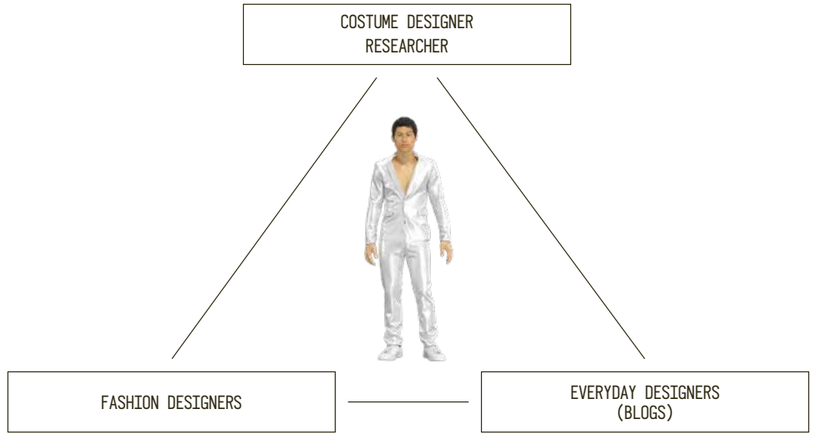
> Performative masculinity allows for change in the masculine doxa, the masculine habitus and allows for change in what it is, and what it means to be a man in the post-modern world. Performative masculinity also permits a broader range of acceptable behaviours for men to perform as they negotiate their lives. (Pitt and Fox, 2013, p. 167)

The idea of gender performance on a continuum is as applicable to women and femininities as it is to men: 'the continuum provides a new approach with which to analyse gender, gender roles, and gendered behaviour within different cultures' (Pitt and Fox, 2013, p. 167). The ubiquitous suit already performs masculinity — some would say white male hetero superiority — but how it is decorated, altered, and worn allows the wearer to question, reinforce, or resist this performativity. This also relates to the relationship between how the garment constructs not just identity but the daily expression of situated spatial practices.

Academia and society itself are dynamic worlds, evolving and shifting over time. It is thus important to acknowledge here that the literature and societal debate over masculinity and what defines something as 'masculine' in behaviour or appearance has evolved over the lifetime of this study and the years since the empirical design aspect of this work was undertaken. These conceptualisations range from biological essentialist perspectives of masculinity as deriving from possessing a penis and having a specific bone structure through to perceiving masculinity as nothing more or less than a theatrical performance or costume. Masculinity is itself a continuum or spectrum, replete with a wide variety of expressions and shaped by historical and institutional factors. It is far too simplistic to conceptualise masculinity as a simple binary where one 'is' or 'is not' masculine in appearance or behaviour. Instead, at its core, this thesis argues that masculinity is a fluid and complex phenomenon in which multiple expressions of masculinity coexist and interact — shaped but not defined by biology and expressed in a type of performance. The meta-suit is therefore intended to provide the 21st-century man with a flexible garment that shifts between different forms of masculinity, just as men perform various masculinities in day-to-day life.

Men's fashion has also developed over this period, moving further from traditional concepts of 'proper' dress and increasingly opening up to experimentation with feminine and non-traditional designs and materials. Indeed, these developments have continued since the artistic component of this dissertation was carried out in 2014. While this does present a challenge to this research project, the extended timeframe has also allowed for greater time to reflect on the practice, examine a longer historical sweep in both theory and practice, and support a more balanced, mature perspective through what is essentially a 'step in, step out' approach. Hegemonic notions of masculinity are today being challenged by major social and political movements such as #MeToo and the LGBTQI community. These developments have served to reinforce the value of the meta-suit design, both as a heuristic tool for understanding how masculinity can be expressed across a continuum and as a physical artefact that offers the wearer a gender- and sex-fluid range of options for self-expression and individuality.

Women also wear suits, beginning with French stage actress Sarah Bernhardt in the 1870s. Throughout the 1900s, suits became increasingly adapted into women's fashion, exemplified by figures such as Marlene Dietrich in the 30s, Katharine Hepburn in the 60s, Yves Saint Laurent's *le smoking* tuxedo, and Bianca Jagger's iconic white jumpsuit in the 1970s. The 1970s and 80s, in particular, were characterised by a 'dress-for-success' mentality in women's suit design, represented by brands such as Dynasty and Armani designing suits specifically for women. Today, suits are a common aspect of corporate and fashionable women's wear, exemplified by celebrities and politicians such as Hilary Clinton, Lady Gaga, and Rhianna. While suits and their relation to women's fashion and emancipation in society is fertile ground for design research, the scope of this thesis focuses on the male form of the suit only, as I am interested in the suit's relationship to masculinity and the male body and form. Therefore, when I am writing 'suit', I am referring to the 'male suit'. However, as discussed in the reflections and conclusion, the conceptual and physical outcome



The Research Modalities

Figure 1.3 (author's image)

of this thesis — the meta-suit — can also be applied to women or to non-gender-conforming individuals who choose to perform masculinity.

This doctoral project utilises performance in embodied research played out through the design and presentation of two collections — *Plus and Minus* — which adopt and adapt a ubiquitous male suit pattern (jacket and trousers) to demonstrate the ensemble's enduring, complex, and shifting performativity as meta-suit, thereby allowing the peacock to return to the stage of everyday fashion. This performance practice-led research aims to investigate the embodied suit in its physical form through additions and subtractions, informed by contemporary interdisciplinary theories on performing masculinities in everyday social interaction. It explores the complexity of the suit and how it is situated within the wider spectrum of current historical, sociological, and design theories. Using the sources outlined above, it will arrive at an empirical analysis and propose the meta-suit concept for the future development of the suit.

The thesis, therefore, undertakes a thorough review and critique of the male suit to establish an in-depth reading of it, extending the ways of seeing its contemporary application via the lenses of fashion designers, everyday designers (via blogs), and particularly through my practice as costume designer (seen in Figure 1.3). This combination of experiences and perspectives allows me to explore this fashion item and create new knowledge at the intersection of disciplines. These analyses, together with a visual exploration of blogs, catwalks, and male dress-focused exhibitions, have informed the scope and direction of this research, which then informed a series of embodied workshops. The outcomes of these workshops informed the designs suggested for the male suit and how they were tested. This process gave rise to the concept of the meta-suit as a post-metrosexual phenomenon.

The study of men's fashion has been marginal in comparison to that of female fashion, as the focus on male fashion has been predominantly from a historical perspective. In *Menswear Revolution* (2018), cultural historian Jay McCauley Bowstead argues that such accounts 'not only marginalized men's fashion but claimed it hardly existed at all: women wore fashion, while men simply wore clothes' (p. 28). Men's fashion has been seen as something of a contradiction in terms: 'women are fashionable men are not' (Craik, 2003, p. 170). Until recently, haute couture was the prerogative of female fashion. However, since the phenomenon of the New Man in the 1980s (Edwards, 1997, 2006, 2011; Mort, 1996; Nixon, 1996), interest in male fashion among academics, the fashion industry, the media, and male consumers has grown significantly. Most leading fashion houses and high-street shops now have male dress lines. As Bowstead highlights, 'menswear has opened up to become a field in which men are able to express and explore identity, to fashion and refashion themselves' (2018, p. 172)

Tertiary courses specialising in male fashion design have been founded at leading fashion universities across the world with recent graduates such as Ichiro Suzuki (London College of Fashion 2006) and Astrid Andersen (Royal College of Art 2010) showcasing their work on the catwalks of London, New York, and Milan. Magazines dedicated to male fashion have increased in number to equal those aimed at females, such as *AnOther Man, Vman,* and *Arena Homme+*, and countless male fashion coffee table books have been published, including 'how-to' guides on male styling and dress. Blogs such as *The Sartorialist, FaceHunter,* and *Hel Looks*, alongside the phenomenon of online shopping and social media, have launched a new era for retail.

Finally, social science has more recently addressed male fashion/dress in detail, considering masculinity, gender, and their related subjects through publications such as *Menswear Revolution* (Bowstead, 2018), *Dandy Style: 250 Years of British Men's Fashion* (Cole & Lambert, 2021), *Fashion and Masculinities in Popular* Culture (Geczy & Karaminas, 2018), The *Men's Fashion Reader* (McNeil & Karaminas, 2009), *Cultures of Consumption* (Mort, 1996), *Men in the Mirror* (Edwards, 1997), *Queer Style* (Geczy & Karaminas, 2013), *Sex and Suits* (Hollander, 1994), *Material Man: Masculinity, Sexuality, Style* (Malossi, 2000), *Hard Looks* (Nixon, 1996), and *Male Impersonators* (Simpson, 1994), among others.

The phenomenon of the 1980s' New Man and New Lad might have sparked a shift in male fashion consciousness (Edwards, 1997; Mort, 1996; Simpson, 1994), but this catalyst does not compare with the rapid increase in consciousness over the last two decades.

This investigation aims to situate the male suit within this growing interest in male fashion. It will explore whether its power as a garment has been devalued and if, perhaps, signs of change are beginning to show. The project also explores how popular the suit is in contemporary society. A revolution in casual wear has had a huge impact on work attire. Some offices no longer insist that their employees wear a suit. What's more, the number of jobs that require a suit to be worn has vastly reduced. 'Dress-down Fridays' are a product of this casualisation movement. Bankers no longer wear suits on Fridays, but rather jeans or chinos with trainers and jumpers or hoodies. This increasingly casual approach to work attire has already been impacted by the rise of the tech sector and may only be exacerbated by the current trend for office-workers to work from home. The 2010s saw the rise of 'Athleisure' designs, where sportswear has been incorporated into both designer menswear and streetwear as a form of modern, comfortable fashion (Bowstead, 2018). When searching through men's fashion magazines, online blogs, and catwalk photos, suits are increasingly varied in their styles and colour palettes; trousers and jackets are not always matching, for example. These sources became both inspiration and important visual material for analysis in this study.

The research also explores new roles for the suit in contemporary society. Suits still seem to be powerful in music and nightclub scenes, yet retain their uniformity and dominance in social settings where blending in is considered acceptable or necessary, such as funerals or weddings (Bluteau, 2021). Post-metrosexual celebrities continue to play with the traditions of the suit, such as pop singer Justin Timberlake wearing his with trainers. Their influence, together with the homosocial and internet gaze that comes from social media and blogs, means that men are increasingly likely to seek a sense of individuality. It appears that the formal rules surrounding suits have weakened or changed. As illustrated in the thesis, men now subtract and add elements to their suits as they see fit. They subtract ties and shirts and replace them with t-shirts and hoodies; they take off socks, shorten the length of their trousers, and wear trainers instead of dress shoes. They are no longer passive fashion buyers but have become the designers of their own look.

As will be demonstrated, the suit has been adapted as a result of this casualisation, but further adaptation is needed. This is not the first time that the suit has had to adapt; in the 1970s, Armani removed all heavy structures under their blazer surfaces, which in turn became unconstructed, softer, and easier to wear in everyday life. The influence of sportswear is also not new; the casual suit of the 20th century is an outcome of these sportswear influences, for example, the riding blazer. In this same vein, contemporary suits can be constructed from sports materials such as jersey and neoprene. The evolution of dress, as has been demonstrated, adapts according to societal developments and evolving consumer patterns.

This evolution, as Ted Polhemus (2011, p. 34) discusses, is also cyclical; styles and concepts are repeated and rejected again and again. In support of this argument, Paul Hoch (1979) states that men's fashion shifts between 'playboys' (orientated to consumption and sensual indulgence) and 'puritans' (committed to an ethic of production and family). This process of oscillating between past and present is supported by Scardi (2010), who maintains that we must look to the past to move into the future. The suit has been through many adjustments, but it will need to continue to evolve to follow the fluid nature of reality. Dress is no longer defined by gender or sexuality; it is an embodied communication tool that expresses and performs all the required roles in our everyday life.

Men perform various masculine roles throughout the day. In contemporary society, the performativity of gender has also never been more in focus, and modern men perform in a variety of ever-evolving social contexts. A suit design that can adapt to these changes will provide far greater scope for both self-expression and comfort.

The meta-suit is the practical and theoretical outcome of this investigation. This project concludes that this form of suit is an enduring and ideal canvas for its 21st-century reimagining. It will be flexible enough to facilitate men's need to express individuality. It will also embrace recent revolutions in both gender and sexuality and provide multifaceted performative tools that allow the suit to adapt to everyday life.

The critique of the Great Masculine Renunciation theory (Flügel, 1930) acts as a catalyst for research that seeks to understand the reasons behind the renunciation of male dress decoration. By drawing parallels with today, we can analyse the relationship of decoration with the male suit and how it has shifted and evolved over the last three and a half centuries. Theoretically, this investigation draws and builds upon existing work on the male suit. The monographs by dress historians Anne Hollander (*Sex and Suits*, 1994) and Christopher Breward (*The Suit: Form, Function and Style*, 2016), and the English designer Hardy Amies (*The Englishman's Suit*, 1994) are enriched by views on the male suit from dress historians Farid Chenoune (1993), Diana DeMarly (1985) and James Laver (1968). The work of sociologists Tim Edwards (1997, 2006, 2011), Sean Nixon (1996), and Frank Mort (1996) analyse the suit sociologically in relation to masculinity and performing masculinities and provide in-depth insight into gender, consumption and cultural studies. And a large series of coffee table books

illustrate collections of suits applauding designers or tailors (Blackman, 2009; Davies, 2008; Jones, 2017; Minguet, 2012; Musgrave, 2009; Sherwood, 2007, 2010).

In each of the readings of the suit mentioned above, however, the investigation lacks a cross-disciplinary overview. Coffee table books showcase designers' work, often without an analytical review, and tend to exclude historical and sociological perspectives. The sociological approach is theoretically-led rather than design-driven; it discusses the relationship between the suit and masculinity but generally avoids its design and form. Conversely, historical works examine the design but often leave the suit disconnected from the male body and the interaction of the two forms (body and suit). The suit has been discussed as a fashion prototype or as a historical garment avoiding its in-between everyday use and influence. Such oversights have led to investigations on how performance design, specifically costume, allows a new reading of this fashion item as a performer of identity. Wearing a suit is also a form of performance practice in daily life. My understanding of performativity gained through my skills and experiences as a performance designer provides a unique perspective from which to explore this fashion item and create new knowledge at the intersection of disciplines.

This study explores the work of Lydia Edwards (2020), Joanne Entwistle (2000) and Elizabeth Wilson (2001) on embodiment. It considers the performativity of the embodied suit through the perspectives of Joshua M. Bluteau (2021), John Austin (1975), Jacques Derrida (1982), Yağmur Nuhrat (2020), and Judith Butler (1990), as well as examining the relationship between the embodied suit and masculinity through Jay McCauley Bowstead (2018, 2021) and Susan Pitt & Christopher Fox (2013). It also explores Laura Mulvey (1996) and Herbert Blau's (2013) writing on *The Gaze* and the work on everyday performance from Erving Goffman (1971) and Allan Read (2003). Finally, the suit is discussed as a tool of communication, drawing on the work of Alison Lurie (1992), Malcolm Barnard (1996), and Roland Barthes (1967).

It should be noted here that, due to the extended timeframe of this study as well as the depth and breadth of the research and practical components, I had to be selective in terms of the material that should be included in this thesis. This meant that lengthier or complementary elements of the practical and theoretical research needed to be trimmed both to maintain a coherent narrative and a solid theoretical basis that fit within the scope and context of a PhD dissertation. These complementary sections have been placed as appendices at the end, and include observations on the Research Group and the process/structure of the Interactive Performance Installations. Nonetheless, I have striven to ensure that the most relevant aspects of the practical and theoretical components were included to achieve the aims and objectives of this vast research project.

Figure 1.4 L'Homme Paré exhibition display: Armour 16th Century
Photo by A. Vanier & B. Salmon (2006), Musée des Arts Décoratifs, Paris. https://madparis.fr/francais/musees/musee-des-arts-decoratifs/expositions/expositions-terminees/l-homme-pare/

Artistic Approach

Table 1.1 illustrates the increased interest in male dress by major European galleries and museums. Prior to 2001, fewer than ten exhibitions focused entirely on male dress: from 2000 to 2010, 15 exhibitions, and since 2011, 12 exhibitions.

The exhibition *L'Homme Paré* (Man Adorned) was presented in the Paris Museum of Fashion and Textiles from 20 October 2005 to 30 April 2006 (Vanier & Salmon, 2006, Figure 1.4). It is the biggest and most complete exhibition on male dress to date and has provided a pivotal influence on my artistic investigation. The curator of the exhibition was Jean-Paul Leclercq, the co-curators were Pamela Golbin and Olivier Saillard, and the exhibition was designed by Jean-François Dingjian.

The starting point of the exhibition was the 17th century, and among the exhibits from this period were hundreds of garments, accessories, albums, and manuscripts, both from the museum's own collection and from private collections worldwide. The exhibition was curated through twenty-three sections exhibiting full garments to smaller items and details such as buttonholes, waistcoats, and ties.

The curatorial decision to place exhibits from all three centuries into 'conversation' illustrates how contemporary fashion designers draw inspiration from the history of dress. The exhibition was an illustrated example of how fashion reinvents itself from history by using forms, materials, techniques, and details from the past. This dialectical display crystallises the use we make of history in the present (Evans, 2003) and acts as the channel between 'past and present, heading towards movements that are still in an embryonic stage, waiting to happen in the near future' (Scardi, 2010, pp. 13–14). Furthermore, the curation demonstrated the cyclical notion of fashion, a point that this investigation emphasises and utilises to further analyse my visual materials and conceive of different ways of connecting them visually and theoretically to create new looks and different 'styles' of masculinity. As the American anthropologist Ted Polhemus argues

Table 1.1 Exhibitions on Male Dress

2019	Invisible Men: An Anthology	WESTMINSTER UNIVERSITY'S AMBIKA P3 SPACE (LONDON, UK)
2016	Reigning Men: Fashion in Menswear, 1715-2015	LACMA MUSEUM (LOS ANGELES COUNTY MUSEUM OF ART)
2015	Standing Tall: The Curious History of Men in Heels	BATA SHOE MUSEUM (TORONTO, CANADA)
2014	The Tie. men fashion power	LANDESMUSEUM (ZÜRICH, SWITZERLAND)
2014	GQ Man in Progress	MUSEO DEL TRAJE (MADRID, SPAIN)
2014	The Anatomy of a Suit	MUSEUM OF LONDON (LONDON, UK)
2014	Hello, My Name Is Paul Smith	DESIGN MUSEUM OF LONDON
2013	The Art of Bespoke Tailoring and Wool Cloth – Henry Poole & Co	THE BOWES MUSEUM, ENGLAND
2013	Artist / Rebel / Dandy	RHODE ISLAND SCHOOL OF DESIGN
2012	Ivy Style Exhibition	FASHION INSTITUTE OF TECHNOLOGY MUSEUM (NEW YORK)
2011	Tommy Nutter - Rebel on the Row	THE FASHION AND TEXTILE MUSEUM IN LONDON
2011	ManStyle: Men + Fashion	NATIONAL GALLERY OF VICTORIA IN AUSTRALIA
2010	Tailoring Philadelphia: Tradition and Innovation in Menswear	PHILADELPHIA MUSEUM OF ART, (PHILADELPHIA, PA)
2010	Dandyn	NORDISKA MUSEET (STOCKHOLM, SWEDEN)
2009	Esquire's Singular Suit	SOMERSET HOUSE (LONDON, ENGLAND)
2008	Peacocks and Pinstripes	FASHION AND TEXTILE MUSEUM (LONDON, ENGLAND)
2008	De Ideale Man	GEMEENTEMUSEUM (DEN HAGUE, THE NETHERLANDS)
2007	The Disappearing Body: Men and Fashion, 1750-2007	FUNEN ART MUSEUM, ODENSE - DENMARK
2006	A Rakish History of Men's Wear	NEW YORK PUBLIC LIBRARY (NEW YORK)
2006	The Tailor's Art	MUSEUM AT FIT (NEW YORK)
2005	L'Homme Paré	MUSÉE DE LA MODE ET DU TEXTILE (PARIS)
2004	21st Century Dandy	BRITISH COUNCIL EXHIBITION (MOSCOW, KRASNOYARSK, ROME, MADRID, TOKYO)
2003	Bravehearts: Men in Skirts	METROPOLITAN MUSEUM OF ART
2002	Clothes Make the Man	MCCORD MUSEUM OF CANADIAN HISTORY, MONTREAL
2002	Lions of fashion: male fashion of the 16th, 17th, 18th centuries	THE ROYAL ARMOURY (LIVRUSTKAMMAREN), STOCKHOLM
2002	Of Men and Their Elegance	KENT STATE UNIVERSITY MUSEUM, OHIO
2000	Material Man: Masculinity, Sexuality, Style	STAZIONE LEOPOLDA, FLORENCE, ITALY
1999	maleORDER: addressing menswear	IAN POTTER MUSEUM OF ART, UNIVERSITY OF MELBOURNE, (MELBOURNE)
1989	Jocks and Nerds	THE MUSEUM AT FIT, (NEW YORK, NY)
1975	Of Men Only	BROOKLYN MUSEUM, (BROOKLYN, NY)
1969	International Men and Boys Wear	(LONDON)
1950	Adam In The Looking Glass	METROPOLITAN MUSEUM OF ART, (NEW YORK, NY)
1947	Male Costume From 1350	VICTORIA & ALBERT MUSEUM, (LONDON, ENGLAND)

(2011): fashion change, if considered over centuries, is cyclical, with themes and looks being repeated every few decades.

Furthermore, *L'Homme Paré* illustrated Breward's (2003) critique on the causes of the Great Masculine Renunciation, emphasising the organic evolution of dress through the centuries influenced by the socio-political development of each society. The dress changes are not abrupt, unjustified, or disconnected from the socio-political status of society. Dress, as discussed in the thesis, is not only a form of consumption but also reflects, communicates, and mirrors the status quo. This thesis demonstrates how subtle cyclical changes in the suit, such as the double-breasted jacket, occurred up to the 21st century and how since then, designers have looked back to history to find ways to recycle shapes, themes, materials, compositions and so on.

However, as with the published theoretical and visual exploration of the suit, *L'Homme Paré* distanced the garments from the male body. Suits were explored as objects and not as a continuation of the male body and form — the body was absent from the garments. Furthermore, this exhibition, as with all previous exhibitions, lacked any opportunity for physical interaction. It would have been more challenging and dialectical if male visitors had been able to touch and wear selected or reproduced garments to engage in a polysensorial experience and understand their transformative power. After exploring and analysing this exhibition, it was very clear to me that the main aim of my practice was to make the potential of the suit design interactive and accessible to men of all ages and sizes.

Artistically, this research focuses on the work of a wide range of established and emerging designers,

Figure 1.5 Thom Browne F17
Thom Browne F17 Look 22/45, (2017), photo by K. W. Arnold. Vogue.
https://www.vogue.com/fashion-shows/fall-2017-menswear/thom-browne/slideshow/collection#22

Figure 1.6 Thom Browne F12
Thom Browne F12 Look 35/40, (2012), photo by Y. Vlamos. Vogue.
https://www.vogue.com/fashion-shows/fall-2012-menswear/thom-browne/slideshow/collection#35

Figure 1.7 Alexander McQueen S20
Alexander McQueen Look 5/24, (2020), photo by E. J. Green. Vogue.
https://www.vogue.com/fashion-shows/spring-2020-menswear/alexander-mcqueen/slideshow/collection#5

Figure 1.8 Alexander McQueen S21
Alexander McQueen Look 20/31, (2021) [Photograph]. Vogue.
https://www.vogue.com/fashion-shows/spring-2021-menswear/alexander-mcqueen/slideshow/collection#20

all of whom over the last decade have tackled the male suit and experimented with its form: Richard James, Tom Ford, Christopher Bailey, Alexander McQueen, Bernand Willhelm, and Thom Browne. The work of these and other designers have been selected as they have experimented with the male suit by adding or subtracting components of its 'traditional design' and, as demonstrated in chapters 2, 3, and 4, have been used in dialogue with my experiments and theoretical investigation to formulate the concept of the meta-suit. For example, Thom Browne F12 (2012, Figure 1.6) and Thom Browne F17 (2017, Figure 1.5), and Alexander McQueen S21 (2021, Figure 1.8) and Alexander McQueen S20 (Alexander McQueen, 2020, Figure 1.7) from Sarah Burton, demonstrate how the designers play with the method of addition and subtraction on the suit.

Online blogs such as *The Sartorialist*, *FaceHunter,* and *Hel Looks* were also valuable for 'reading' the self-fashioned ensembles of men on the streets. This reading approach is based on visual ethnography — the study of the social world through the visual culture of everyday life — which allowed for decoding, interpreting, and evaluating posted images as a visual text (Mannay et al., 2019). Applying this approach to blog images treats people as situated agents, which highlights how men on the streets perform and share their sartorial acumen. These blogs also demonstrate how contemporary men have interacted with the male suit and its deco-

ration via the methods of addition and subtraction. In examining these blogs, the focus is not on the bloggers per se (fashion photographers, influencers, journalists) but instead offers a view into the world of men that hybridise the suit themselves through self-expression. This interplay between designers and bloggers allows an interdisciplinary view and understanding of the male suit that fuels the practical experiments and the proposal of the meta-suit.

Contribution to Knowledge

The primary contribution of this dissertation is the development of the meta-suit as both a concept and physical artefact. The enduring form of the male suit has been analysed across disciplines — history, fashion design, sociology, and psychology — and combined with my own approaches and experiences as a costume designer. Concepts of performativity and embodied action drawn from costume design allowed for a novel approach to understanding the interplay between the body, the suit, and their expression of masculinity across an increasingly broad spectrum.

Building on this groundwork, the process of developing the meta-suit through iterative design and the collaborative, "co-productive" element of public installations contributes to our overall understanding of masculinity as a fluid and evolving concept. On the physical level, the meta-suit's design is built around this fluidity. The garment fuses both orthodox masculine and traditionally 'effeminate' aspects of fashion design into a single gender- and sex-fluid artefact. The flexibility of its design allows the wearer to experiment with appearance and identity, exploring the increasingly recognised (and accepted) plurality of masculinity in a way that suits his individual self-expression.

On a conceptual level, the meta-suit is a heuristic tool: a concept for investigating how the male suit is designed and worn in both current societies and into the future. It draws together questions about the suit itself as a design, how it is worn in practice, and the social and historical shifts that have defined both its shape and what is expected of men in appearance and behaviour. Just as masculinities can be a performance, the way that a suit interacts with the wearer and the context in which it is worn gives it meaning through situated performativity. It is essentially, to quote Hollander (1994), a "trousers-jacket-shirt-and-tie costume" (p. 3). The male suit has remained abidingly performative despite changes throughout history, always symbolising and expressing masculinity — historically, orthodox masculine traits such as strength and stoicism. But just as our understanding of masculinity has evolved to incorporate more hybrid forms and challenge traditional notions of what it is to be male, so too can the suit.

As a costume designer researching fashion, I've examined performance and performativity to inform both costume design and fashion design. Approaching fashion from the perspective of a costume designer is rarely addressed in the available literature, despite the fact that, as Nancy Troy suggests in *Couture Cultures* (2002), the theatre and the catwalk have become intrinsically connected: both require 'an audience, a discourse, a profile in the public sphere' (p. 81). This marriage of perspectives — those of costume and fashion design — offers a chance to gain new insights into performance, performativity, and embodiment. This project brings together the work of sociologists, historians, and fashion theorists and applies this combined perspective to the male suit. By fusing this theoretical understanding with the practical elements of performance and design, my final proposal of the meta-suit concept applies a unique notion of hybridity that is otherwise severely underrepresented in the existing body of knowledge.

Methodological Approach

This study utilises interdisciplinary literature research (cultural, historical and socio-political) to establish an extended understanding of the Euro-Western model of the male suit, particularly by inflecting existing studies with a performance perspective rooted in costume design. This is then applied to the design of two publicly exhibited collections (*Plus and Minus*) that invite visitors to engage directly with the garments and thereby perform a range of identities beyond prescribed masculinity. This confirms the performative and hybridised nature of the male suit as a meta-suit, which is further supported through readings of contemporary online everyday performances through fashion blogs.

The practical element of this investigation is rooted in a practice-led framework I have named 'Design Action Research,' based on Stephen Kemmis and Robin McTaggart's (1988) cyclical action research methodology. An iterative and looping practice of reading, workshopping, designing, exhibiting/performing, and re-analysing, Design Action Research alters some elements of Kemmis & McTaggart's model to better allow me to experiment with the limits and liminalities of the enduring male suit design. Beginning by surveying the interdisciplinary aspects of the male suit both textually and visually, the findings are then applied to the design and performative exhibition of the *Plus and Minus* collection. The results of these practical exhibitions are then applied to a re-reading of the suit through contemporary blogs, culminating in the conception of the meta-suit. This process of reading (theoretical review), performing (design and exhibition of collections), and re-reading (conceptualisation of the meta-suit) forms the foundation of this methodological approach.

This methodology allows for an interdisciplinary reading of the male suit, questioning its 'unchangeable' form, in order to suggest a new conceptual framework for the future of the iconic masculine attire: the meta-suit. It intentionally challenges the form, materiality, and colour of the male suit today, demonstrating how practice and theory are not in opposition but rather inform each other as *praxis*: an enaction, embodiment and realization of theoretical ideas.

The practical aspect of this project was first developed through two- and three-dimensional garment samples created during four one-week workshops between 2006 and 2007, where the deconstruction of the suit and testing of ideas played a key role. This led to the creation of two experimental suit collections (the *Plus and Minus* collections, 2008) by utilising and developing the concepts of addition and subtraction that emerged from the workshops. Third, a Participants Group, comprising of male volunteers selected without regard to their profession, origin, or cultural background, helped with the understanding and development of the practice through their three-month involvement. Fourth, two Interactive Performance Installations were created as a method for further testing the research-driven suits, which led to the formulation of the meta-suit. Through the interactive element of performance, men had the opportunity to actively participate in the exhibition by wearing their favourite suit from the experimental wardrobe, becoming a peacock themselves. Women also engaged with the installation as audience/visitors, but due to the scope of the current research project, this study will only discuss men. This embodied approach was supplemented by the use of short questionnaires to capture the data in the London Interactive Performance Installation and documented selfies captured as part of the Helsinki interactive performance installation.

My experience as a male costume designer frames and defines the project. First, by allowing the practice to be design-research-led rather than commercially-led; second, through my experience and understanding in dealing with character and dressing the body (actors); third, by understanding the performative power of dress through my practice; and fourth, by incorporating this into the development of my practice through a self-reflective response to the overall method of creating experimental garments.

Thesis Structure

Each chapter of my thesis comprises a stage that I conducted as part of my practice-led investigation. Each stage is part of the Design Action Research methodology as outlined in Chapter 1.2, entailing a cyclic process of planning, action, observing, reflecting, and revising to achieve the final outcome.

Chapter 1
Introduction and Design Action Methodology
This first chapter is split into two sections, the first being this introduction. Having defined the longevity of the Euro-Western suit as a particular phenomenon, as well as introducing the artistic vision and contribution to knowledge, Chapter 1.2 goes on to establish the theoretical design and methodological approach. Here, Design Action Research is explored as a method for conducting an interdisciplinary analysis of the archetypal suit, the core design tools of deconstruction and reconstruction are examined, and the stages of the practical design process are outlined.

Chapter 2
The Design of an Archetype: The Suit
Chapter 2 examines the suit in detail, including the historical development of the suit as an archetype of male fashion; its basic structure, how it developed, where it drew inspiration from, and how it became the classic design that we're familiar with today. This critical commentary informs the practice and theory of the meta-suit design. It introduces key concepts that form the basis of later analysis, including the history of the peacock and Flügel's theory of the Great Masculine Renunciation, which forms a structure for the historical and theoretical sections that follow.

Chapter 3
Beneath the Suit: Theory and Complexity
Chapter 3 reviews and analyses theories on suit design, performativity, and masculinity, which form the basis of the theory behind the meta-suit and core elements of its design and intent. Through my practice-based research investigation into the ultimate masculine attire, the reading of the male suit becomes increasingly complex and multifarious as these numerous facets act in juxtaposition with one another. In this chapter, I discuss these complexities through the dialogue of practice and theory and will argue that all these forces interact not as binary opposites but as a continuum hybrid dialogue empowering the understanding of the embodied suit.

Chapter 4
The Workshops: De-Re-Constructing the Suit
This chapter discusses the design process and how the outcomes of the four workshops fed into the creation of the experimental research-driven suits. In each workshop, the participants were tasked with creating a series of male garments by questioning and reinterpreting the notion of masculinity and by using concepts and methods representative of deconstruction in fashion. Each participant designed and made a male garment by recycling a male suit jacket.

The four workshops acted as a design method allowing for the sensory exploration of ideas through specific tasks given to participants, and the outcomes were materials in 2D and 3D forms. Design ideas were tested on the recycled/upcycled suits by experimenting with form, colour, structure, and materiality, whilst theories such as the notion of embodiment (Entwistle, 2000), performative power (Goffman, 1971), and performing masculinities (Connell, 1995; Pitt & Fox 2013) were tested in practice. This chapter focuses on the results and analyses of the experimental garments through the methods of addition and subtraction. Finally, it demonstrates how Design Action Research supported the creation of the research-driven collective series of suits — *Plus and Minus*.

Chapter 5
Plus or Minus, Suit Yourself
This chapter discusses the creation of the core practice work, the two distinctive series of suits: *Plus and Minus*.

In the first part of the chapter, I further explore the process of creating a series of suits through the method of subtraction, utilising the notion of the suit as a 'second skin' and investigating in practical terms how this can lead to the design and creation of a suite of suits. I discuss the theoretical underpinnings and how the outcomes of the workshops influenced the design concept of the subtracted suits. The second part of the chapter presents in detail the concept, the design process, and all the designs of the Minus Suits and how they were utilised in the Interactive Performance Installations. It also illustrates how the idea of subtraction has been used in the history of dress, how established and emerging fashion designers have applied subtraction to their suit design, and, using blogs, examines how suit-wearers use this minimising approach in their everyday life. The first part of this chapter concludes with a reflection on subtraction and the implications of the Minus Suits.

The second part of the chapter focuses on the collection of Plus Suits through the method of addition, underpinned by theories such as Polhemus' (2011, p. 34) notion of the cyclical development of dress: how the past informs the future with themes, materials, and forms recurring every few decades — a link that can be seen in Vivienne Westwood's designs in (LACMA, 2018, Figure 1.9) and the 18th century three piece suit (LACMA, 2021, Figure 1.10).

Figure 1.9 Vivienne Westwood Ensemble 1991
LACMA. (2018). Man's Ensemble (Coat, Waistcoat, Shirt, and Breeches). [Photograph]. https://collections.lacma.org/node/2288908

Figure 1.10 Three-piece suit, Italy, circa 1770
LACMA. (2021). Three-piece Suit, Italy, circa 1770. [Photograph]. https://collections.lacma.org/node/247916

Scardi (2010) similarly recognises this reoccurring temporal link, arguing that 'both art and fashion design look backwards as much as forwards, acting as the channel between past and present, heading towards movements that are still in an embryonic stage, waiting to happen in the near future' (pp. 13–14). I present how the outcomes of the workshops influenced the concept and design of these research-driven suits. I also discuss the concept and design of the Plus Suits and how they were utilised in the Interactive Performance Installations. In the third section, I discuss how addition has been utilised by fashion designers (haute couture) and self-designers (through blogs). In the final section, I reflect on addition as a technique and the outcomes of the Plus Suits.

Chapter 6
The Meta-Suit
Through investigation, it is evident that the male suit has performative power on both the wearer and viewer. This allows the wearer to perform different roles of masculinity when embodying the suit. Thus, masculinities are positioned and exist on a continuum, performed according to the demands of the social situation. This concept is particularly evident in the 21st-century phenomenon of post-metrosexuality, a movement that traverses a greater range of personal expression than the late 20th-century metrosexual.

Via a series of Interactive Performance Installations, the proposed concept of the meta-suit is fuelled by observations on the *Plus and Minus* suits and informed by practice-led experimental investi-

gations held during the four one-week workshops held in England, Germany, and Romania in 2006 and 2007. The observations highlight that addition and subtraction are not in binary opposition but coexist in a continuous, hybrid dialogue. Susan Pitt and Christopher Fox's (2013) theory on performative masculinity, in which masculinities are positioned and exist on a continuum and performed according to the demands of the social situation, is applied to the design concept for the re-proposal of the male suit as a hybrid structure that changes form based on the wearer's chosen performative role. In this chapter, I give a series of examples of how, through the meta-suit, we can re-think the design and use of this archetypal and enduring ensemble. This chapter also includes the key reflections and conclusions of the overall project, and outlines potential directions for future research.

As a whole, this project essentially seeks to develop and inform cross-disciplinary theoretical and practical knowledge to create a holistic overview of the embodied male suit.

1.2 Design Action Methodology

Methods Through Praxis

This section presents the Design Action Research methodology applied as part of my practice-based research. An adaptation of Stephen Kemmis and Robin McTaggart's (1988) cyclical action research, the philosophy of this methodology is to create a holistic, responsive, and emergent mechanism where theory and practice inform each other through the methods of reading, testing, observing, and self-reflecting. Rather than applying this methodology mathematically from start to finish, the methods are interlinked and applied along a continuum until the outcome has been produced, reflective of the process of investigation.

1.2.1 Methodological Approach

This doctoral study seeks to question and challenge the abiding form of the embodied male suit as an established form of male dress. The performance practice-led nature of the project and the length of the research investigation required ongoing evaluation, reformation, and redefinition of the research aim, objective, and methods.

For the sake of clarity, the three key aims outlined in the introduction bear repeating here:

1. To develop and inform theoretical and practical knowledge around the archetypal male suit through cross-disciplinary approaches, thereby creating and sustaining a holistic overview of the embodied male suit. Of particular interest here was supporting Hollander's (1994) argument that we cannot research a garment without exploring its relationship to the body.
2. To create an experimental wardrobe that empowers men of all ages and sizes to express their individuality and various masculinities.
3. To contribute to the debate on masculinity and its expression both conceptually and in practice through the design of the meta-suit as both a concept and physical artefact.

My methodology is built upon the qualitative module of action research used in the social sciences, which experiments with form and encourages continued participation and reflection by the designer/researcher. More specifically, my action research process is based on Stephen Kemmis and Robin McTaggart's (1988) cyclical action research (Hopkins, 1986, Figure 1.11), where each cycle has four steps: planning, acting, observing, and reflecting. This type of practical design methodology was less common at the time of this project's practice than it is now, and the thesis format for a practice-based design finds its value in its accessibility for people outside the design field, thus representing 'a vital channel for the credibility and external validation of design as a discipline field'. (Swann, 2002, p. 52)

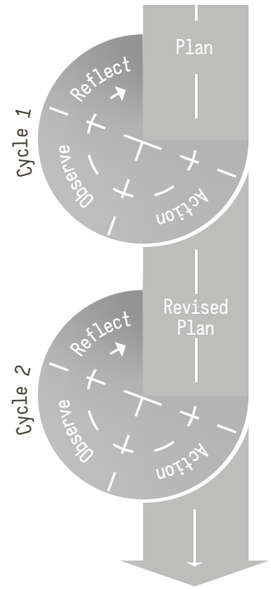


Figure 1.11 Kemmis & McTaggart's Cyclical Actions Research
Reprinted from D. Hopkins, (1985). A Teacher's Guide to Classroom Research. Open University Press.

I have utilised Kemmis and McTaggart's cyclical action research and incorporated it into this design-led project in a 'Design Action Research' approach (Hopkins, 1985, Figure 1.12), in which theory and practice continually inform each other. Because of the fluid nature of theory informing practice and vice-versa, this methodology is not applied chronologically from start to finish. On the contrary, the strength of Kemmis & McTaggart's model lies in the fact that the methods are interlinked and applied

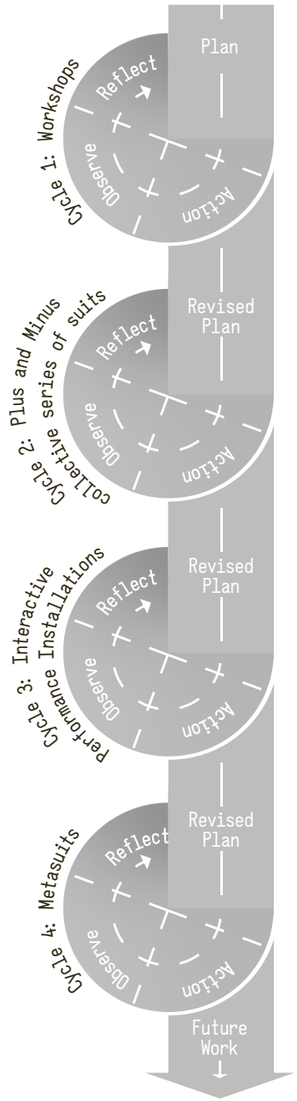


Figure 1.12 Design Action Research
Adapted from D. Hopkins, (1985). A Teacher's Guide to Classroom Research. Open University Press.

continuously throughout the cycles, reflective of an iterated design process that re-assesses and revises until the final outcome is produced.

The value of such an iterated, reflective approach is supported by Donald Schön (2016) in *The Reflective Practitioner,* in which he argues that a good design process is a reflective conversation between the situation and the designer. In this sense, the designer 'shapes the situation, in accordance with his initial appreciation of it, the situation "talks back", and he responds to the situation's back-talk' (Schön, 2016, p. 79). This iterative, reflective approach to design occurs 'in-action' — during, rather than only after, a project — and allows the practitioner to reflect on and analyse 'the construction of the problem, the strategies of action, or the model of the phenomena, which have been implicit in his moves' (Schön, 2016, p. 79).

The action research is comprised of four cyclical, overarching stages and has six key features outlined below:

First, the four stages are integral to both the action research and the design process: planning, acting, observing, and reflecting. They are not linear and may occur more than once during the research. This cyclical notion allows an in-depth, iterative and ongoing research process supporting the desired outcomes and the completion of the research aims.

Second, it is a holistic process, each time providing an empirical methodology bespoke to the research. Action research is tailored to each specific project allowing for the incorporation of different research tools.

Third, it is responsive. It can respond to the emerging needs of the 'situation' by providing a flexible module. This is a quality that is not provided by most other traditional or static research methods.

Fourth, it is emergent. Because the process takes place gradually, its cyclical nature improves its responsiveness. The early cycles are used to help inform how to conduct the later cycles, whilst the later cycles can test, challenge, and refine the interpretations developed in the early cycles.

Fifth, it is participative. The researcher participates in the investigation together with the participants throughout the process. In this case, through workshops, design of the experimental suits, and Interactive Performance Installations.

Finally, each cycle consists of critical reflection. In collecting and critiquing the information gathered thus far, this critical reflection can then be utilised to inform and design the later steps.

Following this logic, chapters 2 (The Design of an Archetype: The Suit) and 3 (Beneath the Suit: Theory and Complexity) form the historical and theoretical basis of this project respectively, setting the groundwork for the application of the Design Action Research methodology throughout the practical stages in chapters 4, 5, and 6.

Chapter 2 traces the historical evolution of the suit from its origins to its modern-day rendition as an archetype of male fashion. The chapter provides a critical commentary on key concepts that form the basis of the Plus and Minus collection and the meta-suit, including Flügel's theory of the Great Masculine Renunciation and the concept of the male 'peacock' throughout history, as well as exploring how the design of the suit evolved under societal pressure. In so doing, it represents the information-gathering and planning stage of Design Action methodology, informs the development of the physical meta-suit by engaging with the suit's historical relevance, and shapes the project's overall aims and objectives by engaging in a cross-disciplinary analysis.

By contrast, Chapter 3 delves into the theoretical and analytical discussions around the archetypal suit. Analysis of concepts including masculinity, the

performing gaze, embodiment, and performativity is critical to the development of the meta-suit as a physical artefact, and particularly for its conceptualisation as a heuristic device for investigating how the male suit is designed and worn in both current society and into the future. This critical commentary further informs the practice by refining overall aims and objectives, guiding the planning stage of the Design Action methodology, and shaping the impact of the subsequent observation and self-reflection stages.

In action research, the researcher does not perform research 'on' the participant but rather collaborates to achieve the desired result (Dawson, 2009, p. 46). Consequently, reflection in this study is replaced by self-reflection. The role of active participation and reflection of the researcher/designer is accepted among social researchers. For example, Roberts writes:

> The researcher is also a narrator and an active producer of 'knowledge' in research ... [and] is also involved in writing his or her life, reflecting on experiences both within and outside the research context — both are also related. (Dawson, 2002, pp. 85–86)

The practical element of this research utilises three main tools: workshops, the *Plus and Minus* collections, and finally, the Interactive Performance Installations. The interactive nature of these three practical stages was intended to build upon the iterative, reflective nature of the Design Action methodology, reflective of both Dawson's conceptualisation of design as a collaborative process as well as Cal Swann's (2002) arguments that the 'users of design should be genuine "collaborators" and not merely co-opted for token comments in an illusion of collaboration' (p. 57). Engaging with the public throughout the practical stages of this project — and particularly during the *Plus and Minus* exhibitions — was an essential cornerstone of the final meta-suit design, allowing for greater reflection on the garments and their physical interaction with the wearer, as well as suggestions and feedback from participants that could be incorporated into the final designs.

As this investigation is a performance practice-led project, my (un)conscious reflections play a larger role than in other types of research. My profession (designer of performance) and gender (male) could be considered conscious reflections, whereas my cultural background (Greek), as well as age, class, and understanding of fashion or design, can be considered unconscious factors. However, I consciously challenged the male suit through an attempt to incorporate the Greek Fustanella (traditional Greek male dress; a symbol of heroism, heritage, and masculinity) as part of the investigation (Plus Collection, designs 7 and 9, see Figure 1.13).

The characteristics of qualitative research presented are in accordance with the nature and needs of this project. Creswell (2009) argues that the qualitative researcher is the key instrument, collecting various types of data himself at the site where participants experience the 'issue or problem under study' (p. 175). The researcher builds his own research pattern, and the process is emergent; the initial plan for the research shifts continuously throughout the process. Finally, Creswell (2009) adds that the researcher views their studies and interprets what they see, hear, and understand through the use of 'theoretical lenses', developing a complex picture of the researched field. Design research is particularly suited to a more 'interpretative' form of qualitative research, particularly as 'it is in the end usage of a designed product that belongs in the social science world. Design deals in human interactions with artefacts and situations that contain a great deal of uncertainty'. (Swann, 2002, p. 51)

Action research encourages the use of tailored tools according to the situation and investigation. The tools I used in this study include: keeping a research journal, documentation of workshops and design processes, collection and analyses, participant observation, and case studies. In addition to workshops and the creation of prototypes, the *Plus and Minus* collective series of suits, and the Interactive Performance Installations, a final tool that I incorporated into the Design Action Research method was participant observation. These observations gave me the opportunity to contemplate the suit each male participant chose and to observe his behaviour and interaction with the experimental garment when he was wearing it. Participant observation was employed throughout the Interactive Performance Installations at the London Design Museum, London Brunswick Centre, and Helsinki Design Museum. These observations took place throughout the practice work: in the creation of the prototypes during the workshops, the creation of the *Plus and Minus* suits, and with the participants of the interactive performance designers. The prototype suits, together with the *Plus and Minus* series, are not proposed through the thesis as samples *par excellence* but are used as tools to enable the investigation.

Figure 1.13 Greek Fustanella in Design +7
Photo by G. Vane Percy, (2014).

All the participants throughout the research investigation were informed that they were a part of a practice-based research exercise and their participation will be observed and recorded for the purposes of such investigation. Through their decision to enter the experiment, either by being a participant or visitor in the Interactive Performance Installation, they gave their consent for the material to be documented and published.

1.2.2 Design Tools

During the development of the workshop and the formulation of the aims, objectives, and concepts of the research-driven suits, the tools of De-Re-Construction, Concealing-Revealing, and Genealogies were explored. The following sections discuss these tools, their theoretical formulation, and how they have been applied to garments in the fashion and costume design disciplines.

Tool 1

De-Re-Constructing the Suit

'Destruction becomes a process of analytical creation.' (Martin & Koda, 1993, p. 94)

Figure 1.14 Maison Margiela SS17 Deconstruction
Maison-Margiela-Menswear-SS17, (2017), photo by G. Saitano. Nowfashion. https://nowfashion.com/maison-margiela-menswear-spring-summer-2017-paris-19304/shots/936248

The term deconstruction (the process of decomposing and recomposing outside the established norms) entered into the vocabulary of international fashion magazines in the early 1990s. The label was associated specifically with the work of Rei Kawakubo for Comme des Garçons, Karl Lagerfeld, Maison Margiela (see Maison Margiela SS17, 2017, Figure 1.14), Ann Demeulemeester, and Dries Van Noten, amongst others, and Gill (1998, p. 25) highlights how it is more loosely used to describe garments on a runway that are 'unfinished', 'coming apart', 'recycled', 'transparent' or 'grunge'.

Curator of Architecture and Design in the Los Angeles Museum of Contemporary Art, Brooke Hodge (2006), notes that 'deconstruction' was not a term used by designers to describe their work but was applied later by fashion writers (p. 15). According to Hodge (2006), fashion photographer Bill Cunningham first applied the term in the March 1990 issue of *Details*, followed by American fashion commentator Amy Spindler's 1993 *New York Times* article 'Coming Apart', thereby cementing it in the fashion lexicon through her discussion of the lineage and influence of Japanese (such as Yohji Yamamoto and Rei Kawakubo), Belgian (the first generation of 'Antwerp Six' including Walter van Beirendonck, Dries van Noten, Dirk van Saene, Dirk Bikkembergs, Ann Demeulemeester, and Marina Yee, followed by the second-generation including Martin Margiela, A.F. Vandevorst, Veronique Branquinho, Haider Ackermann, and Raf Simons), and Dutch designers (first-generation Viktor & Rolf, Saskia van Drimmelen, Lucas Ossendrijver, Pascale Gatzen, and Marcel Verheijen and Alexander van Slobbe, and second-generation Klavers van Engelen as well as Spijkers & Spijkers). (Es et al. 1989)

Gill (1998) further explores Richard Martin and Harold Koda's (1993) examination of deconstructionist tendencies in 1980s couture and ready-to-wear fashion: i.e., the tendencies that manifested as 'trend' in the early 1990s. Mary McLeod (1994, p. 92) has suggested that the label 'deconstruction fashion' was coined by fashion writers following the DE constructivist Architecture exhibition in 1988 at MOMA. Alison Gill (1998, p. 26) suggests that this might imply that the MOMA exhibition helped to raise the profile of deconstruction, enabling and legitimating its cultural dissemination into other fields, and more specifically, that fashion itself was enabled and even encouraged by the experiments in architectural design.

Spindler (1993, p. 1) proclaimed 'deconstructionism' as a rebellion against the 1980s, the undoing of fashion as we have known it, or the 'coming apart' of fashion's heritage as it moved into the last decade of the 20th century. The characteristics of this movement are referred to by the French as the style 'Le Destroy' ('La Mode Destroy' 1992; O'Shea 1991, p. 234), in which the forms appearing on Paris runways can be read as a literal dismantling of clothes. This concept of dismantling embodies a type of 'aestheticized non-functionality': where 'deconstruction "in fashion" amounts to an anti-fashion statement (a wilful avant-garde desire to destroy "Fashion") or an expression of nihilism (i.e., absence of belief)' (Gill, 1998, p. 26).

The method of 'deconstruction' in fashion is associated with the French style of philosophical thought and the writings of Jacques Derrida. According to Gill (1998), Derrida, in a letter to a Japanese Friend, attempts to convey to his friend and translator his intentions and some of the problems he has encountered in giving the name 'deconstruction' to what it is that he does:

> When I chose this word, or when it imposed itself upon me—I think it was in a form of Grammatology—I little thought it would be credited with such a central role in the discourse that interested me at the time. Among other things I wished to translate and adapt to my own ends the Heideggerian word Destruktion or Abbau. Each signified in this context an operation bearing on the structure or traditional architecture of the fundamental concepts of ontology or of Western metaphysics. However, in French 'destruction' too obviously implied an annihilation or a negative reduction much closer perhaps to Nietzschean 'demolition' than to the Heideggerian interpretation or to the type of reading that I proposed. Therefore, I ruled that out. I remember having looked to see if the word 'deconstruction' (which came to me it seemed quite spontaneously) was good French. I found it in the Littré. The grammatical, linguistic, or rhetorical senses [portées] were found bound up with a 'mechanical' sense [portée 'machinique']. This association appeared very fortunate and fortunately adapted to what I wanted to at least suggest (Derrida, 1982, as cited in Gill, 1998, p. 26).

Deconstruction as a term has been self-consciously embraced by literature specialists and philosophers as a form of criticism. In this form, deconstruction represents a method of 'uncovering' the instabilities of meaning in texts. The concept has also been embraced as a theoretical practice by architects, graphic designers, filmmakers, multimedia designers, and media theorists (Brunette and Wills, 1989, 1994; Byrne and Witte, 1990; Wigley and Johnson, 1988; Wigley, 1993).

Gill (1998, p. 28) suggests that at one level, the word deconstruction suggests a simple reversal of construction and, therefore, at this common-sense level, a reading of clothes that look unfinished, undone, or destroyed as 'deconstructed' fits. Nevertheless, at the other level, deconstruction in fashion is something like an auto-critique of the fashion system. It displays an almost X-ray capability to reveal the enabling conditions of fashion's bewitching charms (i.e., charms conveyed in the concepts of ornament, glamour, spectacle, illusion, fantasy, creativity, innovation, exclusivity, luxury repeatedly associated with fashion) and the principles of its practice (i.e., form, material, construction, fabrication, pattern, stitching, finish). What is marked about the practices of these designers and represents a 'new thinking' in fashion is their explicit care for the 'structuring ontology' of the garment. According to Gill, 'structuring ontology' means that visibility is given to the simultaneous bidirectionality of the labour that the garment-maker and clothes perform—i.e., the garment-maker is concurrently forming and deforming, constructing and destroying, making and undoing clothes (1998, p. 28). This bidirectional labour continues in the dressing and wearing of clothes, as clothes figure and disfigure the body, composing as they decompose.

The coming apart, or the uncovering, is what interests me in the action of deconstruction through my praxis. I also seek to use destruction to provoke analytical thinking followed by analytical creation (Martin and Koda 1993, p. 94) through reconstruction. De- and re-construction counteract throughout my analysis, the workshops, the research-driven collection, and the formation of the meta-suit as the outcome of this interdisciplinary, performance practice-based thesis. The Design Action Methodology acts across and between actions through creation and reflection, forming and deforming, constructing and destroying, making and undoing garments. All these through the continuous action of embodiment, dressing and undressing, covering and uncovering, figuring and disfiguring, composing and decomposing, revealing and concealing, and so on.

To fully understand the design and anatomy of the suit, I conducted a series of design-driven one-week workshops in which two- and three-dimensional garment samples were developed, where the deconstruction of the male suit played a key role.

Tool 2

Reveal – Conceal

Figure 1.15 Dolce & Gabbana SS22 Reveal
Dolce & Gabbana SS22 Look 54, (2021). [Photograph]. Tagwalk. https://www.tag-walk.com/en/look/288841

Revealing/Concealing is the second method explored with the research-driven suits. For several centuries, both men and women in Western countries have, in antithetical ways, used the clothes they wear simultaneously to reveal and conceal their bodies (see *Dolce & Gabbana Spring/Summer 2022 Look 54,* 2021, Figure 1.15). To a degree, ambiguous display marks erotic and ethical boundaries, as well as the conflicted boundary between the sexes.

John Harvey (2007, p. 67), an author and reader of literature and visual culture, presents dress like a punning language expert in double meanings, and part of its work is to manage the contradictions surrounding the body. As a result, the dress itself can seem paradoxical, both a part of our body and a complement to it. Strictly speaking, the border of the body is the skin, but the language we use and the figures of speech often suggest that clothing is also a skin in itself.

The wearing of clothing often involves a certain repetition that makes it both familiar and habitual, reflected in the metaphor of clothing as a second skin. Gill (1998) argues that 'experience of the familiar in clothing can be thought of as a *habitus*, as clothing becomes a space of everyday inhabitancy, dwelling, and self-configuration' (p. 43). Habitus refers to those ingrained dispositions of taste, experience, perceptions, preferences, and appreciations that inscribe themselves into the body and organize an individual's capacity to act socially (Bourdieu, 1977). Habitus can thus represent a set of 'clothing', habits, and a space inhabited.

Dress forms a part of our skin — it lies on the boundary between the other and ourselves. The fact that we do not normally develop epidermal awareness tells us a lot about our routine relationship to dress, i.e., that it forms a second skin that is not usually an object of consciousness (Entwistle, 2002). Our awareness of clothing is heightened when something is out of place — when either our clothes do not fit or do not match the situation. In this sense, as anthropologist Joshua Bluteau (2021) argues, the suit can be understood 'as a form of body modification' (p. 63).

Nothing is more singular, more personal, more ordinary, more inexorably present every single day than clothing. As Scardi (2010, p. 18) argues, it moulds itself into the body that inhabits it and, like some sort of 'storage tank', defines its space. By adhering to the body, it absorbs its humours, adopts its silhouette, and shares its experiences. It covers us like a second skin: 'We tend to choose our clothes personally and with care so that they are comfortable and define our tastes and habits as we would wish to be defined' (Scardi, 2010, p. 18)

Scardi's theory incites links between my own practice and theory. It connects the male suit and identity with the meaning of clothing (in my case, the suit). It allows for further analysis of the use of de/reconstruction of the old suit in order to create the new. It represents, in essence, the connection between the past, the present, and the future. The male suit is indeed a second skin, one that adjusts the male posture and silhouette and empowers the wearer (Hollander 1994, Amies, 1994). The power of the suit does not rely only on its impeccable design, which through its genius, anatomy, and construction has endured for over three hundred years. It also embraces the male form and becomes embodied as a vehicle of everyday life, communicating signs and meanings and allowing the wearer to perform different roles depending on the time, place, and social surroundings.

As intimately as we 'incorporate' our clothes, they cover and hide our bodies. Throughout the history of dress, the game of covering/uncovering, concealing/revealing has been a fine balance between morality and fashion. This may still mean that there is a general and perhaps mysterious arousal in any combination of revelation and concealment; in any emphatic way to display the body not entirely but partially, as it were in magic glimpses rather than to a purely naked display. It is as if the dress were playing a peekaboo game with the body, where we see the body playing hide-and-seek with us, like a parent half-hidden behind a tree. These disclosures may also play a game over time, perhaps referring to other times and situations, when more might be seen than may be shown now (Harvey, 2007).

Within this tension, fashions evolve in a dangerous game where more is involved than merely disclosing a part of the body. Because a daring dress can reveal many things, some will feel it gives, as it were, a glimpse of nakedness (Harvey, 2007). The unveiling of the body has been executed in many ways throughout the history of dress. The peekaboo game can be observed/discussed through the following thematic categories. These themes have been applied to the dress as a single or combined method. In Chapter 4, these themes are brought into the context of this investigation and discussed in parallel with the work of established and emerging designers of suit design of the last twenty years. Information on these designers can be found in Appendix 2.

Fragmented Reveal

Fragmented reveal implies garments where a part of the body is revealed, for example, fragments of bare wrists, elbows, shoulders, necks, backs. The traditional suit, for example, reveals the wearer's wrists.

Asymmetrical Reveal

Designers in both haute couture and popular fashion use asymmetry to play more dramatically with the body reveal. For example, an asymmetrical top revealing only one arm or one shoulder or a section of the waist. As Harvey (2007) notes, asymmetrical dress can be worn to roughly vulgar extremes or may be refined with surprise and sophistication. This is an age-long clothing game and can be seen from ancient Greek sculptures where a frieze of dancing maidens — in Nike of Samothrace, for example — wear rippling thin dresses that seem to leave a bare chest, till one sees at the moment that this breast is also very delicately covered.

Asymmetrical fashions expose bare skin most commonly in women's dress. In men's dress, when asymmetry occurs, it takes the form of cloth on cloth — a fold of the toga on a covered shoulder, a hussar's jacket suspended from a high-collared uniform.

Dichotomy Reveal

Harvey (2007) describes how a slit can dichotomise a dress or a jacket to reveal the flesh. We have all seen a long dress with a long slit down one side, revealing an unexpected stretch of the leg while the other leg remains concealed. This characteristic may also have been of practical origin, in allowing the person to walk more freely, but fashion has expanded upon practicality, playing the drama of a teasing glimpse against the drama of a teasing hiddenness. The "vents", as slits on the backside of a suit jacket, are an example of that practicality and reveal. The vents allow for a better fit, ventilation and movement, but they also allow for the disclosure of the body form such as buttocks.

Transparent Reveal

Transparency has not only been used to reveal parts of the body but also to decorate it. Mesh, voile, mousseline, and other textiles have been utilised, predominately in female fashion, to veil and reveal glimpses of the body. Lace and decorative meshes not only reveal the skin underneath but they decorate it. What would this mean for a suit?

Illusion Reveal

Second-skin materials also come into the game. Designers use nude colour transparencies to reveal, and at the same time, cover the body creating a naked illusion.

Concealed Reveal

While men have shied away from uncovering their bodies in many periods throughout history, Harvey (2007) acknowledges they have nonetheless been willing to show the body through its covering. Throughout the Middle Ages and the Renaissance, broad-shouldered and tight-waisted doublets exaggerated the well-modelled body, while tight-fitting hose revealed the form of their legs clearly, though without the use of transparent materials. While men have not commonly revealed their legs throughout history, in some times and places, men have freely displayed bare legs such as warriors during the classical period or as the Scottish kilt does today. When men show their skin throughout history, they do so directly, avoiding see-through materials.

Though menswear in the 20th century has often been more relaxed, well-cut coats and overcoats nonetheless hint at a slim, fit figure beneath. Maintaining the effect of promoting a fit, strong body remains as true today as in the 14th, 15th, and 16th centuries, reflected in tight jeans that prioritise the form of the leg or leather jackets that highlight the strength of the arm and shoulder. The most extreme version of an exaggerated body came with the Landsknechte (the mercenary foot-soldiers of the late Middle Ages) (Harvey, 2007, McDowell, 1997). It is clear, as Harvey (2007) argues, that while torsos and buttocks might have been tightly emphasized, 'their slit sleeves were puffed out in ludicrous mimicry of the muscle-bound arms of the professional fighting man' (p. 75). The slit and slashed style of the 16th century was itself a commentary on this exaggerated form: garments seem cut to shreds, with under-cloth bulging through every hole in a witty combination of both revealing and concealing. The slashed style was widely worn by men and 'conforms to a game that men especially have played with their clothes; the game of lifting a covering to show another covering beneath it' (Harvey, 2007, p. 75).

Layered Reveal

Harvey (2007) also examines layered reveal throughout history, arguing that the 'signature of male dress has been the offer to open layers of clothing, while still never uncovering more than face and hands' (p. 77). Coats with fastenings untied were often worn beneath cloaks and capes, while jackets with unused buttons began to appear in the late 17th century. Jackets are worn beneath coats, waistcoats beneath jackets, and suits will play with the concept of revealing other layers of cloth beneath the first. 'In general, men's dress has tended to be full of double entendres, playing on ideas from outside and inside and inner and open and closed' (Harvey, 2007, p. 77).

The practice of the non-strip tease has not been as systemic in women's dress as it has been among men. Harvey (2007) questions if all the disclosures of the body have an element of metaphorical substitution, as, in most cultures, the fundamental requirement of clothing is to cover the genitals. Arguably, 'the spectre of genital display should be allowed to hover in the shadowy depths of society's wardrobe because the accusation of sexual exhibitionism informs a good deal of anti-fashion moralizing' (Harvey, 2007, p. 79). Perhaps, the same suspicion informs the sense we all have that fashion can be a dangerous game, though it is extraordinarily rare to see societies embracing full nudity. Harvey (2007) refers to Sturma by saying, 'In Tahiti, where clothes are hardly needed, a tattoo saves a man from being naked'. (p. 67).

Throughout history, clothing has been used to emphasise a dream physique in both men and women. Men's dress has tended to highlight the strength of the arm and torso and give the impression that the wearer is generally energetic and able. In all, 'the tendency of men to cover themselves reflects modesty, anxiety, or assertive confidence, and the expectation that men will be more covered than women is deeply ingrained in Western culture' (Harvey, 2007, p. 82). This still applies to contemporary couples, despite the increasingly blurred boundaries between 'acceptable' men's and women's fashion.

Revealing the body does not necessarily mean something erotic. The male nude in high art does not always sign eroticism but truth, virtue, celestial love, health, virility, heroism. Uncovered parts can have many meanings. Sometimes, these meanings may be allegorical and dependent on many factors. When dressed, the viewers do not see the same messages as what the wearer originally wanted to transmit. Indeed, partly naked bodies can be more erotic than fully naked bodies, teasing excitement. A hint, in words, of a dangerous secret will excite, absorb, and translate interest into desire. This is evidenced in the advertisements for Levis jeans and Calvin Klein underwear in the 1980s, which sought to invest their promises with marketing intrigue.

Exposing the body could be enigmatic, elusive, provocative, and only partially satisfy a powerful immaterial form of desire. The dress shows and hides part of the body, revealing and concealing secrets, signs, connotations and meanings. It provokes eroticism and fetishism.

Tool 3

Infinite Genealogies
Past vs. Future, Fashion vs. Anti-Fashion

The garment is a ghost of all the multiple lives it may have had. Nothing is shiny and new; everything has a history [...] The design is a wish

> or a curse that casts the garment and its wearer into a time warp through historical periods, like a sudden tumble through the sediment of an archaeological dig. (Evans, as cited in Chalayan, 2003, p. 57)

According to Flavia Loscialpo (2012), 'this affirmation is particularly significant as it alludes to fashion's impossibility, against its own rhetoric, to be "innovative", or to reach a complete newness, without showing its dependence on the history of fashion' (p. 136). Over the last two decades, a preoccupation with memory and cultural artefact as a 'trace' have overtaken fashion with considerable strength. Fashion theorists and curators (Evans, 2003; Clark, 2004) have particularly emphasised how 'individuating the "traces" that a garment bears and listening to the narratives embedded in it disclose the possibility of drawing a constellation of both conceptual and historical references' (Loscialpo, 2012, p. 136). The trace is not just referencing historical periods, nor simply a nostalgia for the past: rather, it is a sign of affiliation or connection, a memory brought forward to make something new.

Judith Clark, curator of the exhibition *Malign Muses/Spectres* in the museums Momu (Antwerp) and Victoria and Albert (London) in 2004 and architect by training, took a personal look at the relationship between contemporary fashion and its history. Through the exhibition, she depicted how fashion and dress relate to their origin and past. Clark's exhibition further underlined the relationship between theory and practice and, as Loscialpo (2012) states, had a significant impact on the audience for it moulded not only the visitors' perceptions but also the discourses that have since sprung from it. Throughout the exhibition, she questioned the curatorial project itself, consolidating traditions of exhibiting fashion and the politics of display not only in fashion but across a wide spectrum of disciplines.

Caroline Evans, in her work *Fashion at the Edge* (2003), discusses the connection between past and present and argues that 'fashion designers call up these ghosts of modernity and offer us a paradigm, remixing fragments of the past into something new and contemporary that will continue to resonate into the future' (p. 9). Evans discards a linear historical analysis plotting a precise and structural genealogy of the connection between Western fashion and modernity by tracking back through European culture. Instead, she has drawn on Walter Benjamin's metaphor of fashion as a 'tiger's leap' to explain how fashion is able to leap between different historical periods without coming to rest exclusively in one time period or visual style. Similarly, Evans draws on Benjamin's concept of dialectical images — a unique form of historical and pedagogical representation — juxtaposing the more spectacular manifestations of the consumer explosion of the 19th century against those of the late 20th-century fashion shows. This juxtaposition illuminates the way that the past can resonate in the present to co-articulate modern anxieties and experiences. And from Benjamin's references to urban space and time, she has developed the metaphor of history as a labyrinth (Evans 2003, p. 9). For Evans, the metaphor of history as a labyrinth allows the juxtaposition of historical images with contemporary ones; as the labyrinth doubles back on itself, what is most modern is revealed as also having a relation to what is most old. Distant points in time can become proximate at specific moments as their paths run close to each other. Evans argues by this method that her aim is not to draw on any 'crude' historical equivalence between past and present but, on the contrary, her selective historical examples are chosen for what they can tell us about fashion today. The visual link between the comparisons uncovers interesting facts about the present that have echoes in the past. For Evans, when designers harken back to such periods, they are simply providing interesting instances that crystallise the use we make of history in the present (Evans, 2003, p. 10). The tiger's leap and the 'dialectical image' are used by Evans as tools to map the modern, rather than to chart the past.

Clark extends Evans' work on the continuous dialogue of the present with the past. She also discards a linear historical analysis plotting a precise and structural genealogy of the connections between present and past. In *Malign Muses/ Spectres,* Clark creates linkages of these traces and creates narratives of potentially infinite genealogies. The tool of genealogies maps the narratives and, by drawing on a transversal perspective, proposes not a chronological or didactic view but rather situates the pieces within a wide cultural context by listening to the traces the garments bear (Loscialpo, 2012). As Clark states, genealogies are infinite; each section is just one possible route, a way through to a different future, and links can be arbitrary or intended. (2004, pp. 110–111).

The doubling of voices is not a distraction but a double game that can generate ideas and the genesis of new concepts. Scardi (2010) argues art and fashion design look backwards as much as forwards, acting as the channel between past and present, heading towards movements that are still in an embryonic stage, waiting to happen in the near future.

This investigation utilises the tool of genealogies (represented in Clarke, 2004, Table 1.2) to analyse and demonstrate how the past and present inform the future and how the notion of decoration in male dress has shifted. The research draws on the work of established and emerging designers (Appendix 2) and men's fashion blogs (Hel-Looks, The Sartorialist, Facehunter). The method of mapping genealogies allows for connecting the discussed themes with a broader spectrum of designers rather than focusing on the work of a few designers. It doesn't only analyse themes on a wider spectrum, it also supports the investigation and creation of the proposed concept of the meta-suit and how the past can inform the future of the suit.

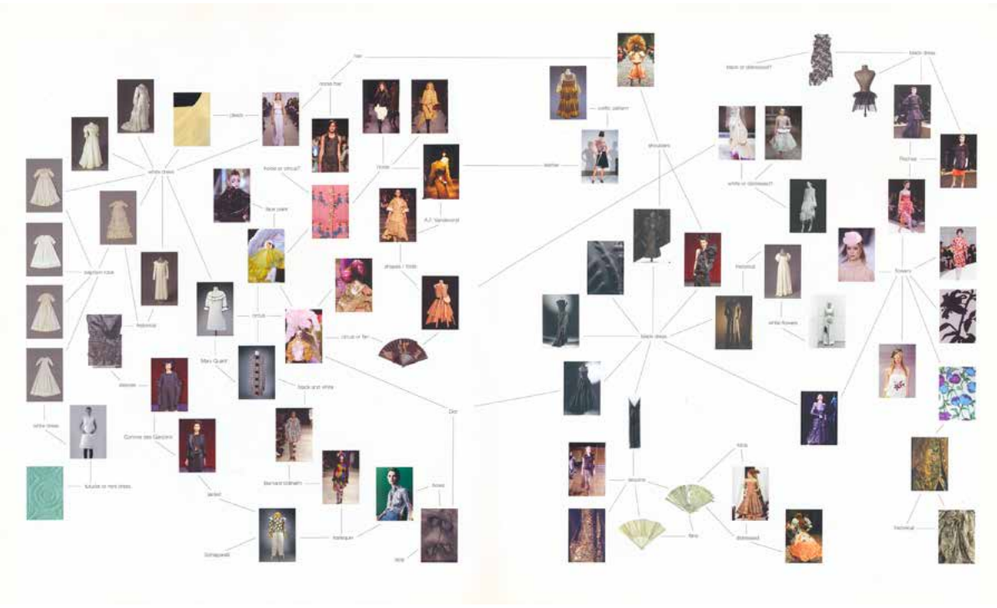


Table 1.2 Judith Clarke's Dress Genealogy
Adapted from Spectres: When Fashion Turns Back by J. Clarke, 2004. Copyright 2004 by V & A Publications.

1.2.3 Stages

This section provides a chronological outline of the methods applied through my practice work to understand and challenge the seemingly "persistent" form of the male suit over the last three and a half centuries.

The overall research is comprised of three stages: the four workshops, the collective series of suits, and the Interactive Performance Installations of the collections. In the first stage, I explored the male dress and experimented with it through a series of four one-week workshops. Participants played with suits, utilising addition and subtraction to create new garments by recycling the originals. In the second stage, I created two experimental suits from the outcomes and observations of the four workshops. In the third stage, the experimental suits were tested by everyday men in Interactive Performance Installations, which gave me the critical and practical understanding necessary to develop the final meta-suit concept.

All the stages are presented briefly here for a better understanding of the project, applied methods, and formulation of the methodology, and are discussed and analysed in-depth in chapters 4, 5, and 6.

First Stage
The Workshops

To kickstart the design process, I decided to run a series of workshops to allow for more diverse experimentation through dialogue and group work. The creation of two- and three-dimensional garment samples during four different one-week workshops was devised as an empirical method of understanding, analysing, and experimenting with the suit through addition and subtraction, which played a pivotal role in creating the experimental suit collections. The outcomes of the four workshops fed into the creation of the research-driven suits by experimenting with the form, questioning and reinterpreting the notion of decoration, and using concepts and methods representative of deconstruction in fashion.

A visual and theoretical study of male dress was necessary to outline a broader frame of the research. Rather than basing my visual research only on sourcebooks, thereby examining male garments in a two-dimensional form, the study of real garments felt more appropriate for the aims and objectives of this project. One of the main objectives of this research is to support the notion, as Hollander (1994) argued, that we cannot research a garment without exploring its relationship to the body. The garments themselves enabled me to gauge an in-depth series of information that played a key role in framing the project's development. The outcomes from each of the four workshops provided the information and aspiration necessary for the creation of the *Plus and Minus* collection of experimental suits.

The first workshop explored a range of male garments from the 16th to 20th centuries (inclusive) in detail; their cut, pattern, seams, materials, extent, decoration, colour, weight, and — perhaps most importantly — how they felt and interacted with the body. The main focus of this first investigation was familiarizing myself with the evolution of male dress and with the notion of the peacock by discovering the peak moments of male dress decoration and developing a better understanding of when and why the male dress became more sober and uniform.

The second workshop involved guiding and leading younger participants (12–14 years old) through the creation of extravagant male dresses by cutting out and arranging fashion magazine images

into collages. This helped to free up my own imagination and discover ideas, forms, and possibilities that I had not considered at the start of my research.

The third workshop moved from a 2D analysis to a 3D one, in which I led a group of fashion design students in transforming second-hand suit jackets into extravagant garments worthy of a peacock. This allowed me to test ideas that were not possible on paper, including experimenting with materials, revealing/concealing, and how these prototype garments would interact with the form of the wearer. The garments produced in the third workshop were presented at a performance at the Bucharest War Museum.

The fourth workshop focused on the trousers of the suit, in which I led a separate group of design students in challenging traditional gender binaries by transforming the trousers into skirts. This workshop aimed to put the outcome of the first workshop into practice but also to test my personal interest in introducing a skirt into the suit (Figure 1.16). The garments produced in this workshop were presented as part of the exhibition of Adina Nanu's private fashion collection (1900 to 2000), as well as on the opening night of the World Stage Design exhibition (Cardiff, 2013).

Each workshop created a micro-environment where not only ideas were tested but also discussion was provoked. Daily personal handwritten notes were taken to theoretically and practically enrich my design process. The handwritten notes became creative thoughts, wordplays, and ideas that helped me reflect on the results of each workshop and formulate the next process of the investigation. Therefore, these workshops empowered interaction through the iterative process of thinking, designing and making, and enabled group reflection on the research aims and outcomes. The last three workshops allowed me to familiarise myself with and explore the notions of performative masculinities, performativity, and the performative power of the male suit by showcasing the outcome of each workshop through a performative presentation. The use of abstract site-generic presentations allowed me to avoid a typical fashion-style catwalk or a stage performance, giving me the ability to observe the experimental suits through a form that transcends fashion and theatre. The embodied presentations of the experimental suit further informed and supported the development of the interactive installation but also explored the theoretical frame of performativity in practice.

Second Stage

Plus and Minus Collections

According to Amies (1994) and Hollander (1994), the design of the male suit as the ultimate masculine attire has incorporated only subtle changes for the last three and a half centuries. By retaining its basic form without any extreme alterations, the suit has maintained a general sense of sobriety and subtlety, which has only increased its power (Hollander 1994, p. 112). Reinforcing Hollander's argument, Amies

Figure 1.16 Sketch of Plus Collection Design +7 (author's image)

Figure 1.17 One button, single-breasted suit (author's image)

Figure 1.18 Silhouette shape (author's image)

(1994, pp. 26–48) notes that the suit equals tradition and any radical innovation seems impossible. The suit is hierarchical and a 'very sensitive thing' to change: 'if you remove the curved fronts of a single-breasted coat, you wipe out its pedigree, thus weakening its power, and it sinks into being casual gear' (Amies, 1994, p. 44).

Throughout the investigation, the creation of the research-driven suits, and the conception of the meta-suit as both an outcome and proposal, I argue that the suit has evolved and can change further. As discussed in the literature review, a major 20th-century change began with the phenomenon of the New Man in the 1980s, a precursor to the 1990s metrosexuals, and has accelerated since 2000 with the post-metrosexuals seeking individuality.

The starting point for both collections is the single-breasted male suit, and the two-collective series were created through its manipulation. Both series of suits are designed according to the archetypal and historical masculine shape of broad shoulders and a narrow waist, and the single-breasted one-button suit (see Figure 1.17) was selected as it exaggerates this masculine triangular shape (see Figure 1.18). The Minus collective suits are based on the subtraction of parts of the suit and the Plus are based on the addition of extra elements.

The two suit collections have acted as a design-led form of experimentation with a two-fold aim:

— For the suits to be artistic and research-driven rather than commercial. The embodied suit form was to be explored and experimented on through its form, colour, and materiality. While the analysis of men's fashion preferences and interests means that commerciality cannot be fully removed from the design process, the design remains primarily driven by art and research.
— To create a collective series of suits to be worn by any man rather than professional fashion models. The Plus suits are made in sizes small to extra-large allowing accessibility to all. The trousers are available from size 28" (71 cm) up to 48" (122 cm). The jackets are designed according to the standard measurements of size — small, medium, and large. The jacket sleeves and the trouser lengths are adjustable to accommodate any arm and leg length.

Third Stage

The Interactive Performance Installations

A series of Interactive Performance Installations act as a method of testing, and, as the title implies, the events are embodied, collaborative and engaged: men can touch the garments and choose to wear the suit of their preference. They are performative: through interaction and self-presentation, men perform and explore how the suits themselves perform on them. And each is a spatial installation: the settings are site-responsive and create accessible environments in which men participate without the constraints of 'fashion' or 'stage' performances while visitors also interact.

The Interactive Performance Installations are set within the wider context of dress installations. Exhibitions such as *Men in Skirts* (Victoria and Albert Museum 2002 and the Metropolitan Museum 2004), *21st Century Dandy* (world tour 2003–2005), and *L'Homme Paré* (Paris Museum of Fashion and Textiles 2006) form an important context for these installations. These precedent exhibitions were very

Figure 1.19 Forgotten Peacock: London Design Museum, September 2008 Photo by P. Marks & D. Maione, (2008)

Figure 1.20 Forgotten Peacock: The Brunswick Centre, October and November 2008
Photo by P. Marks & D. Maione, (2008)

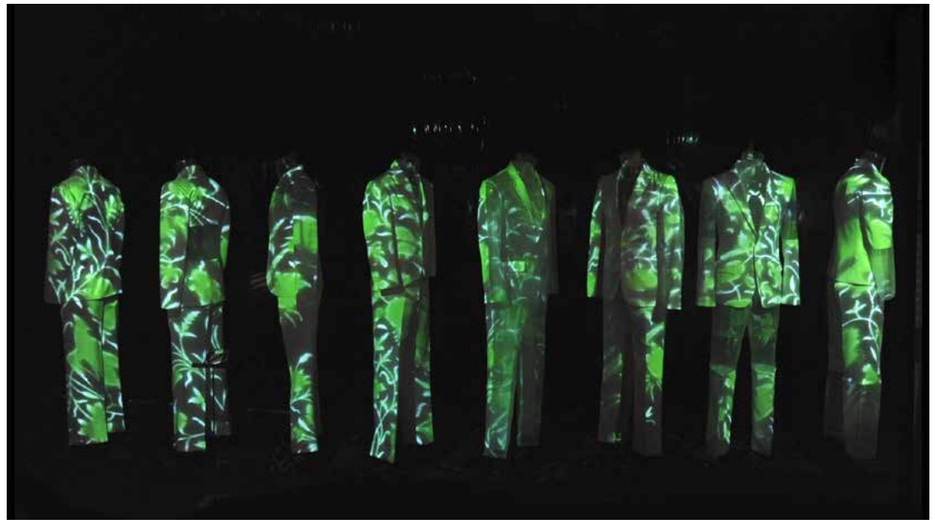


Figure 1.21 'Plus or Minus, Suit your Self', Helsinki Design Museum, 20-25 May 2014
Photo Grace Vane Percy

well-curated, organised thematically, designed, and presented in order to not only document and reveal the results of specific research but also to inspire and provoke the male visitor. However, they adopt the conventional format of static mannequins on display, thereby keeping the clothes in an artificial setting and at a distance from the viewer. Consequently, these exhibitions do not encourage active engagement, and men were called upon to be passive viewers only.

By contrast, the Interactive Performance Installations provided an alternative way of engaging viewers, allowing and inviting men to actively participate and play with the garments on display — the exhibit and viewer therefore interact. The Interactive Performance Installations enabled larger freedom and flexibility in the creation of a more complex and dynamic work that would engage men and test the research question. Through the interactive features, men had the opportunity to experience their favourite suit from the experimental wardrobe and, through both embodiment and staging, became peacocks themselves. This approach was supplemented by observations, photographs taken by the wearer or photographer, and video recordings. For each event, different methods were applied for the collection of information, and a more detailed breakdown of the programme, structure, and process of the Interactive Performance Installations is included in Appendices 3, 4, and 5.

On Friday, the 19th of September 2008, 'Forgotten Peacock' was launched as part of the London Design Museum's regular late-night opening 'Design Overtime' event. Forgotten Peacock was the core event that evening as part of the London Design Festival and London Fashion Week. This event acted as a pilot where a series of designs and ideas were tested and explored. It tested the idea of audience participation and the ways of integrating the pre-choreographed movement sequences with the audience-involved movement sequences. The event, together with the feedback, allowed me to uncover potential problems and make necessary adjustments before the main run at the Brunswick Centre.

For a successful outcome that manages to capture the attention and interest of a wider group of men, the Interactive Performance Installation had to be accessible to a broad target group and not only to the fashion or art gallery-attending audience. Forgotten Peacock was therefore also presented at the Brunswick Centre, a modern shopping complex in central London and, throughout its entire run of six days a week for six weeks, was attended by an audience of around 1,500 people. It also gave over 250 men of different ages, origins, and sizes the opportunity to take part and experiment with their looks.

The Brunswick Centre space was ideal for this research project as it was a semi-public space with its entrance on the ground floor of a shopping centre. It looked like a shop with a glass façade and was surrounded by other retail shops. Internally, the décor was minimal, allowing me the opportunity to transform it in the way I wanted. Providing a combination of a non-conventional space within a commercial complex, the Brunswick Centre was the ideal site to present the practice work. The shopping centre visitors were a very broad target group in terms of age, social and cultural background, which was valuable for meeting my initial aim of accessibility.

'Plus or Minus, Suit your Self' was the third interactive installation of this project and took place at the Helsinki Design Museum in May of 2014 (Figure 1.21). It was documented in two forms: first with the use of a time-lapse camera recording throughout the assembling and dissembling of the installation; and, secondly, through the use of a touch screen, where a self-photographing camera allowed the male participants to photograph themselves in their preferred pose. The second feature will gauge material for further review, not only in the design of the male suit but also in the performative aspects discussed above.

The time-lapse camera allowed me to record how many men visited the installation, how many interacted with the suits, which suits they chose to wear, the number of suits they chose to wear, whether they interacted with the add-on feature, and if they were alone or accompanied. For the purposes of this research into the meta-suit, the Interactive Performance Installations provided the best environment for testing ideas and observing men as they interacted with the collective series of suits.

Throughout the research and practical stages of this research project, all ethical consent forms and procedures have been followed according to the protocol(s) of both the London College of Fashion University of the Arts and Aalto University School of Arts, Design and Architecture. Public participants at each installation were informed of their ethical rights and consent through a series of signs at the entrance that detailed the purposes of the study, its publication, and their right to withdraw. The Helsinki Design Museum installation was the only variation, where public participants expressed their consent by participating with the MyPose 'selfie' machines and entering the exhibition. All parties (Research Group, workshop participants, installation participants) were given an exhausting briefing throughout the process that detailed their participation, the timing and actions required of them, their rights to withdraw at any time, and the eventual publication of a PhD dissertation on the process. These procedures were monitored by the relevant departments to ensure good practice as well as the protection and well-being of both the Research Group and the public participants.

These three practical stages (workshops, collections, and interactive performance exhibitions) were key to the application of Design Action Research as a methodology and provided ample room for review and reflection throughout the process. The final conceptualisation of the meta-suit thus emerged from these three embodied research events. However, their development also relied on the theoretical and historical investigation of the male suit discussed in the following chapters.

2 The Design of an Archetype: The Suit

'The trousers-jacket-shirt-and-tie costume'
(Hollander, 1994, p. 3)

This chapter is intended to break down the basic, archetypal construction of the suit, including its form, function, materiality, and the history of its design (see Etro F14, 2014, Figure 2.1). In tracing the evolution ofthe suit from the 16th to the 21st century, this section is underpinned by Flügel's theory of the Great Masculine Renunciation and the shift from flamboyant peacockery toward the sombre, uniform design of the modern suit. Building a critical commentary of the suit's history is integral for the design of the Plus and Minus collection of suits discussed in Chapter 5 and informs the eventual conceptualisation of the meta-suit.

2.1 Defining the Suit

> *Although male heads of state wear suits at summit meetings, male job applicants wear them to interviews, and men accused of rape and murder wear them in court to help their chances of acquittal, the trousers-jacket-shirt-and-tie costume, formal or informal, is often called boring or worse. (Hollander, 1994, p. 3)*

The 'suit' traditionally refers to an assemblage of garments made of the same cloth and colour, worn together: jacket, trousers, and, eventually, a waistcoat. It is a formalised garment, normally worn with a collared shirt and a tie. The jacket can be single-breasted, usually with three buttons or double-breasted with two columns of four to six buttons. Each cuff has three to four buttons. The back can be unvented, single vented, or double vented. Lapels come notched, peaked, or in a style called shawl, usually reserved for the dinner jacket. The trousers—flared, bell-bottomed, wide-legged or slim—can, since Edward VII, be turned up at the bottom. They eventually have a break and usually two pleats.

Suits are constructions whose complexity is hidden beneath the surface (The Compass, 2013, Table 2.1) . The different types of constructions mainly refer to the variations in the suit jacket (Table 2.2). The most lavish type is the full canvassed jacket. The jacket comprises layers of canvassing material (comprising wool and horsehair) between the inner lining and outer suit fabric. The canvas gives a suit a proper structure and, over time, forms the garment to fit the wearer better. Bespoke suits are usually fully canvassed. Fused jackets have front panels and lapels with fusible interlinings that are glued to the wool shell of the suit. While fusing gives the suit shape, it lacks the natural drape of canvassed jackets. Suit manufacturers began using this construction to increase production capacity while minimising costs. Off-the-peg suits generally feature this type of construction. A half-canvassed jacket features a partial canvassing of the jacket, from the shoulder down through the chest. Beneath the canvas is a thin layer of fusing that extends around the jacket. It merges the cost reduction benefits of fused jackets with the natural drape of full canvassed jackets where it is most needed.

Variations also arise in the way suits are made and procured, albeit for different reasons. First, we have bespoke suits designed specifically for an individual. The high art of bespoke tailoring features tailors and patrons who both understand that the

Figure 2.1 Etro F14
Etro Look 32/40. Photo by U. Frattini, (2014). Vogue.
https://www.vogue.com/fashion-shows/fall-2014-menswear/etro/slideshow/collection#32

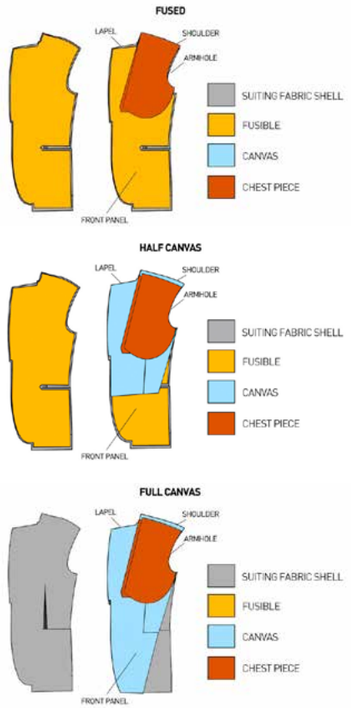


Table 2.1 The suit: construction types
Reprinted from The Compass. (2013). Suiting 101: An Introduction to Suit Jacket Construction, [Diagram]. Black Lapel. https://blacklapel.com/thecompass/anatomy-of-a-suit-jacket-fused-vs-canvassed/

suit is all about the cut. It is a serious and almost ritualistic affair where tailors have been described as 'interpreters of one's desires' (Amies, 1994, p. 3). Its acid test is the wrinkle-free outcome. Savile Row has become shorthand for this unwrinkled perfection of the trade, where the body has to be smoothly followed in its movements. During the second half of the 20th and the beginning of the 21st century, Giorgio Armani and other Italian tailors became known for unconstructed, slim-fitting unvented jackets with shorter, slim-legged trousers. As with most bespoke tailors, they engaged in the innovation of the suit. Another type of suit is the made to measure variant. While found in some bespoke tailoring establishments, they are not made from scratch like bespoke suits. These suits are tailored from existing designs and adjusted to fit the wearer's measurements. Lastly, we have prefabricated suits. Also termed as off-the-peg suits, they are originally an American phenomenon. These mass-produced suits gained popularity among lower-class men, particularly in the early 20th century, and were an instant hit. Due to industrialization and technological advances, machines and synthetic materials were used to create high-quality suits that were difficult to distinguish from bespoke ones.

Parallels and connections have been drawn between the suit and architecture. As Hodge (2006) states, the suit envelops the body, with multiple panels providing structure akin to a modern architectural building — reflected in the overlapping panels incorporated into Plus Design +3 seen in Figure 2.2 . Gehry takes the idea of 'wrapping' the body further. He encased the complex steel skeleton of the Guggenheim Museum in Bilbao and the Walt Disney Concert Hall in Los Angeles within a skin of stainless-steel panels to create expressive curved forms reminiscent of a ship's sails. His 1992 *Dancing House* in Prague — also referred to as *Fred and Ginger* — alludes to two entwined and clothed forms.

Brooke Hodge, curator of Architecture and Design at the Museum of Contemporary Art in Los Angeles (MOCA), in her essay for the catalogue of the exhibition 'Skin + Bones: Parallel Practices in Fashion and Architecture', hosted at MOCA (19 November 2006 — 5 March 2007), followed by The National Art Centre in Tokyo (6 June — 13 August 2007) and Somerset House in London (18 March — 12 June 2008), analyses the similarities between fashion and architecture, finding similarities between the two disciplines (Hodge, 2006): first, for both practices, the point of origin is the body; second, they both protect and shelter, while providing a means to express identity; and third, they share a similar creative process, creating form from a flat two-dimensional medium (Hodge, 2006, p. 11). Polhemus (2011) reinforces these equivalencies between the embodied suit and architecture. Hollander (1994) expands on the connection between modern architecture:

> In architecture, a new respect for the intrinsic beauty of naked steel, glass and concrete helped to revive a taste for formal value uncluttered by busy adornment [. . .] All this helped to keep the new versions of the modern masculine suit, now celebrating formal abstraction in the new ways, on the same path toward a muted colour that they had originally taken during their first Neo-classic appearance (p. 96).

The word 'suit' derives from the French suite, meaning 'following', itself derived from the Latin verb sequor: 'to follow', as the jacket and trousers are shaped from the same material and worn together (Merriam-Webster, 2021). In the Greek language, the word for a suit — 'κοστούμι' — has a double meaning. It refers to the suit but also a costume. In Finnish, a suit is "puku", which also means a dress. In both these languages, the suit is no longer a specific garment but one that can be used for dressing up, in which you can perform a role or take on a new identity (in the Greek language), or a dress or a garment that you can choose to wear (in the Finnish language). As the Finnish language does not have gender, the word puku doesn't refer to a male dress specifically. In Italian, the male suit is "abito da uomo", *dress for a man*, or "completo da uomo", *complete for a man* referring to the combination of trousers/jacket or trousers/waistcoat/jacket if it is a three-piece suit. In analysing the male suit in this thesis, both meanings can be justified as qualities of the male suit. It is a suit of clothes (trousers, jacket), it is a form of dress as every other in the male wardrobe, yet it is also a costume which allows a male wearer to assume different roles in his everyday life.

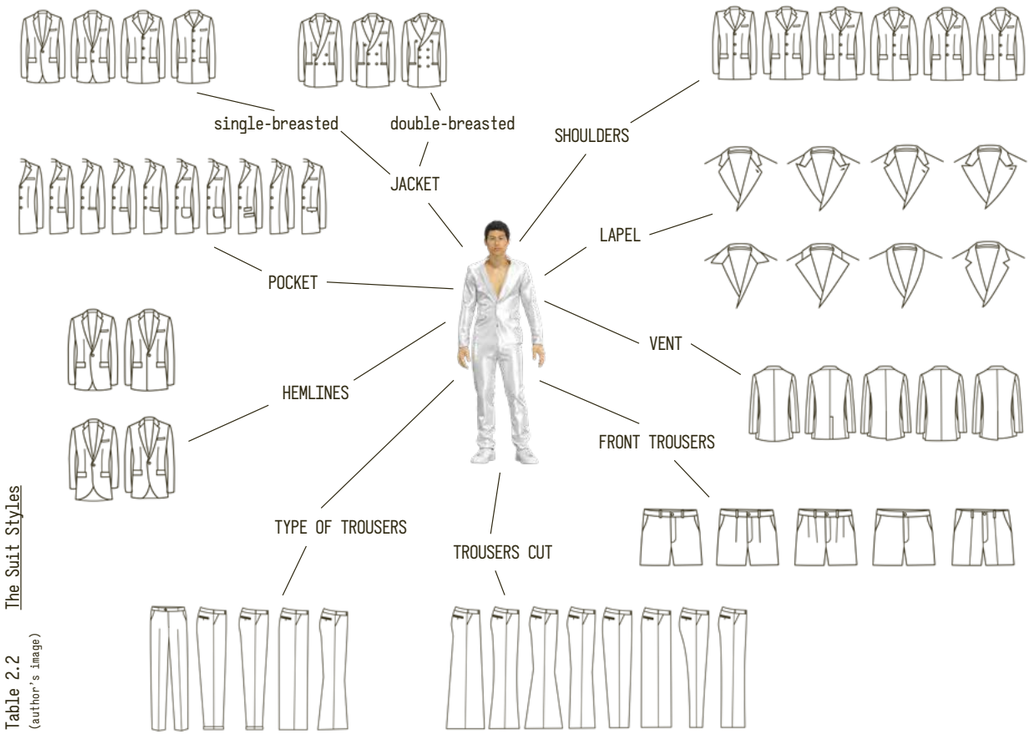


Table 2.2 The Suit Styles
(author's image)

Suit is both noun and verb (artefact and action) and is therefore performative (like design), highlighting the suit as an active practice and activating object. It is a complete set of elements that make up an ensemble, generally defining leadership and authority. It is also not only what is acceptable, convenient, and matching (conventional) but also what one desires (personal and individual).

British menswear designer Hardy Amies analyses the meaning of the word in his book 'The Englishman's Suit' (1994):

> The word 'suit' is in itself interesting. The dear old Oxford English Dictionary helps. It is Middle English and Old French: it comes from the French 'suivre', to follow. You follow suit in cards; you have a bathroom 'en suite' if you live in Hampstead; you have a lawsuit if you get divorced; you are sometimes dressed suitably. We are talking about a suit of clothes. This has been through the ages mostly in three pieces: coat, vest, and trousers. This is the correct naming. (pp. ix-x)

The male suit is linked to many professions — bankers, solicitors, politicians — as a uniform that expresses power. It is a 'confidence giving' garment, and as Smith (2005) states: 'people will treat you differently, they will ask your opinion, they will expect you to take care of trouble' (p. 45). Hollander (1994) places the suit as the uniform of official power, which does not manifest force or physical labour but implies diplomacy, civility, and physical self-control. The male suit, according to both Hollander and Amies, expresses the power of superiority and is 'hierarchical', like the robes of the high court judge or the Lord Chancellor.

An Unchangeable Design?

> 'If you alter it too drastically, you destroy its power and thus its value' (Amies, 1994, p. 44).

The design of the male suit, the ultimate masculine attire, has, for the last three and a half centuries, gradually increased its power by remaining the same, only incorporating subtle changes. For Amies (1994), 'the male suit continues to be respected because of its long history; It is the basic attire of many men — the most comfortable costume in which a man can "conduct" his life' (p. 108). According to Amies (1994), men are very reluctant to accept any real changes to it. 'All men are aware, mostly unconscious, of its design; they will reject any variation of what they think is the norm. They want the norm' (p. 44). Table 2.3 from LACMA and Tables 2.4 and 2.5 from the V&A collection provide a visual chronology of the suit's evolution since 1680, highlighting both the retention of many core aspects of the suit's design, as well as providing a visual aid as to how the suit has shifted over the past 340 years.

While the general shape and concept of the suit has remained the same, new-age dandyism has seen much experimentation with the traditional

ensemble. Men in contemporary society are mixing and matching various aspects of the suit with other garments and accessories, creating some form of 'hybrid' peacocks. Recognising this shift, the research-driven *Plus and Minus* suits challenge not only the suit but also the tradition:

> They explicitly and consciously [take up] many of the themes discussed here and explore new possibilities. Just as in the neo-classical period, when innovations succeeded in changing the male three-piece suit — or even at the beginning of the 20th century when the lounge suit was widely adopted. (Takis, 2014, p. 70)

With this in mind, it is time now to question the design and composition of the male suit. While Amies (1994) and Hollander (1994) both discuss the impossibility of fundamentally changing the male suit, the need for individuality today might force change on the archetypal suit — not only how it is constructed but also how it is presented and perceived.

Throughout this process, I often found it difficult to challenge the so-called 'wholly untouchable' garment, as I was confronted not only by contradictions and oppositions but also by a series of complex meanings, characteristics, and powers. To challenge the idea that its form is unchangeable, we need to analyse not only the suit's design, history, meanings, and status quo but all of these aspects together in a form of dialogue that coexists and informs each of these considerations. When I tried to talk about any of these as separate units, I realised that it became a mono-dimensional reading disconnected from the rest. Just as the physical suit brings together layers of material that are intertwined with accuracy to create a successful garment, it is important to read the suit in relation to all the disciplines. More importantly, the suit is 'active' and therefore performative when embodied. We cannot understand the complexity and excellence of its design or the meaning of the male suit without discussing it in relation to the embodied wearer. The embodied active suit dynamically intervenes between the body and space, and the performative suit activates multiple binary oppositions. These oppositions do not act against each other but function in hybrid dialogue. Their dynamics and powers shift continuously depending on the wearer, place, time, and social situation in which the suit is worn. All of these factors, alongside the application of theories on masculinity and performativity, underpinned and shaped the practice work analysed across chapters 4, 5, and 6.

Figure 2.2 London Design Museum: participant wearing Plus Suit Design +3
Photo by P. Marks & D. Malone, (2008)


L1 1720-30


L2 1750-60


L3 1755


L4 1758. jpg


L5 1760. jpg


L6 1760. jpg


L7 1765. jpg


L8 1770


L9 1770


L10 1780


L11 1780-85


L12 1780


L13 1780


L14 1785


L15 1785-90


L16 1790


L17. 1790


L18 1790


L19 1790-95


L20 1795-05


L21 1799-1800


L22 1790


L23 1800


L24 1810


L25 1820


L26 1825-30


L27 1840


L28 1840


L29 1852


L30 1860


L31 1862


L32 1880


L33 1880

Table 2.3 Visual Chronology: 1720-1880, LACMA

Note. For caption details see Expanded Captions: Table. 2.3 – Visual Chronology: 1720-1880, LACMA


V1 1680


V2 1740


V3 1750


V4 1755-60


V5 1760


V6 1775-1785


V7 1780 FRANCE


V8 1840


V9 1845-53


V10 1885


V11 1904


V12 1910


V13 1918


V14 1923


V15 1930-50


V16 1940


V17 1940


V18 1945


V19 1961


V20 1964


V21 1967


V22 1967


V23 1968


V24 1968


V25 1968


V26 1968


V27 1968


V28 1969


V29 1970


V30 1970


V31 1971-72


V32 1983


V33 1984


V34 1985


V35 1985


V36 1988


V37 1995


V38 1996


V39 1996


V40 1996


V41 1996


V42 2004


V43 2006


V44 2012


V45 2015

Table 2.4 Visual Chronology: 1680-1968, V&A

Note. For caption details see Expanded Captions: Table. 2.4 – Visual Chronology: 1680-1968, V&A

Table 2.5 Visual Chronology: 1969-2015, V&A

Note. For caption details see Expanded Captions: Table. 2.5 – Visual Chronology: 1969-2015, V&A

2.2 From Flamboyancy to Uniformity: The History of the Suit

Elaborating on concepts in Freud's *Three Essays on the Theory of Sexuality* (1976), theorist J.C. Flügel (1930, p. 86) describes a primal condition for infants where there are two forms of pleasure, the narcissistic and the auto-erotic. Most relevant to the focus of this essay is narcissistic pleasure, which is described as a tendency to admire one's own body and display it to others so that they can share in the admiration.

Figure 2.3 'L'Homme paré Exhibition Entrance, Paris 2005
By L'homme pare, (2005). [Photograph]. Normal Studio. http://www.normalstudio.fr/en/ns/page/projects/space/1hall1top

This section will focus on the evolution of male fashion regarding the *Forgotten Peacocks*, Dandies, and their resurgence in 'new-man dandyism' to 'post-metrosexual dandyism'. It will explore and analyse the genesis of the three-piece suit using concepts established in Flügel's *The Great Masculine Renunciation*, as well as highlighting how the archetypal 20th-century suit has become the symbol of a new form of individualistic, 21st-century dandyism.

The Forgotten Peacock

> Fine feathers make fine birds; but it is obvious even to the most unobservant that the fine bird in question is almost invariably the male. It is he who sports the crest and spreads the peacock tail; it is he whose neck gleams with the iris of iridescent feathers (Laver, 1968, p. 9).

In his cult writings on male fashion and identity, James Laver (1968) discusses how, in nature, the most elaborately decorated birds are often male. He describes the gleaming tail of the peacock as an apt example of this. From the 16th to 20th century, human male peacocks have made countless appearances. They were seen in courts, art, and literature wearing the most elaborate and embroidered outfits. They proudly donned wigs, make-up, skirts, cloaks, hats, and even dresses. Every conceivable material, from silks and velvets to shells and feathers, could be used in the production and decoration of these garments. There was a time when men felt no shame in accentuating certain parts of their bodies or covering themselves in flounces and furbelows.

The term peacock was and still is used metaphorically as a term for a well-dressed man, though looking back through history, we can observe that the meaning of the term peacock has shifted and morphed many times. In the 16th, 17th, and early 18th centuries, the term peacock referred to an adorned man in extravagant and elaborate clothing — highlighted in the entrance to the L'homme paré exhibit (L'homme paré, 2005, Figure 2.3). From the late 18th century onwards, through to the simplification of male dress, peacock refers to a well-dressed man who takes great care of his looks and pays attention to detail. Today, Bowstead argues, 'the term "dandy" retains its currency, continuing to be employed to describe a certain stylish, insouciant way of "being in the world"' (2021, p. 140). The specifics of decoration also changed as attitudes to male dress modernised. For instance, in the 16th, 17th, and early 18th centuries, decoration on male clothing was often luxurious. Elaborate fabrics, lace, pearls, feathers, precious and semi-precious stones, or embroidery were all used to decorate clothing. In later centuries, instead of lace and feathers, we see a subtler approach to male display. This could take the form of an ornate button, hat, tie pin, cravat, or tie.

Looking at two prime but antithetical examples of 'peacockery', the contemporaneous dandies and macaronis, we can easily observe two very different approaches to male display. Figure 2.4 ([19th-Century Dandy Portrait], n.d) and 2.6 (LACMA, 2013) are adorned with immaculate detail, avoiding excess garments or superfluous decoration. On the contrary, the macaronis in Figures 2.5 (Paston, 1905) and 2.7 (LACMA, 2018) display excess to a point that appears ridiculous to our contemporary eye. We

Figure 2.4 19th-Century Dandy with hat and cane
[19th-Century Dandy, Portrait]. GENUSROSA. https://genusrosa.me/tag/dandy/

Figure 2.5 18th-Century Pantheon Macaroni
Pantheon Macaroni, Philip Dawe (printmaker) 1773. [Artwork]. Adapted from G. Paston. (1905). Social Caricature in the Eighteenth Century. Mouthuen. https://www.otago.ac.nz/library/exhibitions/18thc/walls/

Figure 2.6 Dandy in tailcoat, 19th Century
LACMA, Men's Tailcoat. [Photograph]. (2013). LACMA. https://collections.lacma.org/node/174972

Figure 2.7 Macaroni Ensemble, 18th Century
LACMA, Man's Three-piece Suit (Coat, Vest, and Breeches). [Photograph]. (2018). LACMA. https://collections.lacma.org/node/247316

can reasonably refer to either of these adorned men as a peacock. As part of the natural evolution and modernisation of male dress, and in conjunction with the fashion trends of each period, the meaning of the term peacock has changed and morphed accordingly. Here we can see that masculine display techniques are fluid and therefore subject to change.

Within the context of this project, the term peacock refers to a well-dressed man who pays flamboyant attention to detail. In this research, the use of the word peacock is explored across the centuries, 16th to 21st (inclusive), and does not refer exclusively to the Peacock Revolution of the 1960s. Throughout the centuries, these peacocks, magnificent and assertively confident, have always taken extreme care of their appearance. They lived in style, were well-dressed and were over-groomed at all times. Echoes of this can still be seen today, particularly on social media, at galas and fashion events.

The Great Masculine Renunciation

Looking at the last four centuries, it is evident that male dress and display have undergone a great change. There has been a transition from the flamboyant, extravagant, and colourful to the sober and uniformed. As previously discussed in the Introduction, Flügel's theory of *The Great Masculine Renunciation* (Flügel, 1930) provides the means of exploring the causes of this change and linking the disappearance of peacocks to the emergence of the sober three-piece suit. In this chapter, I will analyse the different factors that contributed to *The Great Masculine Renunciation* and attempt to situate them in relation to the shifting notions of masculinity, decoration, and 'peacockery'.

While Flügel claims that the most radical change from the flamboyant to the uniform began during the late 18th century, the precise timing of this shift is debated in the literature (see Edwards

1997, 2006, 2011; Kuchta, 2002; Breward, 1999, 2003). Since then, according to Flügel (1930), male dress became and remained sober (p. 111). It adopted the general outline of the suit that was later worn by the bourgeoisie in the 19th century. It changed only in small details and no longer emphasized flamboyance. The three-piece suit became accessible to all social classes during the 19th century (Jones, 2004; Kuchta, 2002). While other theorists have disputed the dating of this profound transformation, the arguments presented in this project do not rely upon the accuracy of this dating.

The Psychology of Clothes draws on psychoanalytical theories from Freud, developing a theory of clothing that attempts to discover why human beings wear clothes and why dress varies to such a great extent (Flügel, 1930, p. 111). Flügel acknowledges three fundamental reasons for dress: bodily protection, modesty, and decoration. Using a version of Freud's model for how children become socialised adults, Flügel argues that we are born with a condition of narcissistic self-love. The consequence of this is a 'tendency to admire one's own body and display it to others, so that others can share in the admiration' (Flügel, 1930, p. 86). He argues that this tendency is expressed naturally in the display of the naked body and the demonstration of its power, which can be observed in many children.

Flügel suggests that clothing is a 'compromise-formation' balancing between an early need to exhibit nakedness as children and the later societal pressures that prioritise modesty. He argues that clothing emerged with the development of social order among early humans, making clothing an ancient cultural institution that has maintained a universal presence in human life. This modesty-exhibitionism duality defines Flügel's analysis of clothing differences between genders and styles. In each case, his method is to 'tease out' the relative strengths of both modesty and exhibitionism embedded in different forms of clothing.

Flügel refers to *The Great Masculine Renunciation* as the transition in male dress from the luxurious and decorative to the sober and utilitarian. Focusing on the nobility-turned-upper class (as fashion was an unaffordable luxury for most others), he argues that men relinquished their claim over bright, elaborate forms of display and moved towards an aesthetic of utility and austerity: 'man abandoned his claim to be considered beautiful ... [and] henceforth aimed at being useful' (1930, p. 111).

According to Flügel (1930, pp. 110–112), the causes of this *Great Masculine Renunciation* were primarily political and social. He argues that they were originally associated with the social upheaval of the French Revolution. New aspirations from this time produced two arguments for the simplification of male dress. On the one hand, there were notions of brotherhood, where clothing choices were meant to reflect equality and a rejection of nobility. On the other hand, the idea of labour becoming a respectable part of modern life. In response, clothing became increasingly practical to wear. Clothing and display choices were now less about a flamboyant display and more focused on practicality and fraternity. The new social order called for the expression of the common humanity of all men. This was partly achieved through the uniformity and simplification of male attire, thus helping to reduce explicit class distinctions. The suit allows for uniformity and levels out differences. There is still flexibility for individual expression, but it is more controlled and reserved in nature.

Responding to the new ideals of the Revolution, men from the upper classes no longer spent their time in the drawing-room but were rather found in the workshop, the counting-house, and the office. Commercial and industrial ideals finally became accepted, even by the aristocracy.

The historian Harold Perkin (1989) disagrees with Flügel's argument that male dress became more uniform for all social classes. He also contests that the distinctions between classes disappeared. Rather, he argues that there are clearer distinctions between the visual identity of classes and that the period around the turn of the 19th to 20th century was 'the zenith' of class society. Among other aspects of life such as health, education, and opportunity, Perkin (1989) argues that 'appearance... was the symbolic mark of class society at its highest point of development' (p. 27). To Perkin, then, clothing was a means to display social status during a period where class distinctions had never been more prevalent.

The English fashion historian Christopher Breward (1999, pp. 24–27) accepts that there were changes in male dress during the late 18th century but believes that they can be attributed to a more general modernisation and renegotiation of clothing norms. Breward points out that the stylistic evolution of male attire was limited in cut and colour and agrees with Flügel (1930, p. 111) that the fashion industry became more focused on the female body. However, Breward (1999, p. 26) argues against Flügel (1930, p. 111) concerning class distinctions. He agrees with Harold Perkin (1989, p. 27) that 'the zenith of class society' appeared during the late 19th and early 20th centuries. Breward acknowledges that a 'masculine renunciation' does seem to hold for all men but suggests that clearer distinctions in the appearance of social classes were also prevalent and necessary (1999, p. 26).

Breward (1999) considers Flügel's approach to the issue too simplistic, suggesting that Flügel's reading of masculinity focuses too much attention on a relationship between physical inhibitions and plain clothing habits 'without really examining the full spectrum of sartorial choices and their material implications for the period' (p. 25). Breward explains that elegance and a degree of flamboyance survived in male fashion during this period. Indeed, he points out that the clothing industry promoted these qualities and benefited from men eager to appear modern and adjacent with certain social positions towards the end of the 19th century.

According to sociologist David Kuchta (1996, p. 163), historians such as Ewing (1984, pp. 71–75), Ribeiro (1986, p. 111), and Wilson (1985, p. 29) have

attributed a middle-class origin to this tendency of men to adopt increasingly modest and uniform dress. Kuchta agrees that there was a reformation in men's clothing habits that coincided with transformations in political and economic culture in the late 18th and early 19th centuries, but his focus is not exclusively on the middle classes. He also emphasises a struggle between aristocratic and bourgeois culture. Both aristocratic and middle-class men's clothing became darker and simpler in the last decades of the 18th century, coinciding with a broader reformation of manners and etiquette. It seems clear that political, social, and economic change gave rise to a renunciation of decoration and flamboyant display. Kuchta suggests that *The Great Masculine Renunciation* can be better understood as a process where the middle classes began to adopt aristocratic notions of masculinity. He references the 18th-century radical politician James Burgh, who noticed that these two social groups were struggling to become a 'superior example' of English masculinity. According to Kuchta, Burgh claims that this struggle never reached a compromise as it was based on 'an unfixed and unstable definition of masculinity' (1996, p. 172).

> Elaborating on this argument, Kuchta writes: Just as middle-class men had appropriated an originally aristocratic critique of luxury and effeminacy in order to help define middle-class masculine identity, aristocratic men used that middle-class critique of aristocratic luxury and effeminacy to redefine their own class and gender identity [. . .] driven by this struggle for political and economic power, aristocratic and middle-class men competed to display ever greater degrees of modesty, furthering a fashion system of inconspicuous consumption that has been, with the exception of the later Restoration, central to men's fashion change since the origins of the three-piece suit. (1996, p. 172)

According to Kuchta, this struggle to claim ownership of English masculinity dramatically transformed notions of display and decoration in male fashion. Finally, Kuchta (1996) argues that *The Great Masculine Renunciation* began much earlier than the late 18th century, as argued by Flügel. He instead places its origin somewhere after the Glorious Revolution in the late 17th century (1688). It was during this period that the modest three-piece suit first came into fashion.

British sociologist Tim Edwards (1997) also argues against Flügel's dating of men's departure from colour and finery. He claims that the development of the dark suit for business purposes did not start until the Victorian era. Edwards (1997) points out that even in the 1880s and 1890s, where utilitarian attire was increasingly popular, 'the smartness of evening dress in top hat and spats also reached its peak' (p. 19).

When discussing the arguments of Flügel, Breward, Edwards, and Kuchta, sociologist Joanne Entwistle (2000), in agreement with Edwards, emphasises an alignment between the rise of the new bourgeoisie and the 'undecorated style' of men at the end of the 18th and beginning of the 19th century (pp. 154–155). She argues that by the end of the 19th century, this style had become the precursor of the slim trousers, fitted jacket, and waistcoat of the modern three-piece suit.

On *The Great Masculine Renunciation,* Hollander (1994) claims that 'men made a cowardly retreat from both [the] risks and the pleasures of fashion, and ... their dress has ever since been something of a bore' (p. 22). She suggests that only a hasty reading of fashion since 1800 would conclude that men did not play a role until much later in the 20th century. She also explores the idea that men's retreat from the 'extreme demands that fashion can make' (1994, p. 14) also could occasionally lead to women being despised for meeting such demands.

Despite these arguments over specific dates, it is not disputed whether a great change in male fashion choices occurred, nor is it the purpose of this project to examine these arguments in great detail. Within the context of this exploration, it is more important to point out that male dress rapidly lost its decorative power, and male peacocks shifted towards a more minimal appearance.

This research project, inspired by the theory of *The Great Masculine Renunciation*, explores the nature of these shifts in male fashion. The aim is to draw parallels with trends present today and better understand our shifting attitudes towards decoration and display (Takis, 2014). Through this investigation, I will argue that while it may appear as though the human male peacock has disappeared, his approach to self-display has merely shifted.

When looking at the suits of the 19th and early 20th centuries, decoration styles focus mostly on textiles and weave design. Examples of this include corduroy, twills, velvet, Panama, hopsack, Celtic, diagonal, Mayo, Campbell, and Russian twill (Ostick, 1950). This list, which is far from exhaustive, serves as a testament to the wide variety of styles throughout the period.

Moving to post-millennium suits, other prominent examples of decoration can be found. The American fashion designer Tom Ford (2013–2021, Table 2.6) uses colour as a form of decoration in the suits made by his own label. A certain consistency can be seen in the shape of Ford's jackets. The shoulder-waist triangle is intentionally exaggerated (widening the shoulders, narrowing buttocks, and exaggerating the connection between the larynx and genitals) and is displayed proudly with bold colours, textures, and patterns. These range from Op Art (AW15), to 1960s Pucci-esque patterns (SS16, SS18), to 1970s flowers (SS21), and abstract animal prints (SS19, SS20). Ford's use of velvet and satin is of particular interest to this research. These materials, along with a lower-than-average positioning of the jackets' v shape (AW19), are modern-day examples of 'peacocking' in action.

By comparison, it is immediately clear after only a quick glance through all his collections that American designer Thom Browne is not afraid of

experimenting with form as well as colour and materiality (Browne, 2006–2020, Table 2.7). His overly theatrical gestures break many norms. He is pushing the boundaries but telling stories with each collection, utilising references from history, cultures, sport, tradition, and the military, and constantly proposes new approaches towards the suit.

Even with these simple examples, it is clear that the peacock remains a part of masculine fashion in contemporary society despite the lasting influence of Flügel's *Great Masculine Renunciation*. Experimentation with non-traditional materials and cuts is visible in modern design, offering the wearer a vast array of opportunities when it comes to self-expression. As norms have shifted and class has come to have a far weaker influence on the choice of outfit, the suit as a symbol of uniformity and utilitarianism is no longer a particularly accurate conceptualisation. This shift from uniformity to self-expression is fundamental to how suits are worn in contemporary society and raises interesting possibilities for experimenting with material, colour, decoration, texture, and patterns in the practical design of the meta-suit.


AW13


AW14


SS14


AW15


SS15


SS16


AW18


SS18


SS18


AW19


SS19


AW20


SS20

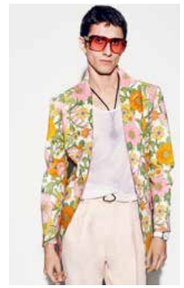

SS21

Table 2.6 Tom Ford suit design 2013–2021

Note. For caption details see Expanded Captions: Table. 2.6 - Tom Ford suit design 2013–2021


AW06


SS06


AW07


SS07


AW08


SS08


AW10


AW11


SS11


AW12


SS12


AW13


SS13


AW14


SS14


SS15


AW16


SS16


AW17


SS17


AW18


SS18


AW19


SS19


AW20


SS20


SS20

Table 2.7 Thom Browne suit design 2006–2020

Note. For caption details see Expanded Captions: Table. 2.6 - Tom Ford suit design 2013–2021

2.3 Historical Context: Pre-20th Century

The Three-Piece Suit

Male attire that emerged from *The Great Masculine Renunciation* can be considered as an early form of the male suit. As stated in the introduction, Anne Hollander (1994, p. 62), David Kuchta (2009, pp. 47–48), and Amies (1994, p. 14) argue that the three-piece suit first appeared on King Charles II in 1666 in the House of Lords, as noted by the MP Samuel Pepys (1985, p. 324).

There appear to be political reasons behind this shift. Kuchta (2009) argues that in 1666, six years after his restoration, Charles II of England attempted 'to become a pattern to his own people' to restore the moral authority of the English Crown (p. 45). After the previous era of political upheaval, it was imperative to the monarchy that they reclaimed their reputation as a moral authority. From this initiative, the modern three-piece suit appeared. According to Kutcha (2009), the Crown sought to restore its image as an 'arbiter of taste': virtues such as modesty and economic prowess were associated with the monarchy and the nobility they stood for (p. 45).

To Kuchta (2009, p. 45), the three-piece suit was a means to represent the monarchy in a new masculine image. The iconoclasm of Cromwell's era was appropriated and used to redefine the culture of the court. In this way, the monarchy was able to restore both its authority and political legitimacy. As introduced at the outset of this thesis, according to Kuchta (2009), the three-piece suit was Charles II's permanent fashion statement. It was an attempt to 'teach the nobility thrift' and halt the frequent changes in style which had been the norm within the English court; the three-piece suit became 'a new mode of sartorial sovereignty' (Kuchta, 2009, p. 45). The King's cultural authority would rest on elite opposition to luxury rather than on conspicuous consumption. In this way, Charles II made a fashion of anti-fashion in response to the 17th-century crisis. Here, fashion choices can be seen as a means to not only display authority but also redefine what authority means.

By redefining his cultural authority using the terms of the opponents of court luxury, Charles II ensured that the opposition to extravagant fashion was not identified with opposition to the monarchy:

> The three-piece suit, which embodied the republican virtue of simplicity, thus marks a royalist appropriation of republican opposition to fashion. With a virile and comely monarchy, subservience to the effeminate tyranny of fashion could be eliminated without eliminating loyalty to the Crown. Modesty just might be compatible with monarchy. (Kuchta, 2009, p. 45)

These changes in male attire were not confined to the English political landscape. Kuchta (2009, p. 45) also underlines the importance of the three-piece suit as a feature of the economic and political rivalry between England and France and as a sign that older French styles of fashion were losing prevalence. Lord Halifax (1633–1695) described the change as a means to distinguish the English as an independent nation that refused to 'be under the servility of imitation' (Savile, 1688, p. 32).

There appears to have been a degree of role reversal in terms of dress between the upper and the lower classes during this period. The writer Edward Chamberlayne noted, in his 1669 edition of *Anglia Notitia*, that there had never been a time where the nobility dressed more modestly. He remarked that 'only the citizens, and country people, and the servants, appear clothed for the most part above and beyond their qualities' (Chamberlayne, 1669, pp. 58–59). This remark suggests that while the noblemen of the time seemed keen to appear modest and plain, the common men in society were still interested in some degree of elegance. Chamberlayne (1669, pp. 58–59) also notes that while male fashion appears to have broken from the 'French mode', women continued to follow its movements. This situates a form of display in English attire that is uniquely masculine. As discussed by Kuchta (2009), the genesis of the three-piece suit allowed the restored court of Charles II to redefine and re-legitimatise the aristocracy and the monarchy. Modesty had become a fashion statement of the powerful. With the three-piece suit, 'a counterculture became court culture' (Kuchta, 2009, p. 49).

The emergence of the suit was central to *The Great Masculine Renunciation*. Sociologist Tim Edwards (2011) described the suit as 'the nadir of indecorous dullness and constraint' (p. 52). Notions of display in fashion had departed from flamboyant maximalism and arrived at a minimalism characterised by restraint and modesty. It is this classic, three-piece ensemble that would go on to define male fashion for centuries to come and forms the basis of my ambition to redefine how it is understood and worn today.

Figure 2.8 Alfred, Count D'Orsay by Daniel Maclise
By D. Maclise. (n.d.). Alfred, Count D'Orsay. [Drawing]. National Portrait Gallery. https://www.npg.org.uk/collections/search/portrait/mw41779/Alfred-Count-Dorsay

The Dandy

The development of the 18th-century English dandy is highly relevant to the focus of this research. For many historians (McDowell, 1997; Laver, 1968; Breward, 2003), this movement is the precursor to the classic English Gentleman, and the dandies' style of dress is the archetype of English male attire (see Maclise, n.d., Figure 2.8). For this reason, the movement offers fertile ground for an exploration into displays of masculinity in fashion.

As Entwistle (2000, p. 125) argues, elements of the dandy style can be seen throughout the development of male fashion since the 18th century. For example, the dandy cravat can be considered as the forerunner to the modern male tie. The arguments below will establish that these dandies were neither innovators nor 'fashionable' in the sense of leading or promoting new fashions. The Australian sociologist Joanne Finkelstein (1991) also underlines the importance of dandies' dress in the development of modern fashions for men. She explains that their appearance marks a distinctive break with the masculine style of the ancient regime.

Dandies made their appearance in England in the second half of the 18th century. For a small group of them, dress and appearance became a total obsession. It is worth noting at this juncture that this was not an exuberant obsession comparable to that of the macaroni movement in the second half of the 18th century. Instead, this obsession concerned itself entirely with notions of taste. For dandies, extravagance was vulgar, while sobriety was elegant and tasteful. The perfection of their turn-out was based not on making a show but rather on projecting confidence and social superiority. For the dandies, then, notions of display in clothing had become concerned with restraint and subtlety. Moral virtues of practicality and utility were displayed through the masculine attire of the age.

Echoes of this can still be seen in the male clothing of today and will be discussed in detail later in this chapter. In support of this argument, Breward (2003) notes in his introduction to the catalogue for the '21st-Century Dandy' exhibition:

> The tenets laid down by the original generation of dandies in Regency London continue to provide a relevant and flexible system of clothing for the 21st-century man about town. No other sartorial philosophy has come close to wielding such influence on either the day-to-day processes of dressing or the more rarefied consideration of dress as idea (p. 2).

Finally, it is worth looking at the origin of the dandies' dress. English art historian James Laver (1968) argues that it lies in the costume of the French courtier in the 18th century. He suggests that the front skirt, lace ruffles, and lace neckcloth of the French courtier were both appropriated and gradually minimalised by the eventual English dandy (Laver. 1968, p. 12). In general, plainer, more practical materials were used, in part to facilitate horse-riding and similar activities. Laver notes that while small modifications were made, the outfit was strikingly similar to that of the French aristocracy.

Beau Brummell

The name George Bryan Brummell (1778–1840) has entered history as the creator of the dandy style, which, even today, is seen by many to be the archetype of English male dress (McDowell, 1997; Laver, 1968). Known as Beau Brummell, he was the paradigmatic dandy, 'a man who has decided to radicalize the distinction in men's clothing by subjecting it to

Figure 2.9 George 'Beau' Brummel by Richard Dighton, 1805
By R. Dighton, (1805). George 'Beau' Brummel. [Print]. Wikimedia Commons. https://hy.m.wikipedia.org/wiki/Brummell#/media/Tiedosto:Dighton1805.jpg

an absolute logic' (Barthes, 2013 in Cole & Lambert, 2021, p. 13). A junior army officer and son of an equerry at the court of George III, his reputation became synonymous with elegant London life from the moment he retired from the military in 1798 through to his exile in Calais as a disgraced debtor in 1816 (Breward, 2003).

Beau Brummell (see Dighton, 1805, Figure 2.9) and the Prince of Wales shared the conviction that, with the possible exceptions of Bath or Brighton, fashionable life could not be sustained anywhere other than in London (Laver, 1968; McDowell, 1997). Captain Jesse (1886), the mid-19th century army officer and diarist, notes that Brummell's 'morning dress was similar to that of every other gentleman' (p. 63). Brummell's appearance can be considered a manifestation of his era's attitudes to dress, in direct contrast with the ostentatious decoration of the macaroni. For him, cut and fit were of the essence. Laver (1968) describes him as such a perfectionist that he had his coats made by one tailor, his waistcoat by another, and his breeches by a third. He is even said to have patronised two glove-makers, one for the thumb and one for the rest of the hand. What's more, the care he took with his cravats was unparalleled. He made a fetish of his boots and their blacking, claiming that his boot polish was made with the finest champagne (Laver, 1968). Brummell would spend hours each day at his toilette, shaving and scrubbing until his skin shone, polishing his boots, preparing his linen, and perfecting the knot in his cravat (de Marly, 1985; Entwistle, 2000; Breward 2003). As Laver observes, Brummel's appearance, style, and reputation as a tasteful man was a 'combination which won acceptance everywhere' (1968, p. 14). Here, Brummell's displays of style and attention to detail appear to have won him both favour and notoriety. Indeed, Brummell was an honoured guest in the most exclusive circles. It is no exaggeration that from 1799 to 1810, fashionable hostesses competed for his presence, and no party was complete without him.

Virginia Woolf (1932) wrote of Beau Brummell: 'His clothes seemed to melt into each other with the perfection of their cut and the quiet harmony of their colour'. When Byron placed Beau second only to Napoleon as a man of importance in Europe (and, rather endearingly, made himself a good third), people laughed, but it was not far from the truth; Brummell dictated the main lines of male fashion to the whole of Europe for more than a hundred years (Laver, 1968; McDowell, 1997).

The Significance of the Dandies

While Brummel is widely considered to be the archetypal 'first-wave' dandy, Shaun Cole and Miles Lambert (2021, pp. 15–16) discuss two distinct phases of dandyism that followed, themselves tied to key individuals as much as a specific time period. If Brummel's first wave was defined by his focus on elegance and quality in tailoring, the second shifted focus away from class and consumption toward individual 'bohemianism'. This movement was heavily influenced by writers such as Jules Varbey d'Aurevilly (1808–1889) and Charles Baudelaire (1821–1867), who 'equated the artist's creative talent with the dandy's quest for perfection... beyond the ordinary existence and daily routine of a general populace' (Cole & Lambert, 2021, p. 15). The 'third-wave' that followed retained many of these elements, but was particularly defined by changing definitions of homosexuality as an emerging identity as epitomised by Oscar Wilde (1854–1900). Infamously trialled for homosexuality in 1895, Wilde's form of self-presentation was already notorious for its creative expression, and the 'way in which he disrupted hegemonic hierarchies of status and power has been noted as a common denominator of both dandy and celebrity' (Cole & Lambert, 2021, p. 16).

In his discourse on the philosophy of clothes in *Sartor Resartus* (1836), Scottish historian Thomas Carlyle is deeply critical of dandies. He castigates men who believed that their social status came from their dress: 'a dandy is a clothes-wearing man, a man whose trade, office and existence consists in the wearing of clothes' (Carlyle, 1838, p. 18). It seems that even though the displays made by clothing could garner favour, they could just as easily warrant scorn.

Equally critical, Baudelaire, the archetypal 19th-century dandy, lamented that as men of wealth and leisure, dandies could occupy their time only with pursuits of pleasure. He acknowledges their privilege as a class 'accustomed since [. . .] youth to the obedience of other men' (Baudelaire, as cited in Benjamin, 1989, p. 54). He also notes that their appearance and attention to detail sets them distinctly apart from the rest of society. Here the dandy can be seen as a dual figure. On the one hand, he is afforded a life of luxury that is perpetuated by his state of dress. On the other, the displays made by his clothing change who he is and how others see him.

In support of this argument, the South African poet Roy Campbell (1993) notes that the dandies'

Figure 2.10 Lassi, 27 – Hel Looks
Photo by L. Jokinen. (2018). Lassi, 27. Hel Looks. https://www.hel-looks.com/archive/#20180602_03

style affected both their visual look, as well as their social and emotional behaviour. The goal was to dress in a way that was 'perfect but understated' (see *Jokinen*, 2018, Figure 2.10). The displays of the dandy also relied on gestures, expressions, and a wit that could command a conversation. The refined behaviour and reputation of the dandy became synonymous with their attire. Combined with other social behaviours, this allowed them to 'display a superiority of self' (Campbell, 1993).

In contradistinction to this relatively favourable view, Flügel (1930) implies that the refined behaviour and inclinations of the dandy verge on a sort of fetishism: 'the very high degree of narcissism characteristic of the dandy is usually correlated with some degree of sexual abnormality'. He also notes that these behaviours would perhaps be more universally accepted in women. This observation adds an interesting dimension to the image of the dandy and its relevance in renegotiating 21st-century fashion.

This implication of effeminacy notwithstanding, McDowell (1997), Laver (1968), and Breward (2003) have argued that the dandies' look became the archetype of English male dressing. Bowstead argues that Dandyism itself was a result of the 'flux, heterogeneity and increasing trans-nationalism of fashionable masculinities' of the 18th-19th century, emphasising that dandies — as well as their French contemporaries the élégant and exquisite — 'were seen as suspiciously cosmopolitan' (2021, p. 141). Entwistle (2000) adds that the term dandy is frequently used today to describe a man who takes particular pride in his appearance. Though dandies appeared in the 18th century, their legacy and nuance are carried through to today.

Relevant to the focus of this research is how these criticisms and observations relate to notions of display and masculinity within contemporary fashion. The dandy's narcissistic obsessions could both cultivate social status while also attracting scorn. This same process is seen in fashion today. The concepts of fetishism and effeminacy may also prove useful when exploring new approaches to 21st-century fashion.

The 19th Century

According to McDowell (1997), the modern three-piece suit owes much of its legacy to two things: the image of the perfect English gentleman and the classic English 19th-century frock coat. He discusses how the Englishman's style of dress came from his love of country pursuits. The pursuit of these in all types of bad weather meant that every item had to be practical and utilitarian. Here, utility can be seen as central to this aspect of male fashion. To McDowell, this emphasis on utility had far-reaching effects:

> From such prosaic requirements grew not only a form of dressing but also an attitude of mind which, even today, distinguishes male and female reactions to fashion. Whereas women feel that they should follow the latest styles, men view even the slightest change with suspicion tinged with alarm. (McDowell, 1997, p. 63)

When reimagining the male suit for the 21st century, it will be important to establish whether this reluctance persists today or if it has been shifted.

McDowell stresses the particular importance of a specific item of the English gentleman's attire, the woollen riding coat. It was tailored to stand up to the elements in all forms of weather. In fact, 'its design was based so totally on its function it quickly evolved as a classic, showing English tailoring skills at their best' (McDowell, 1997, p. 63). Again, the English gentleman's prowess in the world of fashion is closely associated with the *function* of the clothes he wears. McDowell traces the riding coat's evolution into the more recent frock coat. He states that this formal attire was still worn by businessmen as recently as the First World War (McDowell, 1997, p. 63).

As Amies (1994, p. 10), Hollander (1994), and McDowell (1997, p. 63) argue, the riding coat functioned as the male suit at the turn of the 19th century and had dominated male fashion for the whole of the 18th century. Its sole rival was the Deeside coat — a short coat, not far removed from the riding coat with its tail cut-off — that appeared at the beginning of the second half of the 18th century, and its influence was 'immense' (Amies, 1994, p. 10). The evolution of the frock coat incorporated many elements relevant to a modern male suit design. According to Amies (1994), the frock coat developed in the early 19th century and owed its origins to the military. Referencing Norah Waugh, he discusses how the garment had become 'the hallmark of Victorian respectability' (Amies, 1994, p. 13) by the middle of the century. As was the style in the 18th century, the satin knee-length breeches were court evening wear, whereas trousers were worn in the daytime (Amies, 1994, p. 14).

Hollander argues (1994, p. 100) that the frock coat was a more elegant version of the country frock and was the ultimate city daywear for men. Its full skirt was closed at the front, concealing the crotch. This contrasted with formal morning and evening wear at the time, making it ideal for businessmen. This 'erotic' concealment continued with the development of the tuxedo. To Hollander, the tuxedo was a costume of abstract eroticism that fused grace and utility inextricably (Hollander, 1994, p. 101). This project views this fusion of grace and function as fertile ground for a modern reimagining of the male suit. Hollander (1994) re-emphasises the significance of the male suit and its eroticism when she describes it as the 'greatest Neo-classic contribution' (p. 104) to costume history. The project agrees with Hollander that the suit's contribution of utility and style prevails to this day. Further instances of utility in male fashion can also be found throughout the 19th century. Amies (1994) cites Edward VII, who wore a uniform at his wedding that had been tailored by Henry Pool of Savile Row (p. 14). Prince Albert was also uniformed for his wedding to Queen Victoria.

How then did male garments change between the 18th and 19th centuries? Norah Waugh (1964) argues that the main difference was that in the 18th century, emphasis was placed on the cut, whereas in the 19th century, the focus was on the fit of the

garment (Waugh 1964, p. 45). While such shifts in emphasis did occur, the concept of a designer for men's clothing did not yet exist. Even the iconic Beau Brummell had to order bespoke items from his tailor (Amies, 1994, p. 12). Amies identifies a number of further changes throughout the 19th century. He describes how the cut-in tailcoat became the accepted formal attire for gentlemen and the court, while the riding coat became the morning attire (Amies, 1994, p. 12). According to Amies, the tailcoat continued to grow in popularity in the second half of the 19th century and even persists at some formal occasions today.

Understanding the roots of the modern blazer and its associations requires discussing the origins of the garment and the erotic nature of male neo-classical dress, which paved the way for a modern reimagining of the male suit at large. According to Amies (1994, p. 19), the single-breasted blazer was developed for cricket and tennis wear and developed from the morning coat, with the Deeside coat forming an important stage in between. Neo-classical male attire was generally influenced by sports gear, work clothes, military uniforms, and naval attire and aimed for 'effortlessly integrated formal design [that] tended to hide any discomfort and trouble it might actually produce for the wearer' (Hollander, 1994, p. 10).

Hollander (1994, p. 97) observes that by the beginning of the 19th century, all men were wearing a white tie with a black coat in the evening. She argues that with this uniform look, the individual character of each man was made more important. She underlines the eroticism of neo-classical dress during this period, explaining that it combined elegance, sensuality, and the appearance of power. She claims it was ideal clothing for anyone looking to gain or hold onto power. Hollander (1994, pp. 98–99) further emphasises that this new form of tailoring focused more heavily on conveying a sense of sexual attractiveness. Elegance, seduction, and 'physical desirability' (Hollander, 1994, pp. 98–99) were the primary elements of this evening wear that gave it such universal appeal. This potent sexual energy is a key interest of this project and will form a lens through which a modern suit design will be imagined.

Hollander (1994, p. 99) also touches on an intriguing contradiction found within male fashion choices of the period. She discusses how the desired effect when wearing a perfectly fitted black coat and elegant necktie was to communicate an 'imitating nature'; the wearer was to seem effortlessly immaculate. In general, this style of clothing was fairly demanding of those wearing it. It required excellent posture and carefully calculated movements. For Hollander (1994), the inner tension this caused 'had a strong erotic charge in itself' (p. 99). It appears that the modern male suit has a powerful historical connection with human sexuality, display, and power.

While jackets encompass the most immediately obvious evolution in suits, the lower half of the male form also experienced fashion changes throughout the 18th and 19th centuries. According to Hollander (1994), male tailoring shifted towards comfort and abstraction:

> By 1815, trousers had largely replaced the sleek, demanding pantaloons, and men's arms and legs became similarly clad in smooth cylinders of yielding fabric. The modern 'suit' was now in existence, meaning the unified abstraction of shape that is its defining characteristic; but it still did not have to be made of the same fabric for trousers and coat, except in evening dress. Waistcoats could also still be separate (p. 100).

These changes paved the way for a modern male suit and are profoundly relevant to the new designs proposed by this project.

It can be argued that the neo-classical suit introduced a radical new wave of fashion, especially for male sartorial matters. On the one hand, it marked an age where men renounced the gaudy garments of the past. On the other, it engendered an environment where the differentiation between male and female dress became more vivid, regardless of the class of the wearer. At the Neo-classical moment, it was men, not women, who enterprisingly made a radical modern leap in fashion (Hollander, 1994, p. 7).

From its creation through to the end of the 19th century, the evolution of the suit is marked by distinct shifts in its symbolism and messaging. From its original form as a three-piece ensemble representing modesty and the monarchy to the immaculate eroticism and archetypal influence of the dandy, through to the focus on utility and power throughout the 19th century, the suit underwent a bewildering variety of developments throughout this period. Recognising the suit's historical power to convey specific messages and qualities about the wearer opens a variety of interesting possibilities for the meta-suit, both in its physical form and its conceptual role. So too does the lasting influence of certain approaches to wearing the suit, such as the dandy's refined behaviour and charisma or the neo-classical demand for immaculate posture and careful movements. It appears that just as the wearer can define the suit, so too can the suit define the wearer, which raises a host of intriguing questions about performativity and embodiment when considering the meta-suit design.

2.4 Historical Context: The 20th Century to the New Man

The Emergence of the Lounge Suit

Even in the Victorian era, where dress included many opportunities for fashionable discomfort and conspicuous consumption, male attire was comparatively simpler than in earlier periods. According to Hollander (1994), male fashion was 'visibly straightforward' and designed to depict an image of a gentleman thoroughly up to date on the matters of the age (p. 148). These included the sciences, commerce, and the advance of rational thought in general.

As in previous eras, the three-piece suit in the 19th century consisted of sombre colours and three separate fabrics. Different materials were used for the coat, trousers, and waistcoat, and different pieces were worn with varying shades and fabrics. For instance, the frock coat was often worn with lighter-coloured trousers. One further example with parallels to today is the dark morning coat that could be worn with striped trousers (Hollander, 1994, pp.107–8). There was also the so-called gentleman's lounge suit, all parts of which were made of a single fabric. This garment had originally been intended for leisurely country life or private life in the city. It was only worn at home for informal settings among close friends. Hollander describes how it looked and the impression it conveyed:

> It was made of a soft, tweedy or checked material with a rather short and easy coat, and waistcoat to match. Its slightly rough surface, comparatively light colour, and especially its one-fabric form suggested a sort of tame-animal costume, a cosy set of garments meant to have relaxing effect on the wearer, to relieve him of his frock-coated public dignity and make him accessible. (Hollander, 1994, p. 108)

During the 19th century, the warm, tame-animal displays achieved by the lounge suit were strictly contained within the realm of private, informal interaction. Hollander emphasises that the attire was not acceptable at formal occasions or most forms of public events (Hollander, 1994, p. 108). The lounge suit itself is of particular importance to the eventual development of the meta-suit in this investigation, as it marks the beginning of a shift that broke down the rigid, unchanging structure of the three-piece suit in favour of individualism and self-expression. The erosion of this strict containment of the lounge suit throughout the 20th century paved the way for the modern three-piece suit and the informal self-expression seen in male fashion today.

Ready-to-Wear: the American Influence

The ready-to-wear three-piece suit first appeared in the 19th century, with mass-produced suits that were initially made for the lower classes. However, their manufacturing followed the same high standard of design and finish as the bespoke tailored three-piece suits of the period. The ready-made suits were originally an American phenomenon and saw great success as early as the 1820s. While bespoke tailoring maintained its prestige in England and France for the majority of the century, mass-produced suits were transforming the ubiquity of this form of attire. As Hollander notes:

> Observers in the New World, however, remarked that American gentlemen, who had always quickly adopted elegant English fashion, were already becoming very hard to distinguish from American farmers, shop-keepers and artisans who were appearing in the park or at church in well-cut, well-fitting ready-made town clothes. (Hollander, 1994, p. 106)

From 1910 to 1930, the age of mass production made affordable, ready-made attire more universally accessible and subsequently transformed the face of male fashion. For Hollander (1994), this period reduced the 'multiplicity of male elegance' (p. 149) and brought about an era with formal wear for 'every sort of very Common Man' (p. 108). This project considers the ready-to-wear suit a great revolution in male dress. It helped to push the male suit more firmly into mainstream accessibility. For the first time, common people were able to wear elegant three-piece suits that, until recently, had only been associated with the upper classes.

It is worth mentioning, however, that there were pitfalls for the inexperienced buyer. The nature of ready-made suits meant that a good fit was more difficult to come by for those without a custom tailor. According to Hollander (1994), the 'discriminating eye' of the suit's buyer would largely determine its final appearance (p. 107). Unlike a tailor's client who

could rely on the discernment and attention to detail of his tailor, the ready-made suit wearer had only his own judgment to rely on. As a result, 'the American farmers who looked just like gentlemen in 1820 were obviously the ones who knew how' (Hollander, 1994, p. 107). It could be argued that this new sartorial relationship paved the way for a 21st-century approach to male fashion that is aggressively individual.

The Growth of Informality

As the lounge suit and mass-produced modern formal wear gained ever-stronger appeal, frock coats and morning coats, with their striped trousers, headgear, neckwear, and gloves, were all but abandoned in big cities between the two world wars. One exception to this trend is the formal morning coat that was retained for ceremonial events and is still worn at weddings and other public rituals in England to this day. Yet, perhaps most critically within the scope of this project, even the formal morning coat has changed. Amies notes (1994, p. 47) that although it is still worn, it is less often an integral part of the ordinary man's wardrobe. When such clothing is necessary, it is now usually hired. What's more, the lounge suit, once confined only to informal private occasions, is now worn to functions at Buckingham Palace. Amies (1994) continues to discuss how for most men, 'the [lounge] suit is the grandest outfit in their wardrobe — and rightly so' (p. 47). The modern lounge suit appears to have grown into the dominant form of formal wear. Older sartorial vestiges, while still maintained in some sense, no longer form a significant part of most men's wardrobes.

In support of the arguments above, Hollander (1994) discusses how the lounge suit became an 'all-purpose formal costume' for the 20th-century man, regardless of his class or occupation (p. 108). She explores how the lounge suit's rise to elegance was characterised by its role as a rebellious costume:

> The lounge-suit's rise into urban elegance offers a fine example of fashion at work in familiar ways. ... In the early twentieth century, a ... modish urban desire to combine a startling air of nonchalance with a reference to plebeian practice promoted lounge-suit wearing as the new chic and daring thing for fashionable men about town. Three-piece one-fabric suits were then almost the equivalent of modern jeans — something not only officially informal but notably vulgar, quite out of place at the office or at lunch with senior associates, and nevertheless increasingly worn in a rebellious spirit by confident and privileged young men. (p. 109)

The modern man's suits were growing less restricted and more comfortable. This process truly accelerated when the tyranny of starch reached its end. In the 1920s, the soft shirt had arrived. Soft collars and cuffs now came to be worn as a matter of course, and shirts produced without a collar attached began to die a slow, natural death. This movement away from starched clothing truly took hold once it extended even to evening dress.

According to Amies (1994), the precursor to the renowned lounge suit jacket was the morning coat, which had tails that were continually shortened until they disappeared toward the end of the 19th century, leaving only a slit part way up the back. The number of buttons was reduced from four to three to two, and sometimes even one. Single-button lounge suits were not originally worn by the upper classes. Today, they are worn far more universally, irrespective of class or profession. Amies summarises this as follows:

> The now triumphant lounge suit carefully preserves many signs of its pedigree. Its revers are either those of a double-breasted riding coat, originally fastening at the neck. It sometimes displays buttons that are not used but indicate those which once were. The single-breasted coat has its fronts cut away in a curve, directly coming from the cut of the riding jacket. Cuff buttons are preserved but no cuffs. (Amies, 1994, p. 43)

It would be misleading, however, to define the 20th century as an era that trended exclusively towards informality. There were also some shifts in the opposite direction. For example, the American invention of the black dinner jacket, or tuxedo, became a popular form of formal evening dress. Once considered an informal coat, it had become a symbol of elegance and occasion. Meanwhile, the black tailcoat, with its white tie, white waistcoat, stiff shirt, and hat was worn to evening-related spaces such as theatres and restaurants. Today, this attire is worn to very formal white-tie events without a hat (Hollander, 1994, p. 109).

According to Hollander, developments in men's fashion in the early 20th century took influence from certain art and architectural movements of the time. She explores the influence of both modernism and cubism. Broadly speaking, these represented a movement away from vivid colours and focussed instead on 'shape, line, and surface texture' (Hollander, 1994, p. 96). This trend could also be seen in men's clothing in the first part of the 20th century. Hollander (1994) also observes that modern male tailoring was trending towards a sort of uniformity. Paradoxically, Hollander argues that this trend gave viewers of men 'a way to focus on the individual' (pp. 96–97). As far more men were wearing similar clothing, the few distinguishing features that remained, namely their face, body, and posture, were brought more sharply into focus. This continued the evident movement towards an increased expression of individuality, a factor that will be vitally important for a contemporary reimagining of the three-piece suit.

New-Man Dandyism

The 1960s and 70s marked a revival period for both peacockery and dandyism, reflected in the return of bold colours, prints, and textiles. Personified in the Rolling Stones, the Beatles, David Bowie, and the flamboyancy of Austin Powers, these fashions were particularly influenced by past art movements,

notably art nouveau (1890s-1910s) and art deco (1920s-1930s) (Hill, 2018, p. 97). Celebrity fashion in this period was marked by what Bluteau (2021) describes as 'stand out' garments, outfits so powerful that they became iconic and linked to particular individuals, such as the 'Beatles suits' of the bands' early years, or David Bowie's powder blue suit from his 1973 'Life on Mars' video (see Art Gallery of Ontario, n.d., Figure 2.11). Flamboyant and informal elements such as embroidery, collarless shirts under suits, and vivid colour became readily available, and the 'modern dandy' emerged wearing clothing that a generation before would have been considered 'too feminine'. In more recent years, male fashion trends have returned to the past and taken on a dandy-like appearance. An emphasis on narcissism, self-consciousness, and fashion consumerism became increasingly popular with the concept of the *New Man* in the 1980s.

Tim Edwards, discussing the phenomenon of the *New Man*, underlines a growing interest in fashion among men, signalled by the rise of men's fashion design and the appearance of male models on catwalks. He also acknowledges the expansion of male-orientated beauty products like moisturisers, aftershaves, and hair styling products and notes a rise in spas and salons for men. Edwards also observes an increase in relevant magazines aimed at the male consumer (e.g., GQ, Arena, FHM). The phenomena described above, in conjunction with an expansion of advertising that targets men as consumers, has engendered an environment where men are 'constructed as objects of consumer desire' (Edwards, 2011, p. 48).

The sociologist Rowena Chapman (1988) presents the rise of the *New Man* and his narcissistic masculinity as a defensive reaction against women. To Chapman, the sartorial displays of the *New Man* are designed to visually communicate men's power in a political and social landscape where his position is uncertain. Tim Edwards (2011), supported by cultural historian Frank Mort (1996) and sociologist Sean Nixon (1996), presents the *New Man* as 'the reconstruction of masculinity through consumption primarily for men themselves' (p. 49).

Mort's *Cultures of Consumption* (1996) considered the phenomenon of the *New Man* through the lens of cultural history, while Sean Nixon's analysis centred more on developments in visual culture and the construction of masculinities at the level of advertising itself. This was often facilitated through the expansion of flexible specialisations in mass production (Nixon, 1996). Both Mort's and Nixon's investigations provide valuable insights into the development and nature of the *New Man.*

Mort's analysis emphasised that the *New Man* formed part of a wider cultural history. His work focused on an extensive array of shifting narratives that explored a broad spectrum of cultural phenomena. He investigated the sexual politics of style and fashion, the discourses of consumerism and advertising, and the role of space and place. This last investigation was particularly relevant to London,

Figure 2.11 David Bowie Life on Mars suit: Designed by Freddie Burrett for the "Life on Mars" video, 1972

Photographed by Mike Rock 1973; https://www.1stdibs.com/art/photography/color-photography/mick-rock-david-bowie-life-on-mars-signed-limited-edition/id-a_6721992/

where all manner of factors, from gay culture to journalistic entrepreneurialism, were influenced by the environment and atmosphere of the city. Mort also underlines the significance of the retailers' Burton and Next from the 1950s and 1980s, respectively (Mort, 1996).

Cultures of Consumption depicts the rise of the *New Man* as resulting from a series of shifts in commercial culture since the Second World War. This included the rise of mass tailoring for men, the development of various entrepreneurial initiatives in the 1980s, and the reintroduction of the term *Flâneur* in Soho, London, to describe a sauntering, well-dressed man. (Mort, 1996).

As mentioned above, Sean Nixon's comparable analysis centred more on developments in visual culture. To Nixon, the *New Man* is a figure of spectatorship constructed at the level of advertising itself. Nixon also believes this construction takes place in retailing, marketing, and across the media more broadly. Relevant to the topic of this research is how both Mort and Nixon discuss the *New Man's* role in shaping the display of masculinity in fashion. On Mort and Nixon, Edwards (2011) writes:

> Mort and Nixon remained tentatively positive concerning these developments in terms of their capacity to reconstruct new forms of masculinity within consumer culture along less traditional and less divisive lines (p. 111).

Just as we have seen the proto-suit redefine the court's claim over English masculinity, and in the same way that the sartorial displays of the dandy distinguished and separated him from other sectors of society, the fashion trends of the *New Man* can be seen as a more recent force that is once again redefining how masculinity is perceived and portrayed (see Bruge, 2016, Figure 2.12).

Despite this flourishing of variety and experimentation in men's fashion, opposition to such developments remained strong throughout the

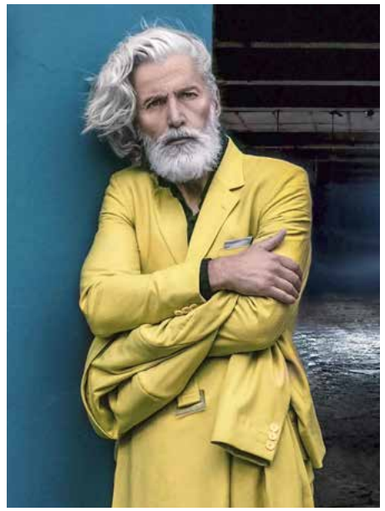


Figure 2.12 Aiden Brady in suit by Helen Anthonys
Photo by E. Bruge, (2016). Twitter, A. Brady.
https://twitter.com/mr_aidenbrady/status/800299092828186674?lang=fr

1970s and 80s. Such resistance was grounded in 'profound suspicion of non-hegemonic expressions of masculinity' (Bowstead, 2018, p. 14) as well as a widely accepted notion of masculinity as a fixed and unchanging concept, harkening back to Victorian values of a 'confident, unshowy, patrician masculinity' (Bowstead, 2018, p. 14). These prejudices became only more vocal as men's fashion entered the social consciousness, and many such arguments are still presented in contemporary debates on masculinity and men's fashion.

Edwards (2011, p. 50) offers three meanings behind the continuous rise of men's interest in their appearance:

1. Modern society has hosted a crisis of masculinity. A decline in traditionally masculine labour such as manufacturing and construction, as well as the increasing autonomy women enjoy, has elicited a desire in men to renegotiate their attitudes towards their appearance.
2. The concept of successful masculinity has shifted. Stigmas associated with effeminacy are on the decline. There is also a more general acceptance of homosexuality in men. Lastly, the criteria determining hetero and homosexual masculinities have also been blurred and shifted.
3. These largely commercial developments target men as the gender that still typically controls more wealth in society. Men's new concerns with their appearance can now be leveraged for profit.

Breward (2000) underlines that from the political fall-out of second-wave feminism to the 'proliferation' of glossy magazines, the 'reactive strategies' of young men have drawn unprecedented academic and popular attention. He is referring to the *New Man* of the 1980s and the *New Lad* of the 1990s as precursors that helped raise the profile of men's fashion in both academia and consumption. However, Breward (2000) argues that the phenomena of the *New Man* and *New Lad* are not entirely new:

> The joy of dress as an historical tool is that its internal mechanisms and cultural affiliations suggest a constant state of change. To isolate one historical moment over another as the birth of, for example, consumer culture or the demise of the working-class is to misrepresent the complex influences that dictate our fragmented experience of modernity. What these articles [of clothing] offer are snapshots, through the medium of fashion, of the ways in which previous generations of men continually found their aspirations and self-knowledge challenged by new technologies, developments in the rule of taste and shifting social or political responsibilities. The 'New Man' it turns out is not so 'New' at all, his physical trappings and sartorial anxieties echo back through the years to the Macaroni of the 1770s and possibly beyond (p. 372).

Capitalising on the renewed interest in male fashion, a number of specialist books and magazines emerged throughout the 1990s and early 2000s to cater to this growing market. Yet, as Bowstead (2018) argues in *Menswear Revolution: The Transformation of Contemporary Male Fashion,* these books essentially codified 'a widely held understanding of menswear as characterized by classicism, archetype, and a series of key iconic garments' (p. 11). In their reliance on tropes and historical characterisations, titles such as *Gentleman: A Timeless Fashion* (Roetzel, 1999) and *Man About Town* (Hayward and Dunn, 2001) built on the notion that menswear is largely timeless and unchanging. In Bowstead's words, while such books 'undoubtedly represented an intensification of interest in men's fashion, they did not constitute an increased plurality of discourse' (2018, p. 11).

Indeed, as Bowstead (2018) emphasises, claims of 'timelessness' and 'immutability' in male fashion 'act as proxy claims around gender, the apparent timelessness of sartorial forms acting to affirm the unchanging nature of male identity' (p. 12). The suit, in this way, symbolises hegemonic masculine values, linked with the concept that masculinity is fixed and unchanging, frozen in 'a set of decidedly Victorian values: an emblem of a confident, unshowy, patrician masculinity' (2018, p. 12). This concept — that men's fashion, the suit, and therefore masculinity more generally are essentially 'permanent' or 'immutable' — sits at the very heart of the meta-suit's design.

Challenging such simplifications, Breward (2000) underlines the constant state of change and the continuous shifts present in all fashions throughout history. Fashion can be seen as a tool to reinvent not only appearance but also the attitudes and relationships with which an appearance is associated (see Philbey, n.d., Figure 2.13). Here, sartorial displays can be seen as two things: fluid and powerful. This knowledge is fundamental in understanding and challenging the concept of the male suit. The 1980s *New Man* looks back to the mid-18th-century macaroni, while the millennial hipster owes his stylings to the regency dandy.

In developing Breward's discussion of male fashion as fluid and subject to change, Edwards (2011) presents two tendencies in men's fashion, that of the playboy and that of the puritan. To Edwards, male fashion swings between these tendencies throughout history, from dandyism to conservatism, and back again. Furthermore, Edwards (2011) underlines that shifts in fashion and appearance are mostly 'inseparable from developments in consumer culture, sexual politics and wider concerns relating to masculinity past and present' (p. 52).

With the pendulum of dandyism vs conservatism swinging back toward the former, *The Great Masculine Renunciation* appears to have completed a full circle. The *New Man* marks the dawn of a movement where men reconstruct their image and the roles of masculinity in their everyday lives. Edwards remarks that from the 1980s, 'menswear' transitioned into 'men's fashion'. For the first time, male clothing was displayed in designer catwalk collections and promoted across the media. He notes this development is 'not without precedent, yet remains significant' (Edwards, 2011, p. 41).

This significance is further emphasised by Joanne Entwistle, who acknowledges the impact of the *New Man* phenomenon:

> Men born in the late 1970s and early 1980s have grown up surrounded by images of men selling all kinds of commodities, as well as celebrities, such as British soccer player David Beckham and the pop star Robbie Williams, who both display a quite feminine interest in fashion, the body, and their appearance. It would seem, then, that the taboo that men should not been interested in fashion or looking good has been eroded to some extent, at least for a younger generation of men (Entwistle, 2009, p. 197).

This erosion of the male taboos surrounding fashion and appearance is of major significance to an exploration of the suit in the 21st-century. This new tolerance for alleged effeminacy and self-awareness provides designers with fertile ground for new styles and innovations. The role of celebrities in shaping male attitudes towards fashion is also noteworthy. In fact, the self-grooming performed by celebrities such as David Beckham has become a 'near-permanent feature of media interest' (Cashmore, 2002).

Since the emergence of the dandy-like *New Man*, Adam Geczy & Vicki Karaminas mark 'a proliferation of masculinities' (2013, p. 96) that are now challenging traditional conceptualisations of what it means to be masculine, ranging from the '"emotionally sensitive new lad" of the 1990s and the narcissistic twenty-first-century gender-bending metrosexual, who is in constant flux with his feminine side' (2013, p. 96). This challenge to traditional definitions continues today with the rise of the post-metrosexual movement.

The 20th century marked an incredible period of change and development for the archetypal suit. The advent of mass-produced, 'off-the-shelf' designs brought the suit into mainstream wear, further breaking down the class boundaries that had once defined men's fashion. Simultaneously, the lounge suit represented a revolution in the physical structure of suit design, with its 'informal' shape forming the precursor to the rise of modern suits as — somewhat ironically — the dominant form of formal wear. While simplicity defined male fashion at the beginning of the century, the New Man of the 1960s and 70s experimented with decoration, colours, patterns, and elements that would have been considered far too 'effeminate' only decades before. Challenging traditional notions of what it is to be 'masculine', this movement was supported by a rise of consumer interest in men's fashion, breaking the long-standing taboo that fashion was a realm reserved for women. Despite the proliferation of masculinities that has followed this period, challenges to traditional masculinity still cause outcry online and in print, though acceptance is increasing. These developments mark a fertile ground for the meta-suit to challenge and experiment with traditional conceptions of 'timeless' suit designs and 'unchanging' masculinity. The proliferation of masculinities and rise of consumer interest in male fashion provides an excellent groundwork to shape a collaborative approach to the practical design process, reflected in the interactive performance exhibitions, the workshops, and the Plus and Minus collection in chapters 4, 5, and 6.

Figure 2.13 Robbie Williams, Australia 2001
Photo by M. Philbey, (n.d.).
https://i.pinimg.com/originals/e1/6e/9b/e16e9beea5863e63d550e70dd04e65e97.jpg

2.5 Historical Context: 21st Century

Metrosexual – Post-Metrosexual

As discussed earlier in this research, the 18th-century dandy was a dual figure, both celebrated for his taste and criticised for his vanity. This project identifies a strong parallel between the figure of the dandy and the 21st-century metrosexual. The term 'metrosexual' was introduced by British columnist Mark Simpson in the national newspaper The Independent in 1994. In the article *Here Come the Mirror Men,* Simpson identified and named a 'new, narcissistic, media-saturated, self-conscious kind of masculinity' (2002). He noted that stereotypically, a concern with one's appearance had been reserved for women and homosexual men. With the dawn of the metrosexual man, this was changing: 'Metrosexual man might prefer women, he might prefer men, but when all's said and done nothing comes between him and his reflection' (Simpson, 1996, p. 227).

Figure 2.14 Hipster Style. Hel Looks
Photo by Jokinen, L. (2009). Colin 33. Hel Looks. https://www.hel-looks.com/archive/#20090610_02

Simpson's apparent disdain for the metrosexual man is reminiscent of Thomas Carlyle's criticisms of the 18th-century dandy. Just as the dandy was simultaneously criticised and celebrated for his attitudes to appearance, metrosexuals enjoy a comparable experience. Marian Salzman, chief strategy officer at Euro RSCG, said of metrosexuals, 'they are the style-makers. It doesn't mean your average Joe American is going to copy everything they do. But unless you study these guys you don't know where Joe American is headed' (as cited in Warren St. John, 2003). Here the metrosexual can be seen as at the forefront of societal and fashion trends. This individuality and fashion-forward aspect of metro-sexuality is the primary concern of this research.

David Beckham, the most famous British football superstar, was first identified in the early 1990s as the official prototype of the modern metrosexual, though he was not alone (Simpson, 2002). Indeed, anthropologist Yağmur Nuhrat (2020) emphasises how, in the years since David Beckham's rise to fashion icon, the very design of football jerseys has become tighter, emphasising the muscular, 'fit' physique of the idealised footballer. This emphasis on the body beneath the garment carries both an aesthetic and normative message that the wearer is 'fit' — 'an adjective, which inheres both a statement about lifestyle choices and value judgments attached to those choices' (Nuhrat, 2020, p. 683). But Beckham was not alone in embracing the metrosexual movement: Brad Pitt, Adrien Brody, Lenny Kravitz, Patrick Rafter, Sean Combs, Ewan McGregor, Guy Ritchie, Sting, Antonio Banderas, Jason Sehorn, and Justin Timberlake — of whom, notably, the vast majority are Anglo-speaking white men — all followed the new metrosexual regime.

In *Queer Style* (2013), Geczy & Karaminas identify similar links between classical dandyism and the metrosexual movement. Specifically, Geczy & Karaminas note that while the two movements stemmed from different social dynamics — dandyism from the aristocratic elite and metrosexuality as a 'mainstream, mass-consumer phenomenon'

Figure 2.15 Helmut Lang S17
Helmut Lang Look 5/42, (2017), photo by F. Fior. Vogue. https://www.vogue.com/fashion-shows/spring-2020-menswear/helmut-lang/slideshow/collection#5

Figure 2.16 Raf Simons S09
Raf Simons Look 20/47, (2009), photo by M. Madeira. Vogue. [Photograph]. https://www.vogue.com/fashion-shows/spring-2009-menswear/raf-simons/slideshow/collection#20

(2013, p. 93), both movements embrace the excess and aestheticism of their respective time periods. More importantly for this research, however, both 'problematize and blur the gender binaries of homo/hetero and masculine/feminine, opting for a more hybrid or queer identity' (2013 p. 93).

Similar links can be seen between classical dandyism and the rise of the mid-to-late-2000s' 'hipster' as seen in Hel Looks, Figure 2.14: 'a modernised dandy but without the dandy's aristocratic pretentions' (Geczy & Karaminas, 2018, p. 48). Arguably rising from the 'indie' scene, this subcultural group was particularly recognised for its reappropriation of vintage clothes and the consumer culture of earlier decades in 'a strategy that relied on an inversion of conventional consumer and social values—a celebration of redundancy, silliness, and bad taste' (Bowstead, 2018, p. 15). Hipsters placed value on nerdiness and weirdness in both fashion and social culture, which entailed embracing androgyny and acceptance of non-heteronormativity. Of particular note here is the realisation that the negative discourse surrounding the hipster of the late 2000s was overwhelmingly focused on men, as the fashionability of female hipsters was difficult to distinguish and less likely to be deemed transgressive (Bowstead, 2018, pp. 15–16).

Importantly, the term 'hipster' was a label usually applied from outside of the subculture and carried connotations of inauthenticity, narcissism, and superficiality. In the press and popular discourse, the vast majority of discussion around the hipster movement was critical or outright hostile, and its fashion was derided for trying to be 'cool' for the sake of being cool and notably for its failure to conform to traditional, orthodox expressions of masculinity (Bowstead, 2018, p. 16). Geczy and Karaminas highlight how 'unlike the dandy, the hipster affects a rarified form of impoverishment, irrespective of his actual impecuniousness, in order to express affinity with the itinerant, gypsy order of society, the socially unencumbered and unrepressed' (2018, p. 48). Yet, as Bowstead highlights, the overwhelmingly negative discussion of the movement in popular culture obscured its more positive and progressive aspects, particularly 'truth to materials, an emphasis upon making, and the idea that work should be a meaningful activity' (2018 p. 157). But it is the hipster's acceptance of non-heteronormativity and rejection of orthodox masculine expression that is of particular value for this research, as, despite the vocal backlash, it highlights increasing experimentation with different forms of masculinity that has continued to this day.

As fashion and society have continued to evolve, the metrosexual movement and the hipster that followed have further developed into a climate that can be described as 'post-metrosexual'. Curiously, however, the phenomenon of post-metrosexuality is so far generally underexplored in academic literature. Discussion of the concept is relegated most commonly to dismissive discussions in magazines and blogs (Simpson, 2014; Kumar, 2016) and a clear, accurate definition is difficult to find. Simpson (2014) describes the post-metrosexual movement derisively as 'pumped-up offspring of those Ronaldo and Beckham lunch-box ads, where sport got into bed with porn while Mr Armani took pictures'. He argues that men involved in 'second-generation metrosexuality', or 'spornosexuals', are less concerned with clothing and more about self-objectification of the body: 'they have eschewed tailored suits for wearing nothing at all' (2014). Simpson's derision for the movement is clear and fails to engage with or even recognise the depth and complexity of post-metrosexuality in both fashion and society.

Figure 2.17 Harry Styles in GUCCI AW18
GUCCI AW18, (2019), photo by H. Korine. Gucci. TeenVogue. https://www.teenvogue.com/story/harry-styles-blue-gucci-suit-is-going-into-a-museum

Rather than an oversimplification that post-metrosexual men seek self-objectification, peacockery and fashion in the 21st century are defined by a quest for individuality. Davies (2008) describes how the landscape has begun to move away from the climate of Simpson:

> Post-metro-sexuality, contemporary menswear tackles issues of masculinity, femininity and everything in between. As sexuality becomes less of an issue in society, menswear celebrates and supports this diversity. Men are definitely more aware of the way they look but less concerned with gender (p. 9).

Edwards agrees with Davies that modern fashion and society are trending away from the metrosexual of the early 2000s. He argues that men are increasingly permitted to indulge in 'what have previously been defined as feminine forms of consumption' (Edwards, 2006, p. 113). This is also reflected in the diversification of interests in modern society, where men's tastes are 'kaleidoscopic, with a culture-jamming approach to fashion and aesthetics' (Charlton, 2021). Bowstead (2018) argues that younger generations of men, particularly 'millennials, have increasingly rejected orthodox gender values in favour of more inclusive forms of masculinity from across a broader spectrum of expression. Even the simple emergence of such a wide range of classifications describing men — including 'spornosexuals', 'metrosexuals', and 'hipsters' — indicates a world increasingly shaped by a pluralisation of masculinities' (Bowstead, 2018). Indeed, as sociologists Mechtild Oechsle and Ursula Müller claim, 'the period in which changes in gender relations and images was restricted solely to the modernization of women's lives is now drawing to a close' (in Bowstead, 2021, p. 144) and the breakdown of traditional gender binaries is well underway.

In fashion, designers such as Raf Simons (S09 Look 20/47, 2017, Figure 2.16) and Helmut Lang (S17 Look 5/42, 2009, Figure 2.15) have embraced transgressive subcultures as inspiration for challenging the values of orthodox masculinity. In 'reclaiming and reframing qualities such as fragility, sensitivity, and sensuality as positive and desirable' (Bowstead, 2018, p. 171), designers have essentially advanced a form of 'reverse discourse' since the turn of the millennium, deconstructing pre-established assumptions about what is and is not considered masculine in both fashion and society. This transformation in fashion 'has acted both to catalyse these shifts (by creating new forms of subjectivity, experience, and new patterns of consumption for men) and simultaneously to reflect the movement of broader cultural values' (Bowstead, 2018, p. 172). This shift is marked by an increasing acceptance that there is a plurality of masculine expression, which has further served to undermine arguments about the unchanging and uniform nature of masculinity.

This flexible, diverse environment and its experimentation with appearance and identity is ideally suited to a contemporary investigation of the male suit. Unlike the diversification of suit designs for different occasions that occurred in the 19th-century, 21st-century male fashion expresses this individuality through hybridity: remixing, fusing, sampling, and recycling traditional menswear in the pursuit of unique self-expression. Men's fashion in the post-metrosexual climate is playing a key role in 'activating, opening up, and making space for new subjectivities' (Bowstead, 2018, p. 173), rather than seeking independence from women's labels as in the 1970s and 80s:

> This gradual, tentative disintegration of the boundaries between menswear and womenswear is reflective of a broader set of debates surrounding gender, as radical anti-essentialist discourses shift away from projects to reform masculinity or femininity and towards a scepticism around the usefulness of binary gender categories altogether (Bowstead, 2018, p. 174).

The singer Harry Styles exemplifies many elements of this movement, as seen in Figure 2.17 (Gucci AW18, 2019). The muse of Alessandro Michele and the face of Gucci menswear, Styles' impact on fashion was celebrated by British Vogue (December 2020 issue). Carrying on the legacy of the dandies, figures like Styles continue to redefine and challenge notions of masculinity and its relationship to fashion in an age of gender fluidity where transsexuality is more openly recognised, accepted and debated.

Suit tailors are also now waking up to the opportunities that a more gender-fluid society can offer in terms of design and commerce. In an article for the New York Times, journalist John Leland (2013) discusses how tailors such as Bindle and Keep have begun designing suits for women and transgender clients that focus on maintaining a masculine profile rather than accentuating traditionally feminine curves. For people who do not conform to traditional genders, such bespoke tailoring offers a self-affirming alternative to off-the-shelf suits that are designed for male physiques. Unlike corporate women's wear, such tailoring can raise the jacket buttons to hide the chest or ease the taper on the pants to 'downplay the hips' (Leland, 2013). Such developments in tailoring are still uncommon, but they are a strong example of the flexibility and performative power of the suit in a more gender-fluid society.

The post-metrosexual movement, while still underexplored and underdefined, is thus clearly far more complex and nuanced than Simpson's (2014) conceptualisation of the 'spornosexual'. Rather than simply being self-obsessed, contemporary men are often less concerned with their gender and sexuality, and this research argues that they are more concerned with finding ways to express their individuality rather than adhering to gendered societal pressures. The 21st-century peacock, therefore, presents a far more individualistic form of display, complete with a more hybridised understanding of what it means to be masculine. This desire for individualistic self-expression must inform contemporary approaches to the male suit; to be seen and recognised for their individuality is what post-metrosexuals are after. The meta-suit theory developed throughout this research, therefore, seeks to deepen our academic understanding of post-metrosexuality in both society and fashion by defining post-metrosexual identity and fashion as a 21st-century phenomenon where gender is allowed to be performed on an expanded continuum. But combining this quest for individuality with the largely unchanged design of the suit over the past three hundred years is a challenging task and requires an in-depth reading of the theory and complexity surrounding the archetypal suit design.

3 Beneath the Suit: Theory and Complexity

This chapter aims to provide a critical commentary of the literature discussing the suit and its design and establish the concept of the embodied suit through a range of historical, sociological, and psychological perspectives (see Table 3.1). Having discussed Display in the previous chapter, this section reviews theories of the suit through five additional themes —gaze, performativity, communication, body, and sexuality— in order to build the theoretical basis behind the meta-suit concept and the suit's role as a vehicle for social performativity.

3.1 The Performing Gaze

This part of the research will investigate different aspects of *The Gaze* and its developments in recent history. Traditionally, the male gaze has been explored in the literature as a masculine phenomenon that primarily benefits heterosexual men and centres around their view of women. While this aspect of *The Gaze* is of immense significance to progressive attitudes in the late 20th and early 21st century, there are more dimensions to the way viewers and the viewed interact. These dimensions are of interest to the project at hand. *The Gaze* is often discussed as a threat to women (Mulvey, 1989). It may, however, be that heterosexual men fear it more than women do. Harvey (2007) discusses how western culture has a double expectation of men:

> *It wants them to be at ease and unbuttoned, not rigid and frigid like tight-wrapped Puritans. It expects their bodies to wear at least two layers of covering. If a man attends a formal event in a garment exposing his skin in the way that a woman's skin is exposed, we would all be disoriented, even shocked (p. 79).*

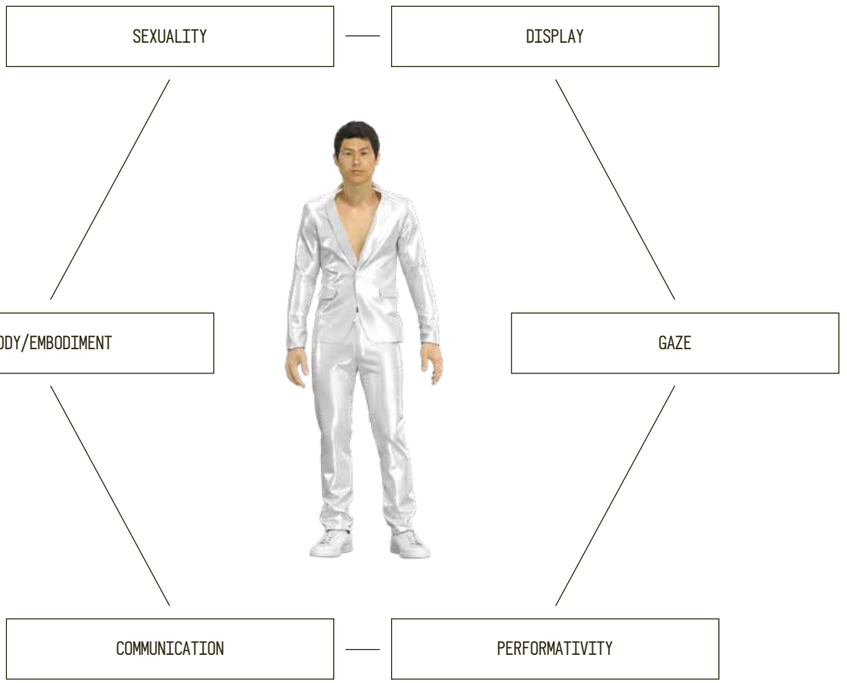
This dual expectation of men, and by extension male fashion, to be at once sexually free and conservatively covered, provides an interesting layer of detail to an investigation of the male suit.

Feminist film theorist Laura Mulvey first introduced the concept of *The Gaze* to film theory in her now-famous 1975 essay, *Visual Pleasure and Narrative Cinema*. Adopting the language of psychoanalysis, Mulvey (1975) maintains that traditional Hollywood films respond to a deep-seated drive known as scopophilia, the sexual pleasure derived from looking. She argues that most popular movies are filmed in ways that satisfy masculine scopophilia. Although sometimes described as the 'male gaze', Mulvey's concept is more accurately described as a heterosexual, masculine gaze. This male gaze invokes the sexual politics of feminism and suggests a sexualised way of looking that empowers men and objectifies women. In the male gaze, women are visually positioned as objects of heterosexual male desire. Their feelings, thoughts, and sexual drives are less important than being framed by male desire.

While of immense importance to the progression of feminist film theory, this specific form of gaze is not the primary focus of this project. More relevant to this research is a form of *The Gaze* that is interactive and performative. Blau (2013) describes the performativity of *The Gaze* as not only the phenomenon of men gazing at women but also as an interactive gaze between men, women, and what he calls the homospectatorial gaze. Since the dawn of the New Man, he says, men have needed the approval of their male peers more than their female partners or friends. According to this argument, men are more concerned with how they look and how they will be perceived by other men, regardless of their sexuality.

In 2021, the performative gaze can be seen throughout everyday life. *The Gaze* is present on public transport, the supermarket, and in practically any other social context. Internet fashion blogs, which have been radically developed over the last decade, can be considered as a form of 'networked gaze'. Online social networks and other forms of internet media are moulding the sartorial habits of men. These habits allow for more sensorial and sartorial performativity within fashion.

Further contributing to this discussion is sociologist Sean Nixon. He stresses that through the phenomenon of the *New Man* and its patterns of consumption, the male gaze shifted from women to other men, mostly through advertising and men's style magazines (Nixon, 1996). It appears that *The Gaze* is more concerned with other men than first meets the eye. As discussed earlier in this review, Edwards saw men's magazines as a response to



Themes connected with the suit

Table 3.1 (author's image)

the second wave of feminism and a contemporary vehicle for understanding masculinities. As the status and social role of men began to shift, so too did men's attitudes towards how they presented themselves to others. As Sedgwick (1985) states, men became 'homosocial'; they were looking at other men and competing with other men.

Edwards also cites the rise of gay culture as a key contributor to this shifting of *The Gaze*. He references an increasingly visual culture (Edwards, 2011; Nixon, 1996; Mort, 1996) in the 1970s where 'gay men rejected the effeminate in favour of the hyper-masculine, sexually driven world of clone culture' (Edwards, 2011, p. 79). This paved the way for a world where personal grooming was no longer exclusively associated with homosexuality. Feminist movements throughout this period also created an environment where men had to renegotiate their masculinity and what masculine identity looked like. Thus, it can be argued, *The Gaze* shifted into a more homosocial territory.

Edwards, in agreement with Connell's theory, criticises early studies on the performance of masculinity and suggests that they do not provide a full picture of male identity. It is claimed that these studies focussed on predominately white, Western, heterosexual, and, on occasion, middle-class masculinities. They claim that the performative aspects of other forms of masculinity, whether black, gay, or working-class, were often left unexplored. It is also discussed that these early studies on masculinity were very limited when it came to performativity concerning masculinity and tended to rely on conventional understandings of the concept (Edwards, 2011, p. 105).

These studies, according to Edwards, all sought to demonstrate the significance of the changes occurring throughout masculine identities. He notes that the studies seem to reveal that 'masculinity is perceived to be increasingly predicated on matters of how men look rather than what men do' (Edwards, 2011, p. 111). He continues to discuss how many aspects of fashion can be viewed as performative, arguing that well-dressed, flamboyant male figures, seen both on and off the catwalk, continue to challenge and confuse traditional attitudes towards masculinity (Edwards, 2011, p. 113), but their performative nature confuses this challenge. For Edwards (2011), the problem is that these sartorial performances of masculinity could be seen as reinforcing a rift 'between the 'real' and 'unreal' or, more specifically, between acting or doing masculine and being masculine' (p. 114).

It appears that today the boundaries of gender are no longer as strong as they used to be. In some contexts, *The Gaze* has shifted from a heterosexual focus on women to be more homosocial. Men perform a broad range of modern masculinities that change throughout the day depending on their social context. It is this aspect of masculinity that will be analysed further in the development of the final practice for this project. As male suit-wearers are likely to perform a variety of roles throughout a single day, it stands to reason that they would value a suit design that can change with them. The goal will be to empower men to further express their individuality and continue masculinity's legacy as a dynamic, ever-changing phenomenon rather than a fixed, 'immutable' concept.

3.2 Performativity, Masculinity, and the Suit

This section will explore the idea that inherent to fashion is a foundation of performativity and transformation. The idea of performativity was first presented by the philosopher John Langshaw Austin at Harvard University in 1955 during a series of lectures on linguistics. The term 'performative' was suggested by Austin (1955) as an abbreviation for 'a performative sentence or a performative utterance' (p. 6), suggesting that, under certain conditions, to say something is to do something. For instance, when the bride and groom announce 'I do' during their wedding ceremony, they do more than simply speak. Through performative ritual, they are formalising a life-long bond recognised by the community at large. Their words and actions are transformative. Before the wedding ceremony, they were an engaged couple. After the performative ritual, they transform into newlyweds. This enactment is what Austin means by performativity.

Building on Austin's initial theories, performance design theorist Dorita Hannah (2018) argues that these speech acts do not exist in isolation, requiring 'certain environments, actions, objects and witnesses to accompany them' (p. 12). Using Austin's wedding example, Hannah suggests that even though the heteronormative traditions of a white dress and wedding ring are no longer strictly essential, these ritualised performances require multiple additional elements to convey a deeper meaning to the performative utterance. The wearing of specially selected outfits, the presence of a celebrant and witnesses, the signing of a contract — these are more than just mimetic indicators. Rather, they can be understood as authentic elements, replete with cultural meaning, that perform rather than simply decorate or describe.

Other authors have also criticised and developed the notion of the performative as something beyond Austin's linguistic framework. Derrida (1982) suggests that an actor's performance of a script partly exemplifies the unavoidable risk of failure that language is always subjected to. The character marks the source of Austin's performative force, highlighted by the performance of the actor themselves. The actor explores the conditions without which there would not exist any successful performative sentences. Fashion can thus arguably be seen as a form of performative utterance: 'I wear these signs; therefore you perceive me as such', or 'I present as a masculine man or feminine woman; therefore you perceive me as such'.

The 'citational character of the performative' is also examined by American philosopher Judith Butler (1990; 1993). In *Gender Trouble* (1990), Butler explores the construction and questioning of gender conventions through queer and drag performances, arguing that gender is performative in that gender is 'tenuously constituted in time, instituted in an exterior space through a stylized repetition of acts' (Butler, 1990, p. 191). To Butler, this repetition of acts is what constructs gender identity in modern society. A person who behaves, speaks, and dresses as a man will inevitably be perceived as such. These behaviours become so entrenched that they are second nature, but they can still be described as performative. In dressing, acting, and speaking as a man, an individual can transform into one.

However, Stjernholm (2009) raises two important questions regarding the notion of gender being inscribed on the body through repetition of action: 'Who is the agent that performs the inscription of gender on the body?' (p. 31) and is it possible to clearly define 'the body' if it has an existence prior to being inscribed as a gendered identity? In the same way that the viewer and the wearer can be seen as in a dialogue (I look at the clothes you're wearing, which changes your behaviour, which changes how I look at you), can gender identity be seen as a dialogue? 'I see the signs in society for how men and/or women should behave and act accordingly. This, in turn, affects how I behave, which affects how I'm perceived'. In *Bodies that Matter*, written to explore 'the materiality of the body' (1993, p. ix), Butler addresses the above questions regarding the relationship between agency and performativity by

representing the body as a continuous movement of boundaries: something already 'constructed' rather than a given priority (1993, p. xi).

To clarify these questions of agency and the performative, gendered body, Butler (1993) gives the example of a judge in court. In a court setting, the performative statement (i.e. the judgment of guilt or innocence) is not created by the judge's will alone. Rather, 'passing a sentence is only successful when iterated through the nexus of power which produced not only the judge but also the will of the judge to begin with' (Stjernholm, 2009, p. 31). In the same way that Hannah (2018) examined how an engaged couple cannot transform into newlyweds without the appropriate ritual elements of an audience, vows, a priest, special clothing, and a ring, the judge cannot transform the accused without the presence of a codified set of laws, a jury, and a courtroom. As Butler (1993) states: 'the judge ... invariably cites the law that he applies, and it is the power of this citation that gives the performative its binding or conferring power' (p. 225). Of particular relevance to the topic of this research is Butler's notion of a nexus of meaning. The signs, garments, and outfits constructed in male fashion can generate meaning only when viewed in relation to the nexus of masculinity, fashion, and performativity present in contemporary society.

It is here then important to highlight the fundamental difference between performance and performativity, two interrelated but separate concepts. Where performance represents the conscious action or behaviour of an individual, performativity involves the inherent action of bodies, spaces and things themselves, including clothes; in essence, they act upon and activate the body, constructing how it is received and interpreted by others. This concept of garments acting on the body and the resulting interplay between wearer and clothing is a core foundation of the meta-suit concept, informing the design and development process from the research workshops through to the final creation. Inherent in this argument is the conceptualisation of performativity as a social construct: the suit has been both historically and socially constructed to represent power and authority, reflective of the heteronormative dominance of men in a patriarchal society.

Alongside this distinction between performance and performativity, our theoretical understanding of masculinity has also evolved, with many modern conceptualisations of 'the masculine' based on Connell's (1995) exploration of power and dominance between multiple masculinities. Proposing that the relationship between different forms of masculinity is an essential element of understanding how men behave, Connell outlined four broad types of masculinity derived from a combination of interaction and 'macro structures of containment': Hegemonic, Subordinated, Marginalised, and Complicit masculinity.

Hegemonic masculinity is described as a cultural dynamic in which one group maintains a leading position over the others, supported by institutional power and its link with the cultural ideal of hegemony (Connell, 1995, p. 77). Elevated over both femininity and other masculinities within societies, the power of hegemonic masculinity lies within its idealised status rather than necessarily representing the actual personalities of a majority of men. Notably, this idealised nature is similarly reflected in the archetypal cut of the suit, which traditionally emphasises the masculine triangular shape in its broad shoulders and slim waist.

Bowstead (2018) affirms that hegemonic or normative masculinity is essentially maintained through 'a pathologization of effeminacy in which men deny and reject those qualities within themselves—fragility, emotionalism, nurturance—that are coded feminine' (p. 19). In so doing, it has established an essentially arbitrary, yet unambiguous, separation between masculine and feminine behaviour, a line that cannot be crossed if one is to 'be a man'. Importantly, the dominance of this narrative also regulates the behaviour and mentality of both men and boys, creating a self-perpetuating set of values that reinforces the 'hegemony' in 'hegemonic masculinity'. Given this binary perception of gender in patriarchal societies, other 'subordinated' masculinities generally blur the line with femininity, where a lack of masculine traits is linked with being feminine. Historically, the clearest (though not the only) form of this subordination is reflected in the relation between heterosexual and homosexual men, where gay men's masculinities are subordinated through practices such as political and cultural exclusion, violence, boycotts, and cultural abuses (Connell, 1995).

Because hegemonic masculinity relies on an idealised definition of what it means to be masculine, the vast majority of men in a society may not actually meet these normative standards (Connell, 1995: p. 79). Complicit masculinity, therefore, refers to the benefits that a majority of men enjoy due to the dominance of men over women in society. By comparison, marginalised masculinities exist at the crossroads of other, external social structures such as race and class (Connell, 1995, p. 81). Men who fall within this marginalised classification due to a difference in ethnicity or class from the hegemonic group may still exemplify the ideals of hegemonic masculinity. The difference here is that this does not equate to greater social power for all men of that ethnicity.

Other authors also shifted Connell's original focus away from societal structures, prioritising the shaping power of interactions. West & Zimmerman (1987) forwarded the notion that gender (and therefore masculinity) is an action rather than a possession, and therefore capable of being altered and reformed rather than something inherent and fixed. They focused on the concept of gender as a verb and suggested that individuals enact behaviours that would be considered 'gender appropriate' by others, conceiving of gender 'as a powerful ideological device, which produces, reproduces, and legitimates the choices and limits that are predicated

Figure 3.1 Harry Styles wearing Gucci bespoke suit, Met Gala, May 2019
[Gucci: Harry Styles], (2019), photo by J. McCarthy. Vogue. https://www.vogue.fr/vogue-hommes/article/au-met-gala-harry-styles-pousse-accumulation-de-bagues-a-extreme-bijoux

on sex category' and thus reinforcing the societal dominance of men over women (p. 147). This focus on interactions and their performative element is reflective of Butler's challenge to traditional gender binaries. Unlike Connell or West & Zimmerman, who argued that gender and the sexed body are tied, Butler separated sex from gender, suggesting that individuals are capable of performing masculinity or femininity at will (1999, p. 9). However, it is the heteronormative society — the hegemonic masculinity and patriarchy — that punishes individuals for acting outside of 'acceptable' gendered behaviour, just as residual white supremacy still privileges a particular 'suited' authority.

Perhaps the most relevant exploration of masculinity as performance was summarised by Pitt and Fox (2013), who combined Connell's multiple masculinities with Bordieu's concept of habitus to position a range of masculinities along a continuum: the masculine habitus. Rather than being fixed, Pitt & Fox draw on West & Zimmerman's idea of doing gender and Butler's concept of performative gender to highlight the flexible nature of these identities, outlining a framework or 'wardrobe' of masculinities that men use to shape their own sense and concept of masculinity and apply it, both consciously and unconsciously, to their realities (2013, p. 38). They defined three main masculinities along the continuum: orthodox, heterodox, and cacodoxy.

Comprised of traditional notions of masculinity and 'being male', orthodox masculinity embodies the prevalent and established practices within society. This perspective encompasses traditional male traits such as bravery, stoicism, strength, and/or athleticism. Men whose gender performance conforms with society's expectations are thus considered to be orthodox in their expression of masculinity. Its counterpart, heterodox masculinity, is not a direct opposition to orthodoxy but rather strategically draws on the traditional traits and behaviours of masculinity in a conscious attempt to remake or reform the notion of what is masculine (Pitt & Fox, 2013, p. 42). Where orthodox masculinity is based on tradition, heterodox masculinity is considered a process: one of conscious, reflexive performance, intended to reshape the original concept (see Gucci: Harry Styles, 2019, Figure 3.1). Using the example of emotional masculinity, a man who was considered heterodox would therefore acknowledge and express emotions rather than clinging to orthodox traits of independence and stoicism (2013, p. 42). The masculine habitus, therefore, entails both orthodox and heterodox masculinity, and men are capable of adaptively shifting between each as their situation requires.

When a man's gender performance crosses the gendered border, however, it enters cacodoxy and is often punished by others. Described as 'the wrong opinion or doctrine', cacodoxy in this context refers to feminine behaviours and is described as a 'no man's' and 'no woman's' land — neither masculine nor feminine (Pitt & Fox, 2013, p. 42). At its most extreme in fashion, this is best highlighted in the example of dressing in women's clothing. Consider the difference in external responses to a man wearing women's clothing to a party compared to dressing in women's clothing for sexual gratification: one is considered acceptable in orthodox terms, whilst the other is a transgression. However, contemporary high-end fashion, including designers such as Alessandro Michele for Gucci and Jeremy Scott for Moschino, has begun experimenting with cacodox masculinity without overtly moving into cross-dressing, exploring the borders with more androgenous cuts and designs.

In defining multiple masculinities along the continuum of the masculine habitus, Pitt and Fox (2013) developed a performance-focused framework that can be used to analyse gender, gender roles, and gendered behaviour across cultures. This approach shifts the focus away from gender as inherently linked to sex and demonstrates that gender is both consciously and unconsciously constructed by interactions and the pressure of societal norms. Such arguments are echoed by Bowstead, who suggests that 'men's fashion has offered a set of discursive practices—ways of dressing, ways of framing the body and identity—that allow men to express alternative and inclusive masculinities and to resist and reject the narrow confines of orthodox masculinity' (2018, p. 145). The conceptualisation of a meta-suit for the 21st-century man must therefore be reflective of the multiple masculinities that men may draw upon in day to day life rather than simply upholding the traditions of orthodox masculinity.

It is important to note, however, as Bowstead (2018) argues, that the concept of multiple and fluid masculinities has so far struggled to permeate popular discussions on masculine identity. Indeed:

> Despite the well-established nature of these theories and their considerable acceptance within the academy, in much popular discussion masculinity continues to be viewed as a unitary, coherent, and relatively immutable identity. ... both adherents of traditional menswear and critics of New Mannism lean heavily on notions of an unchanging, essential masculinity in their prescriptions of 'acceptable' masculine dress and comportment. While 'common sense' understandings of gender often acknowledge the performativity, the play-acting, the smoke and mirrors of femininity, masculinity is assumed to be real, authentic, and intrinsic (Bowstead, 2018, pp. 17–18).

With this in mind, the performative element of masculinity — as well as its fluid nature and the presence of a continuum of diverse expressions — is of fundamental importance to the design of the meta-suit.

Just as interactions and performance can shape masculinity, American sociologist Erving Goffman (1971) examined the fundamental role the body plays in interaction. In particular, he explores how the body is the site of performative work and serves as the vehicle for the self in modern society. The body must be 'managed' during daily interactions, and failure to do so appropriately can result in embarrassment, ridicule, and stigma.

Also of interest in Goffman's work and relevant to the goals of this research are his thoughts on space and his concepts of both 'front stage' and 'back stage' behaviour. To Goffman (1971), front-stage behaviour concerns how individuals behave when they know someone is watching them, while back-stage behaviour describes the actions of those without an audience to see them. In this sense, suits interact with the whole issue of performance, with men behaving differently depending on the garment and context. This raises questions related to the contemporary male suit. Could a garment be designed to facilitate these two modes of behaviour? Can fashion accommodate the performative nature of both front-stage and back-stage life? To further this line of enquiry, it is worth exploring Goffman's attitudes towards space.

For Goffman (1971), different social spaces operate with different sets of rules. People tend to behave differently in a mall compared to a church, for example. These social spaces can have a profound effect on how a person presents themselves and how they interact with others. Each space could be described as bringing its own set of performative rules. In a certain sense, by entering into and complying with the rules of a given space, an individual goes through a transformative performance. For example, when an individual enters a Christian church, they will likely wear attire appropriate for this social space, traditionally sombre-coloured, formal suits for men. It is also not unreasonable to expect them to behave in accordance with the setting. The church, the individual's attire, and their behaviour, as Butler might put it, form a nexus of meaning that is self-perpetuating. Their clothing forms part of this nexus and allows them to 'fit in' to their social space, so to speak.

A new layer of complexity emerges when Goffman discusses the relation between space and time. Space is experientially different according to the time of day; the way one behaves when alone on the street at night can be very different from when it is daytime. Relevant to a discussion of the male suit, perhaps, is that more flexible designs might allow the wearer to adapt more readily to this endless list of daily performative requirements, allowing wearers to explore the borders and boundaries of orthodox, heterodox, and cacodox masculinity. Furthering this argument, Entwistle argues that space and action can be seen as in dialogue. The objects and other people that an individual encounters in a given space lead to a dynamic process of negotiation and transformation (Entwistle, 1997, p. 114). It appears that the way an individual experiences the world can be strongly influenced by where they are and what they are wearing:

> Space organizes our experience of the body and our modes of attending to the body through dress, since the spaces one enters feel experientially different and our dress accordingly constitutes part of this experience. (Entwistle, 1997, p. 114).

Thus, because dress is read according to the context and environment it is worn, it can therefore be understood to be a 'situated' practice. Entwistle (2000) further argues that understanding dress in everyday life means understanding not just how the body is represented within systems of fashion but also how these representations affect the way the body is experienced and lived in. For Entwistle, the study of dress is about understanding not only what fashion iconography describes (connotative) but what it enacts (performative) (Entwistle, 1997, pp. 117–118). It is this transformative interplay that provides rich material for the project at hand. Can a modern male suit explore and challenge representations of masculinity while facilitating the impact this might have on the wearer?

The American theatre director and performance theoretician Herbert Blau maintains that, throughout history, critiques of fashion have been 'inseparable' from critiques of theatre. He also points out that during certain periods, fashion, women, and theatre were 'avatars of each other or agencies of the same point' (2013, p. 128). It appears that historically, public performativity has been considered a feminine affair, or in other words, trivialised as feminisation.

Of interest to this project are Blau's thoughts on performativity in relation to both fashion and appearance in general. When witnessing the 'merging borders of fashion and theatricality, illusion and appearance' in society, Blau (2013) underlines the increasing 'theatricalisation' of gender and how identity can be viewed as performative (pp. 129–130). Blau also discusses the senses as a key aspect of performativity in fashion. Perhaps most crucially, he focusses on the concept of *The Gaze* — the relationship between viewer and 'object', performer and

audience — as a type of performativity: as 'the look that incites the look' (2013, p. 128). In fashion, signals allow outfits and those wearing them to give cues about their status, identity, and image. Discussing signals in fashion, Blau underlines that the senses occur before the signals and also as signals themselves. The signals someone wears may affect the way someone views them through *The Gaze*. The way someone is viewed may cause them to behave differently, inviting the viewer to again change how they are looking. This dialogue between wearer and viewer generates meaning through a fundamentally performative relationship. Blau also emphasises that what is primary in fashion is its tactility, its visceral content, which is inextricably linked to *The Gaze.* It is 'what compels the look or its retraction whether you like it or not' (Blau, 2013, p. 129). This links to Hannah's (2014) proposition that garments retain their own sociocultural implications, enacting complex characters, texts, and meanings even before we engage with them. The physical elements and signals in fashion, then, lead to an approach to masculinity that is performative and fluid.

Blau's conceptualisation of performativity is supported by Bluteau (2021), who suggests that the meaning we ascribe to the suit as a garment is culturally constructed: 'we believe it is smart, formal and masculine, implying a hierarchical sense of dominion over the lesser-dressed, thus it becomes so' (p. 68). There is thus a combination of both private and public performance that stems from the wearing of a suit, which alters both the way that the wearer acts and the way they are perceived. In essence, 'the power of the suit lies in the multilayered nature of the symbolic enacted performance that occurs when it is put on and worn in public' (Bluteau, 2021, p. 68). Few other garments are capable of so drastically reshaping the form of the wearer both physically and mentally, which speaks volumes as to why the suit has survived so long with so few fundamental changes.

Arguably, masculinities themselves are thus a form of continuum. At its widest frame, from a biological essentialist perspective, masculinity is simply derived from possessing a penis and a particular bone structure. At the other end, theorists such as Judith Butler conceptualise masculinity as nothing more or less than a theatrical costume. Between these two extremes lie a whole host of historical and institutional factors that acknowledge a certain biological reality yet recognise that the body itself is something that has a host of changing and shifting meanings. Masculinity and its performance is thus a far more complex phenomenon than a simply binary one. It is not simply about whether one 'is' or 'is not' masculine in appearance or behaviour; masculinity is a fluid concept in which multiple expressions and traits coexist and interact. It is in recognising this fluid and adaptable nature, shaped yet not defined by biology and expressed in the form of performance, that the meta-suit is truly situated.

Within the context of this project, the performativity of fashion, space, and masculinity inform the practice and the development of the meta-suit, which is contingent and situated. Itself contextual, the meta-suit is a vehicle for the wearer to embody multiple roles within society: it is capable of communicating a modern masculinity that is fluid and adaptable. This is reminiscent of the notion of queering fashion — as in making strange or troubling — where stereotypical 'male' and 'female' fashions are subverted, and gender is understood to be a performative social construction. The meta-suit uses this notion to recognise and demonstrate the full continuum of masculinity, from the traditional to the unorthodox.

3.3 Communication

For this project, the male suit represents an expressive communication device. It can engage with the human body and mind to tell powerful stories about the wearer. Regarding the theories of Goffman and Entwistle explored above, this suit could provide the wearer with tools to negotiate different social spaces at different times of the day. According to fashion theorist Jessica Bugg, clothing is a fundamental aspect of how human beings alter the perceptions of others: the clothes you wear and the environments you wear them in play a key role in how you are perceived. They can be seen as an interventionist form of communication. The body enters a space and confronts others with how it should be viewed (Bugg, 2006, p. 25). The male suit, then, can be a powerful tool for the wearer to tell the world how they would like to be seen.

Alison Lurie's text, *The Language of Clothes* (1992), offers support for the argument above. She establishes that clothing can be seen as an unspoken language; therefore, in relation to speech acts/utterances, clothing is performative: fashioning acts of identity. In effect, our projected image and behaviour form narratives that are read by others. A question arises as to how concrete and universal this communication is. Each garment will surely communicate different messages depending on who is wearing it and which social space they occupy. The body and its forms are fundamental to communication in many creative disciplines. Clothing can accentuate, diminish, and transform much of this communication. In fashion, the body has traditionally taken on the role of a mannequin or coat hanger that exists simply to display some clothes. This research aims to uncover new modalities that can embrace and maintain a dialogue with a diversity of bodies and spaces.

Malcolm Barnard, in his work *Fashion as Communication* (1996), criticises Lurie for taking the metaphor of language in clothing too literally. He claims that such a mechanistic view is problematic and ill-informed (Barnard, 1996, p. 29). In support of Barnard are the distinct differences between a written language and a visual language. It is worth noting, however, that according to Bugg (2006, p. 27), any form of distinct communication can be considered a language, and thus, a clothed body can be understood as 'text'.

Most relevant to this project is the notion that clothes contain messages and potential meanings that are infinitely flexible depending on who is wearing them and where they are worn. The body itself is a non-fixed context that has a multitude of potential readings and meanings, but the relationship between specificity of body, clothes, and context can fix identity. In this sense, the way a suit is worn might be perceived in wildly different ways. Also relevant is the idea that viewers come with their own knowledge, experience, and understanding that will inevitably influence their reading of a clothed body in a given context. It has become clear through the arguments explored thus far in this research that vision and viewing are personal to each individual; we all see differently depending on our personal experience, socialized learning, and contextual placement.

Arguably, clothing is not the same as language, as context plays a much larger role. Hannah (2014) argues that how people adorn and clothe themselves within a given space can alter both the social setting and the space itself. The 'evental' nature of clothing means that garments contain hidden implications that dynamically charge the space and social setting. This is linked to Schechner's (2004) conceptualisation of a 'broad-spectrum approach', which recognises that although not everything an individual does could be considered a conscious performance, everything can nonetheless be studied as a performance (Hannah, 2014: 17). Just as tone of voice, volume, or word choice allow us to recognise and critique the multiple performances of everyday life, so too does one's choice of garments. Clothing in this sense is thus a part of the performative utterance: a form of 'situated performativity'.

It has already been established that the exact same clothing can be perceived differently depending on the context in which it is viewed. For example,

wearing a pinstripe suit on the London Underground or in the Central Business District is one thing, while wearing it at the beach is another. Or wearing a bright pink suit at a funeral communicates something different than a pink suit worn at a wedding or in a work environment. Lurie's literal language model becomes problematic because the same garment communicates something completely different as soon you place it in a different context. A man wearing a pinstripe suit on the beach might be perceived as looking uncomfortably incongruous; it is not what someone normally expects. Conversely, if you situate the pinstripe suit in the context of London's corporate offices and high-end restaurants, it becomes much more aspirational and appropriate. It could be argued that a certain 'swagger' and power is communicated by a pinstripe suit. However, it appears that this power is only possible when it is situated in an appropriate context. A nexus of other iterations and meanings are required to produce the desired effect. This observation offers exciting potential for the goals of this project. How can a suit design meet and sometimes deny certain contextual expectations?

In Dandy Style (2021), Bluteau discusses the uniformity of the modern suit and poses the fundamental question of why men would choose to wear it. He suggests that for many men, the bland uniformity of the suit also comes with certain advantages:

> For many, the sight of a man in a suit means that they then pay his choice of outfit no further attention: in some spaces and certain circumstances it can act as a uniform, an invisibility cloak of sorts, allowing the wearer's existence in the space to be instantly accepted and immune from comment (p. 64).

In this sense, a suit can afford some form of protection in social situations and is often considered 'appropriate' in certain contexts where one does not seek to draw attention, such as at funerals or other people's weddings. Simultaneously however, Bluteau defines the suit as a highly semiotic garment: a 'symbiotic composite of wearer and cloth, person and crafted social self, [that] allows for a whole tapestry of social relationships to be mitigated, and inferences of power to be woven' (2021, p. 65). It is, in this sense, a blank canvas that allows men to navigate various social settings and performances as he deems fit.

This research has already explored how masculinity can be viewed as a performance that forms part of everyday life. The art historian Gabi Scardi presents a more post-modern conceptualisation of performance that emerges from the clothes men wear, in which the things we say, do, and wear all combine to produce a kind of communication in which the abstract and the concrete converge. Garments can be seen as costumes with the potential to transcend the everyday and performatively empower the wearer (Scardi, 2010, p. 23). Scardi, like Entwistle, emphasises the dangerous games of clothing that can lead to an incorrect perception of the 'other' and even of ourselves: 'Too often we perceive in the way we are considered, rather than who we really are. The judgement of [the] other plants an idea in the mind, which may or may not be accurate, but which finally we assimilate' (2010, p. 23). The way we see ourselves and the way others see us can often converge.

English art critic and novelist John Berger adds further nuance to this discussion. In *Ways of Seeing* (1972), he argues that the photographer's way of seeing is reflected in their choice of subject. He also notes that the painter's way of seeing is reconstituted by the marks they make on the canvas or paper. Central to Berger's discussion is the idea that 'although every image embodies a way of seeing, our perception or appreciation of an image depends also upon our own way of seeing' (Berger, 1972, p. 10). A broad range of perceptions are able to come together, creating myriad different meanings and messages.

It is evident that the body and its boundaries are made less visible by clothing. However, the two are inextricably interconnected in society. Structuralist thinking, predominantly propounded by semiologists such as Barthes, Lacan and Hebdige, has argued that there is a clear system of signs when reading images. In *The Fashion System* (1967), Barthes posits a method for reading fashion images, but he does not make allowances for a reading of the clothed body in a variety of contexts. This research challenges Barthes' dismissal of context and seeks to understand how the suited body is read by both wearers and viewers in a range of contexts. It will also grapple with the inherently fluid way meaning is produced in a world where men perform different masculinities throughout the day. Mixed messages occur as fashions and bodies become more culturally and socially eclectic. For example, a particular body shape no longer clearly denotes social status or cultural positioning. Clothing, however, has the ability to change and restructure the appearance of the human form and to connote different associations in the mind of the viewer. Structuralist viewpoints from the likes of Lurie and Barthes arguably fail to account for the flexibility and variety of these associations. To Entwistle and Wilson (2001, p. 3), communication in fashion is far more ambiguous and dynamic.

Entwistle and Wilson (2001) also suggest that the structuralist positions of Lurie and Barthes do not take into account the 'complex social dimension as it is practised in everyday life' (p. 3). Clothing can assist human bodies and minds in telling stories and communicating messages. The practice of dressing the body is fundamental in both the real and the performative environment. Throughout history, forms of performance have been realised through clothing. Dressing is itself a form of performance or role-play. Clothing embodies messages and associations that allow us to convey a persona to others. In effect, clothing can assist human bodies and minds in telling stories and communicating messages. Their performativity and resulting transformations can be temporary, as with cross-dressing and drag, or more permanent, as with the heteronormative, and therefore orthodox, performance of gender. This ability to 'choose' the extent of one's own transformation could prove valuable to a 21st-century reimagining of the male suit.

Alexandra Warwick and Dani Cavallaro explore the concept of role play in their book *Fashioning the Frame* (1998). They observe that clothing can create an 'imaginary anatomy' that serves as an anchor for how an individual is perceived by others. They argue that this anatomy becomes 'the basis for being in the world' (1998, p. 24). To Warwick and Cavallaro, identity is communicated constantly in an ever-changing harmony of outfits, contexts, and social relationships. They reference the term 'stadium' from French psychoanalyst Jacques Lacan and relate it to the notion that identity is an ongoing, daily performance. Just as a costume brings a character to life on stage, clothing in daily life is capable of dynamically intervening between a body and space and brings a certain theatricality to identity performance. Role-play and its performative identities that can be picked up and put down provide fertile ground for an innovative 21st-century suit. How can identities be communicated flexibly and effectively through fashion?

Human beings simultaneously own a body and view the bodies of others; we are both the viewer and the object to be viewed. This gives us a multifaceted perception of the human form. We view the bodies of others through a variety of filters. These include our personal experience of our own bodies, our ideals as enforced by the media, as well as the culture and history in which we are implicated. It can therefore be difficult to remain objective when viewing a communicating body. Warwick and Cavallaro raise an important point in their response to Lacan's concept of the stadium. They refer to the notion of performance and the use of the body as a stage for this type of communication. In *The Body: Social Process and Cultural Theory,* Featherstone et al. (1991) write of a type of 'personality handbook' and advertising that existed in the 1920s (p. 189). This media taught the reader to perform a persona to meet an ideal. He likens this behaviour to the skills of actors. The ability of the body and mind to act out a personality and to 'perform' identities further confuses readings of the body. Performance is part of everyday life; dressing the body can be considered a type of performance in and of itself. We have the potential to be perceived as whoever we want to be by using both the language of the body and the sartorial signals present in our culture. These can be used to suggest social standing, age, profession, or integrity, for example. Messages and assumed meanings are further abstracted by altering the body through adornment and clothing. As both object and viewer, we can construct or confuse meaning through the performances, costumes, and contexts related to our bodies.

However, communication is not always this premeditated; through our bodily reactions, we communicate feelings and emotions, often subconsciously. A clothed body does not always communicate what we would like it to. Messages and meanings are in constant flux when a clothed body is viewed. This is further complicated in a postmodern context, where clothing signifiers can mean different things, have mixed associations, and can be combined and contradicted at will.

As mentioned earlier in this research, Blau discusses signs in fashion and underlines that the senses come before the signs and that the senses are signs themselves, though it is hard to see what they are signalling. He states that the tactile, visceral aspects of fashion are what make it so compelling. Indeed, Blau (2003) admits that the 'sensuous thing itself' is what drew his attention to fashion in the first place, calling to mind the sometimes 'paradoxical or provocative body of ideas' seen in Rei Kawakubo's *Architectonic Wraps* or Martin Margiela's *Razored Deconstructions* (p. 129). Regarding communication, then, the tactility of fashion appears to be paramount. This tactility could form the basis of a flexible suit design that communicates differently throughout the day.

Edwards provides valuable insight into the communicative nature of the suit. He does not see the modern suit as a drab uniform; rather, he views it 'as a template for men's dress that works for them in adapting to a multitude of situations' (Edwards, 2011, p. 64). To Edwards, the suit is not merely functional attire. Instead, it is a set of tools with which to adapt seamlessly to the various facets of life. These can range from the pedestrian to the romantic and everywhere in between (Edwards, 2011, pp. 52–53). Edwards underlines the strength and status of the suit, referencing 'its resolute, yet mutating, staying power' (pp. 53–54). Two things appear self-evident: firstly, that the iconography of the male suit plays a key role in communicating masculinity; and, secondly, that the specific nature of this masculinity is fluid and ever-changing. Edwards' emphasis on the multi-faceted meanings and associations that surround the suit also supports the arguments presented thus far in this research.

In his introduction in *Modern Menswear*, fashion writer Hywel Davies (2008) argues that modern menswear is about communicating individuality:

> Since 2000 a shift in attitude has developed in dressing up or even dressing down. Now, men dress more individually than ever before, and they demand an eclectic mix of clothing options through which to communicate their personal vision (p. 8).

Men in the first decade of the 21st century, according to Davies, have access to an immense variety of clothing that allows them to escape uniformity. Menswear is driven by the personality of the consumer in question, who tends to combine elements from different designers to create their own personal style. Men can be bold with their choice of suit; they can choose a solid vibrant colour, a laser-printed pattern, or a modern new fabric. It is worth noting, however, that Edwards (2006) believes this approach is a privilege mainly of younger Western men living

in the metropolis. Discussing the male suit, Davies notes that if a man wears a suit outside of the corporate work environment, it is because they want to, and if they decide to wear a pair of trainers with their suit, that is also acceptable. This is an example of addition and subtraction that plays out in the varying ways that modern men choose to wear a suit.

Davies argues that there is no longer a definite trend towards casual wear as there has been since the 1970s. Modern men choose to dress casually or formally depending on what they want to communicate. Contemporary fashion empowers men 'to communicate the essence of [their] personal identity and style' (Davies, 2008, p. 10). Davies (2008) also points out the use of colour in modern menswear and the fact that designers are no longer 'restrained by monochrome-focused' collections (p. 11). Many innovators now choose to build their identity through the use of bold colour. This is a comparatively new development away from the uniform stylings of the past. British designer Paul Smith was one of the first designers to play with strong colours and patterned linings in the 1990s. Two decades later, jackets are even worn inside-out, and colour choices are increasingly individual. This preference for choice and a desire to communicate a form of personal identity are of particular interest to this project.

It is clear then that communication in fashion lies in the interplay of context, design, and the body beneath. While fashion has often regarded the body as little more than a mannequin to display garments, it is the combination of these three elements in the 'situated body' that both wearers and observers will read. Because one's choice of clothing in a particular context conveys messages and meaning to an observer (and wearer), men can choose to communicate particular images or identities. The practical element of the meta-suit, as well as the *Plus and Minus* collections, must therefore engage with the question of how identities and individuality can be communicated effectively through fashion. If we consider the suit as a 'template' that can be adapted to a multitude of situations, then the meta-suit should empower the wearer to communicate and navigate their preferred identities, inclusive of a range of masculinities beyond what has traditionally been considered 'proper' or 'correct.'

3.4 Body, Embodiment, and the Suit

The above discussion of individuality can be furthered by arguments presented by Bugg (2006), who explores the idea that bodies are personal to each individual; no two are the same. Bodies show the signs of the lives we have lived. We carry our scars, wrinkles, stretch marks, birthmarks, the food we have eaten, and the global contexts we come from. Bugg discusses how the contexts through which a body has travelled can influence its appearance and the way it is read by others. Physically, we explore the potential of what the body can do from birth; the human body can be trained to perform tasks such as dancing or athletics, for example. The anthropologist Marcel Mauss (1979) discusses the concept of the *Habitus*, describing it as 'habit formed from learned experience' (p. 101). In other words, the things we experience affect the way we behave. It can be argued that the way human beings learn behaviour is influenced by their gender, experience, and education. Bodies can be decorated, painted, tattooed, scarred, dressed, and accessorised; the specific way an individual does these things can be read as a result of their lived experience. An exploration of the body's communicative potential can be seen as central to the human condition. Through the method of subtraction, The Minus suits discussed in the next chapter reveal the body as a platform for decoration and expression.

The male body is not absent from this research investigation; rather, it is considered an integral part of the communicative facets of fashion. The suit is built upon and for the male body. It fully functions as layered attire and gendered symbol from the moment that it interacts with the male body. To communicate through clothing is also to communicate with the body. Clothing can either accentuate or conceal aspects of the human form; it can exaggerate or transform certain facets of identity. Thoughts from English sculptor Eric Gill can further this discussion. He writes: 'give a naked man a coat, and he will be more a man than before and therefore a gentleman' (Gill, 1931, p. 35). Here, the coat has taken the vulnerability of the naked form and transformed it into the figure of a man. The male suit has the potential to offer this same transformation: to give men 'a way of looking superior', with all its connotations of patriarchy and male dominance in society (Hollander, 1994, p. 113).

Joanne Entwistle (2000) remarks that the field of fashion sociology once tended to neglect the body, the things that bodies do, and the meaning the body brings to dress. From the 1970s to the end of the 20th century, however, issues related to the body and embodiment attracted increasing academic attention. This growing interest was so pronounced that the sociologist Chris Shilling classified its rise as the 'body project' (Shilling, as cited in Thomas, 2003, p. 11). He also commented that attitudes towards the body had begun to shift dramatically from a 'marginal topic' to a 'veritable industry in the 1990s' (Thomas, 2003, p. 11).

Hollander (1994) and Entwistle (2000) support this argument by suggesting that we cannot fully understand a garment without discussing it in relation to the body. Indeed, 'the male suit cannot be examined, analysed, or redesigned without taking into consideration, throughout the research process, the relationship between the male suit and the

male body (i.e. the wearer)' (Takis, 2014, p. 70). This notion of embodiment has been integral throughout the project, particularly as I had the opportunity to wear and reflect on the garments throughout the research process.

An increased academic interest in the body and the conceptualisation of the performance of fashion became areas of intellectual and creative enquiry in the late 1990s and early 2000s. It can be argued that the development of these fields is inextricably linked and that the relationship between clothing and the body has become central to this shift in academic thought. Relevant to this research is the idea that the design of a garment must facilitate the diverse bodies that are likely to wear it.

This fundamental link between body image and clothing design is further explored in Nuhrat's (2020) examination of the football jersey, the design of which has tightened considerably over the years to emphasise the 'fit' physique of the wearer. Yet this fascination with an idealised physique raises a curious juxtaposition given the availability of 'replica kits' for fans to purchase. These replicas emulate the tighter fit of the professional jersey yet are 'purchased and worn by bodies that differ substantially from the increasingly valorized fit athlete's body' (Nuhrat, 2020, p. 679). The unintended result of this disparity between the 'idealised' and the 'realistic' male figure is that such jerseys emphasise the parts of the wearer's physique that do not fit this ideal form, such as larger bellies or narrow shoulders. In this sense, 'players and fans emerge as having differing aesthetic identities with differing bodies through the ways in which their garments identify them' (Nuhrat, 2020, p. 680).

This concept that interaction between clothing and the body beneath conveys particular normative messages is of vital importance when attempting to design a meta-suit that is accessible to a wide range of physiques. Nuhrat (2020) highlights how the tight cut of a jersey on a wearers body communicates not only physical fitness but comes attached with a host of statements about lifestyle choices and consequent value judgements. Where the idealised form of a slim waist, broad shoulders, and flat stomach suggests a certain level of discipline and rigour, a lack of musculature or bigger stomach communicates the opposite: a lethargic, sedentary body that fosters negative value judgements about the wearer and their lifestyle (Nuhrat, 2020, p. 685). In this sense, garments are often perceived as 'an outer manifestation of inner values' (Cambridge, 2017, p. 189). 'Just as Ronaldo's "fit" body delivers an aesthetic and normative message, so does the body of a footballer with a belly' (Nuhrat, 2020, p. 688), particularly as the design of the jersey becomes tighter and shaped with a particular 'ideal' masculine form in mind.

As discussed earlier, suits can be found throughout modern society, as 'contemporary wearers of the suit may hail from a broad range of social and professional factions' (Cambridge, 2017, p. 195). The idea persists in many men, however, that the suit is a dreary and restrictive form of attire, to be worn only if absolutely necessary. On the other hand, for professions such as a lawyer, banker, or broker, the male suit is their uniform. In fact, in such businesses, these professions are referred to as 'suits'. It could be argued that this is largely thanks to its ability to communicate power and professionalism as a historically and socially constructed performative ensemble.

After centuries of historically and socially constructed significance, the suit has developed an extraordinary power to communicate and therefore confer desirable attributes upon the wearer. These can include a sense of casual comfort and lack of self-awareness; an image of fitness, health, and intelligence; and a tension between overt self-control and covert sexual energy. Increasing societal interest in exploring masculinities outside of orthodoxy is also challenging the traditional significance of the suit, allowing men to signify and perform masculinity in different ways. This performative ability is, to this research, part of what makes the male suit so compelling.

Russell Smith, in his guide *Men's Style: The Thinking Man's Guide to Dress*, describes how some men reacted when he helped them buy their first-ever suit. Smith notes that these men were typically creatives and writers who had made it into their thirties without buying themselves a suit (Smith, 2005, p. 48). After seeing themselves in a well-fitted suit, Smith writes that these men were able to 'realise that a new part of themselves has been discovered ... confident but not conservative' (2005, p. 48). He notes that these men were often overjoyed by their newfound appearance. He remarks that a good suit will never make the wearer feel uncomfortable; it should feel natural (2005, p. 49). This furthers the above arguments regarding the suit as a *second skin* and reiterates the power and confidence a suit can confer. It appears then that a contemporary investigation of the suit should pay close attention to its tailoring.

With this in mind, fashion designer Hardy Amies (1994) writes the following about suit tailoring in his handbook on the Englishman's attire:

> It is important to avoid any 'sack' effect by clearly defining the waistline — a small waist being the hallmark of the athlete and, at its most humdrum, of a fit man. This is done by the placing of the button at the waistline, which emphasises what is already indicated — no more — by the cut (p. 49).

If the button is situated in this rightful position, the body is in proportion, giving the maximum amount of length to the torso and legs of the wearer. Amies (1994) goes further to say that the 'biggest crime a tailor could commit' is to cut a jacket either too high-waisted or to place the buttons too low: the position of the button at the waist is crucially important as it can change the proportions of the body (pp. 28–51).

When clothing the male body, it is generally preferred as masculine to emphasise a triangular shape that implies broad shoulders and a thinner waist. In support of this, Hollander (1994) states: 'All modern

suits have been cut to suggest a male body that tapers from broad shoulders and a muscular chest, has a flat stomach and small waist, lean flanks and long legs' (p. 83). This should be done without creating any creases at the front or back. In both of the *Forgotten Peacock* collections (*Plus and Minus*), this exaggeration of the triangle is clear. The male suit is capable of transforming the male body, hiding any perceived imperfections, such as narrow shoulders, protruding stomach and wide hips, and helps the wearer to keep his posture straight (Takis, 2014). It has the magical ability to construct the wearer as more masculine and sexually attractive. On the other hand, Finkelstein (1994) describes the contemporary male suit as 'an easy fitting sheath that conceals the body's musculature' (p. 364), while Bowstead (2021) argues that pursuing the traditional masculine ideal is no longer a priority for designers. Instead,

> Since the turn of the millennium, vulnerability has been an important theme for menswear practitioners — manifesting itself both at the level of the body, and in the way it is framed, styled and photographed. In making visible the vulnerability that is part of all human psyches and experiences, contemporary designers resist and reject hegemonic representations of masculinity (in film, sport, and politics) in which strength, agency, and dominance are emphasised and in which male fragility is understood exclusively as a failing (Bowstead, 2021, p. 147).

Suits are therefore capable of expressing a whole host of conflicting and compatible themes, ranging from the traditional to the progressive. As a garment, it is an expressive, blank surface that is capable of simultaneously fusing sobriety and control with sexual heroism, vulnerability, and individuality. Its performative powers are many and of different kinds and affect not only the wearer but also how he is perceived.

Hollander's (1994) argument that 'we cannot fully understand a garment without discussing it in relation to the body' sits at the core of this project's objectives. The body itself is clearly just as capable of communicating as the clothes that cover it: it is an integral part of the communicative facets of fashion. It is within the interplay between the body and the garment where communication truly happens, with clothing accentuating or hiding the body beneath. The concept that this interaction conveys particular normative messaging is vitally important if the practical element of this dissertation seeks to design a collection that is accessible to men of all shapes, sizes, and body types. Over the centuries, the suit is now laden with historical and socially constructed significance. Just as it can emphasise more traditionally masculine traits such as a slim waist and broad shoulders, so too can it subvert orthodox understandings of masculinity by intentionally challenging the expected stereotypes of suit design. The *Forgotten Peacock* collections thus seek to challenge not only the concept of the suit but also the tradition of dress itself. They explicitly and consciously take up many of the themes discussed here and explore new possibilities. Just as in the neo-classical period, when innovations succeeded in changing the male three-piece suit, or even at the beginning of the 20th century when the lounge suit was widely adopted, it is time to question the design and composition of the male suit in detail.

3.5 Eroticism

This section will explore the male suit as an icon of sexuality and eroticism in order to arrive at a new role for the suit in the 21st century. For Hollander, the sexuality of clothing in modern fashion is 'its first quality': clothes first address the personal self and then the world. (Hollander, 1994, p. 113). In her book, *Sex and Suits*, she draws attention to the undeniable erotic power of the male suit. In a sense, the suit's erotic appeal can be compared to other phallic signifiers such as cars, planes, and skyscrapers: its eroticism is powerful yet understated. The iconic image of Donald and Melania Trump taken by American photographer Annie Liebovitz for Vogue (2006, Figure 3.2) presents these successfully together with the bikini-clad and pregnant wife of the besuited magnate, herself rendered a phallic signifier of success.

Figure 3.2 Donald and Melania Trump 2006, Annie Leibovitz for American Vogue
Photo by A. Liebovitz, (2006). Donald and Melania Trump 2006. Annie Leibovitz Gets Candid About The Queen & That Infamous Trump Photo. https://hautelliving.com/2018/01/annie-leibovitz-book-2018/649368/

It is their consistency, predictability, and timeless classicism that allow suits to remain respectable, despite their eroticism (Hollander, 1994, p. 112). According to Hollander (1994), the enduring look of 'sharpness' that accompanies the suit is what makes it so captivating as an icon:

> The appeal of the modern suit in our period is still its combined look of comfort and crispness, with its neat collar and tie that perpetually defy the forces of hot weather, hard work and high anxiety, its unruffled tailored envelope suggesting an invincible physical aplomb, including sexual (p. 99).

This notion of defiant endurance is supported by Edwards. He discusses the suit as an icon that has changed many times throughout the years without ever losing its eroticism or glamour (Edwards, 2011, p. 58). The everyday suit, then, can be considered an icon of elegance and eroticism, where its sexual appeal brims just beneath the surface.

There is, however, an important distinction between two different types of eroticism and sexuality in contemporary male fashion. One is that which Hollander described above: the phallic connotations of the suit that draw the eye to traditional bodily symbols of masculinity, namely the Adam's apple and

Figure 3.3 Daniel Craig, in Tom Ford suits, as James Bond in Casino Royale (2006) Skyfall (2012) and Spectre (2015)
From left to right, respectively.
Note. For caption details see Expanded Captions: Figure 3.3

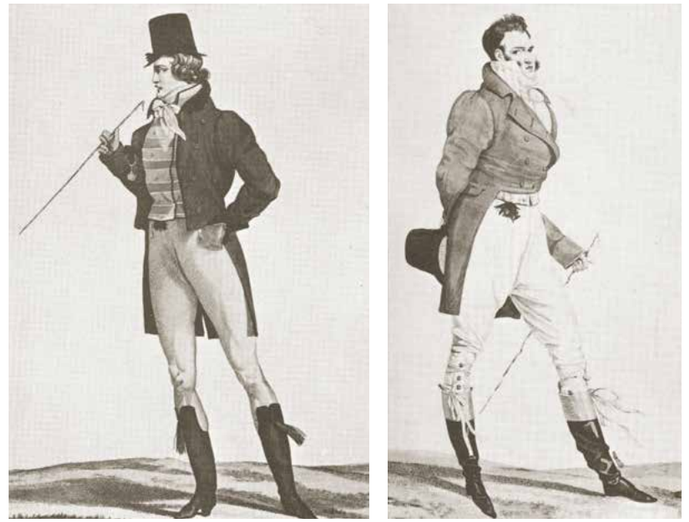


Figure 3.4 Nude Costume, 18th Century
Reprinted from J. Lavar, (1968). Dandies. Weidenfeld & Nicolson.

the penis. This more traditional form of eroticism also entails the triangular shape created by broad shoulders and a narrow waist and is performed through connotations of power, strength, and self-reliance. Think James Bond and the classic sexuality of his display, as seen in Figure 3.3 (Sony, 2006; 2012; 2015). Daniel Craig's athletic body is accentuated not only by the very fitted suits but also the wide lapels in conjunction with the exaggeration of the masculine form (broad shoulders, emphasised small waist). James Bond, adorned with these suits, becomes a sex symbol through the wide lapels pointing towards his crotch, signifying a masculine archetype and a contemporaneous image of a Greek hero. If we compare these fitted suits with the 'nude suits' of the neo-classic male dress seen in Figure 3.4 (Lavar, 1968), we will see that both are inspired by the male nude, heroic sculptures. The designers/tailors of both suits had the 'basic challenge to construct a complete three-dimensional casing for the male body, set out to re-create the antique nude hero entirely in terms of existing men's clothes' (Hollander, 1994, p. 86)

The other form of eroticism is more fluid, befitting the heterodox conceptualisation from Pitt and Fox (2013). This form takes elements of the traditional and subverts them, creating a more fluid, open, and ambiguous form of eroticism. This is reflected in a greater acceptance of various textures, colours, and materials: think Harry Styles and the concept of 21st-century Dandyism.

One area where the male suit's eroticism goes beyond the realm of subtlety can be found in its use as a uniform in fetish wear. A quick search online reveals that there are a surprising number of blogs and sites concerned with the suit fetish. Australian professor of fashion Jennifer Craik provides helpful insight into how uniforms, including suits, are often appropriated for use in subversive contexts. To Craik (2003), there is 'a constant play between the intended symbolism of uniforms ... and the informal codes of wearing and denoting uniforms' (p. 129). In the context of the male suit, its subtle, enduring eroticism is brought centre stage for all to see. Suit fetishism could be seen as an overt spectacle

that celebrates the perceived power of the suit and masculinity itself. The eroticism of the male suit is of vital importance to this research. A suit designed for the 21st-century man has the potential to continue its legacy as a sartorial sex icon.

In support of this argument is British fashion writer Colin McDowell's discussion of the army uniform. This uniform displayed masculine qualities that 'stemmed from the heady alignment of heroism, muscularity, sexual power and titillation' (1997). He suggests that men became sex objects when society began to make a spectacle of their uniforms. Although McDowell refers to the army uniform, this research project contends, along with Hollander and Amies, that the male suit is indeed a uniform.

Many theorists have noted that the suit operates as a form of modern uniform. In particular, it is often cited as an austere status symbol whose plain colours and crisp lines allow it to prevail as a powerful icon. On the development of the modern wardrobe, Amies (1994) states:

> Everyone wishes to get into something more colourful, more comfortable, more fun. There is more casual gear in the average man's wardrobe than ever before. But this only highlights the strength of the suit's position. It is unassailably at the top of the social ladder (pp. 45–46).

Craik reiterates the alluring power of uniforms and identifies two aspects that are worth exploring further. The first is the 'public face' of a uniform. This reflects order, control, confidence, and conformity. The other side of uniforms is full of subliminal messages and is the aspect of the modern uniform that Craik finds so intriguing. She explores how uniforms come with a series of 'not' statements: 'rules of wearing and not wearing that are often unstated or only partially stated — or arbitrarily applied' (2003, p. 127). These are related to how one is expected to wear the uniform. Rules about uniforms are highly detailed and fastidious. To Craik (2003), the potential to subvert and deny these rules is part of what makes the uniform so powerful: it makes them rich vehicles of communication (pp. 127–128).

Finkelstein (1994) agrees with Craik that 'codes associated with uniforms are highly elaborated and precise' (p. 219). He discusses their power to perform a broad range of social ranks and identities. The performative powers of the suit are many and affect not only the wearer but also how he is perceived. Furthermore, the *Forgotten Peacock* collections challenge not only the suit but also its tradition. This research will challenge the austere, reserved stereotype of the male suit and, through embodied and performative design investigations, seek to subvert its codes and rules in order to establish a flexible approach that accommodates a multiplicitous figure of contemporary masculinity.

3.6 Conclusions

This section will summarise the concepts discussed thus far and suggest new directions for the future. As discussed above, Craik analyses clothing through a lens of hidden elements and denials. When discussing stereotypical gender roles in fashion, she states that as 'women are fashionable but men are not' (1993, p. 176), men's fashion has typically focussed on denying a masculine interest in fashion and appearance. The focus has often been on utility and comfort rather than the appearance of the garments in question.

If women are fashionable, but men are not, then men's fashion can be read as a contradiction in terms. According to Edwards (2011), this assertion relies on two interrelated factors: the separation and gendering of production and consumption, as out of the rise of industrial capitalism; and the impact of Flügel's notion of *The Great Masculine Renunciation* and his argument that men and masculinity stood apart from issues of fashion and decoration during the 19th century (Craik, 1993; Flügel, 1930; Wilson, 1985; Edwards, 2006, 2011).

As discussed earlier, recent literature has changed this assumption. More specifically, Chris Breward has produced a far more detailed and nuanced history of men's fashion. This history demonstrates that it is as multifaceted and complex as the formations and constructions of masculinities to which it clearly relates (Breward, 1999; Cole, 2000). This argument is also demonstrated in Edwards' work (1997, 2006, 2011).

There has often been a tendency to look at the suit from a single perspective. This literature review has demonstrated that such an approach is problematic if a clear, robust picture is to be found. This literature review demonstrates both the value of a multidisciplinary analysis of the male suit and the inherent challenges that emerge when linearly analysing the suit from the perspective of conventional orthodoxy. The embodied suit is complex, and a multidisciplinary approach is vital if it is to be understood more clearly.

Looking at the suit through these different perspectives, we start to gain a historical view of the suit, one that often leaves out its sociological analysis and the body itself. Studies of men's dress, as with most fashion studies, are situated within the confines of design and art history. These have been communicated by lavishly illustrated histories on men's dress, such as Farid Chenoune's *A History of Men's Fashion.*

It is worth mentioning that some sources used for this project were written as coffee table books. While often useful as a source for other elements of fashion, they are design-focused and do not always engage robustly with history and sociology. Yet, within coffee table books, we see this clothing archetype being played out in a multitude of categories. These include books that focus on tailoring and pattern cutting, such as James Sherwood's *Lavish* series; books that focus on the suit and its influence, such as Eric Musgrave's *Sharp Suits* (2009), Dylan Jones' *London Sartorial, Men's Style from Street to Bespoke* (2017), and Rose Callahan and Nathaniel Adams' *I Am a Dandy, The Return of Elegant Gentleman* (2013). Other examples include books that focus on male dress and its current evolution, such as Hywel Davies' *Modern Menswear* (2008), Cally Blackman's *One Hundred Years of Menswear* (2009), and Joseph Maria Minguet's *Menswear Fashion Forward Designers* (2012). Among books that refer to self-styling are Alan Flusser's *Dressing The Man* (2002) and Russell Smith's *Men's Style, The Thinking Man's Guide to Dress* (2005). Finally, of great significance are curatorial book catalogues accompanying successful gallery and museum exhibitions. These contain academic essays such as Andrew Bolton's *Men in Skirts* (2003) and *Anglomania: Tradition and Transgression in British Fashion* (2006). Alice Cicolini's *The New English Dandy* (2005) and Tim Blank's and Peter McNeil's *Reigning Men, Fashion in Menswear* (2016), which are of significance in providing more informed readings.

While the coffee table books, fashion magazines, and media sites above prove useful for the general consumer, designers, and the fashion industry in general, they lack a robust social, economic, or political focus. As Edwards (2011) argues, they 'have left the study of dress in an often free-floating state devoid of theory or explanation for its significance' (p. 43). However, when read as a visual ethnography, they can nonetheless provide excellent sources and references for academics, representing cultural constructions that are both conventional and experimental.

Sociological discussions focus on fashion as a phenomenon in society rather than as a form of dress. Conversely, analysis of fashion per se remains within the domain of the arts and design.

Sociological literature on men's fashion, and therefore the suit, aims to understand its significance as a phenomenon rather than a matter of dress.

In this design-led investigation, bridging existing historical and sociological literature, I aim to understand and analyse the embodied suit. Combining this literature with existing design work in coffee table books, haute couture collections, blogs, and Design Action Research, this project seeks to rethink the form and future use of the suit, as will be demonstrated in the following chapters on my own practice-led research.

The power of the suit, which has come to stand for status, power, and authority within capitalist patriarchy, does not rely only on its design, which stands strong after three hundred years, but is dependent on shifting socio-cultural constructions of masculinity, situated performativity and gestures that resist orthodoxy. It also embraces the male form, heteronormative masculinity and becomes embodied as a robust *second skin*, an armoured vehicle of everyday life. However, where men once performed a particular role in society and represented a stereotypical ideal, the 21st-century man is called on to perform multiple roles, tasks, and masculinities in everyday life, aided by a calling out of toxic masculinity and tendency towards gender fluidity. His suit must therefore communicate its signs and meanings while allowing the wearer to shift between different roles depending on the time, place, and social surroundings in which they are situated. This re-conceptualisation of what a suit is and what it does lies at the heart of the meta-suit's design process.

4 The Workshops: De-Re-Constructing the Suit

This chapter describes the research workshops and demonstrates how their outcomes fed into the creation of the research-driven suit collections. The experimental garments created from each workshop consist of materials in 2D and 3D form that were used to understand, analyse and explore a specific concept towards the final outcome. The workshops were the first stage of the Design Action Research methodology and acted as a method to enable the investigation of ideas in practice and theory. Design ideas were tested on the recycled/upcycled suits by experimenting with the form, colour and materiality whilst theories such as the notion of embodiment (Entwistle, 2000), performative power (Goffman, 1971) and performing masculinities (Pitt & Fox, 2013) were tested through live performance practice.

In each workshop, participants were given the task of creating a series of male garments by questioning and reinterpreting the notion of masculinity and by using concepts and methods representative of deconstruction. This process was largely shaped based on my own history and experience working in the realm of costume design, which allowed me to structure each task around a practical application of the theories and concepts I sought to develop. My role throughout was essential to keep participants on track, offer feedback and direction, act as a sounding board for ideas, collaborate with participants, and generally lead the participants toward the final outcome.

The suit is investigated as an extension of the male body as opposed to the suit on a hanger. Therefore, the work of Joanne Entwistle (2000) and Wilson (2001) on embodiment has been explored in the workshops.

This chapter presents each workshop, the explored ideas, analyses the findings, and illustrates how they informed the second stage (*Plus and Minus* suits creation) through a critical reflection process.

4.1 Workshop 1: Historic Garments

The first workshop took place in January 2006 at the Royal Academy of Dramatic Art. The participant was an actor who had recently graduated from RADA, and I acted as the designer. The male dress assemblages were created by using garments from the costume store, which were photographed and then digitally manipulated. The workshop took place from Monday to Friday, between 10am–6pm.

For a better understanding of the male dress evolution, I was given access to the costume store at the Royal Academy of Dramatic Art. Here I was able to conduct the first experiment that, through embodied practice, allowed me to explore and understand the different forms of male garments through different periods. The experiment involved photographing a male actor wearing real or replicated male garments from the 16th to the 21st century. The collection of photos resulted in a game-like exercise, where jackets from various periods could be matched to any trouser from these centuries. I put together different forms of clothing from varying periods that were never seen together before in the history of men's dress.

Figure 4.1 Workshop 1, Assemblage 1, 17th Century
(author's image)

Table 4.1 Workshop 1 Period Assemblages: Jackets, Trousers
(author's image)

The photographs taken from the workshop allowed me to experiment in two-dimensional form, exploring a variety of different forms of jackets and trousers and matching them in different ways, thus creating new combinations and forms. I also had the opportunity to become familiar with the colours and patterns of each period, as well as the materials, which supported my decisions on colour and materiality in the subsequent research-driven suits (*Plus and Minus*). The mix and match exercise was an exploratory process that helped me to understand the anachronistic interaction of forms, liberate my design process and support the formulation of the concept of designing through addition and subtraction.

The choice of this collection was based on several factors. First, the collection was comprised of a wide range of male wear from the 16th to 20th centuries; second, I had the opportunity to question and discuss aspects of the garments with the head of wardrobe; third, I was able to personally wear and experience the garments and; fourth, I was already familiar with the collection as a recent RADA graduate.

The photos below illustrate the process of the workshop. Table 4.1 displays a selection of suits photographed as an assemblage, followed by a selection of jackets and trousers from different periods worn individually. By picking two assemblages (Renaissance and Baroque), Table 4.2 shows how many possibilities emerge by changing the upper or second half. Table 4.3 highlights a series of possible mix and match ideas, allowing me to explore how shapes from the history of dress can coincide by a harmonious composition or by a composition through juxtaposition. This first workshop was integral to shaping my ideas for the following workshops, and an effective starting point for the creation of both the *Plus and Minus* series and the final meta-suit concept.

Figure 4.2 Workshop 1, Garment Outcome Assemblage: Elizabethan doublet with suit trousers from 1980s
(author's image)

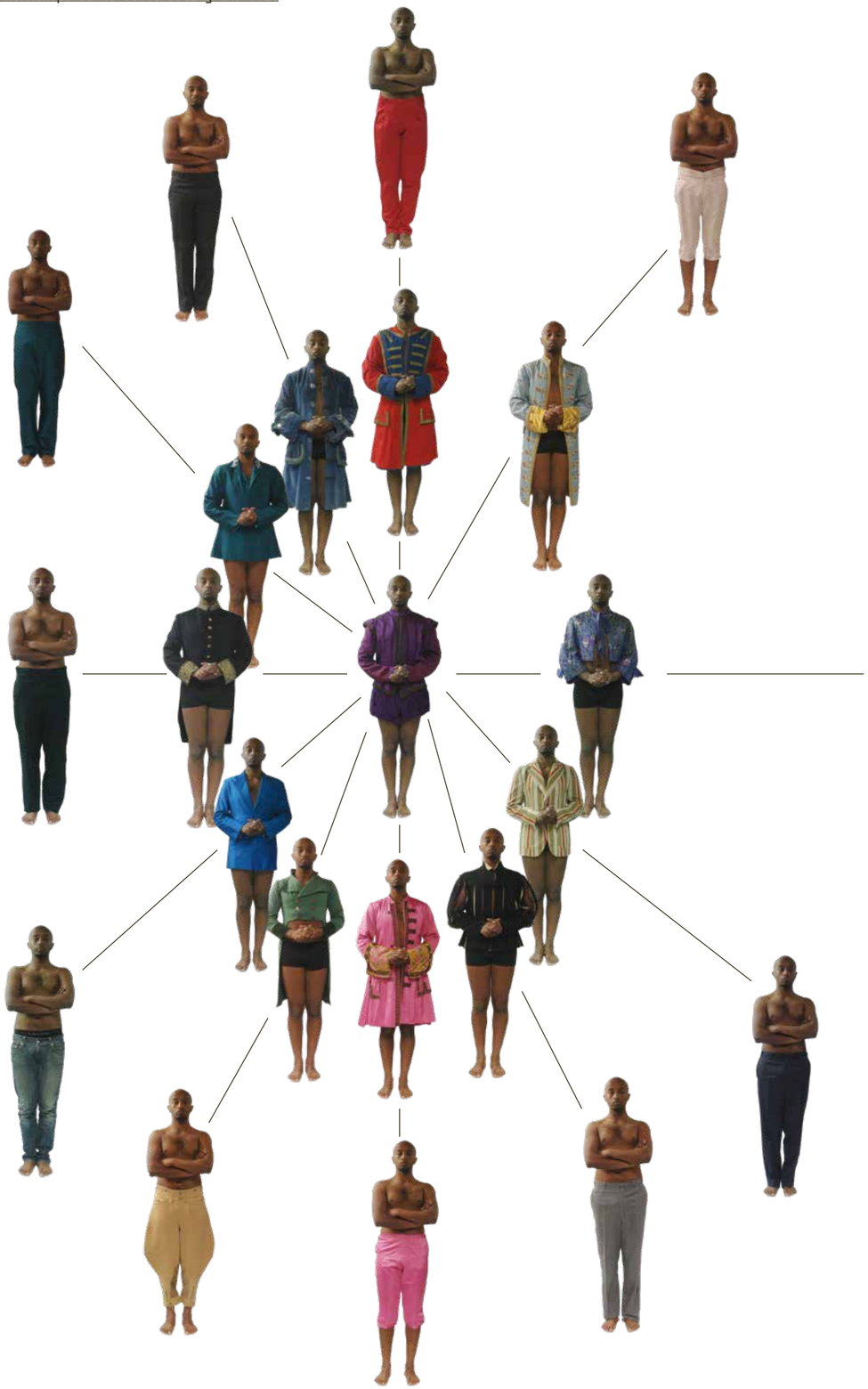


Table 4.2 Workshop 1, Anachronistic Assemblage Possibilities
(author's image)

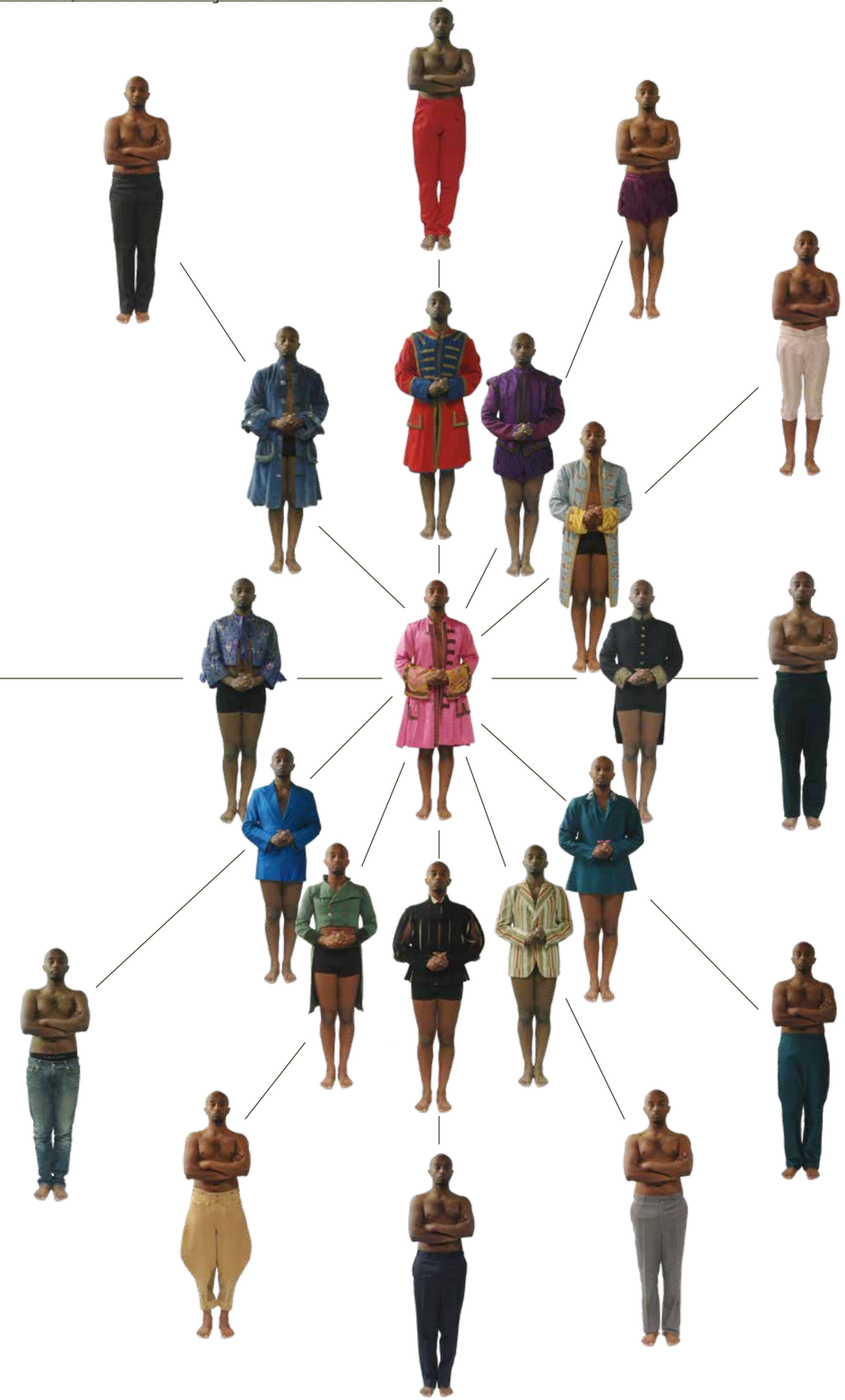


Table 4.3 Workshop 1, Possible Outcomes
(author's image)

4.2 Workshop 2: Peacock Collages

After exploring the range of historical garments in Workshop 1, the next stage involved brainstorming and experimenting with 2D designs rather than jumping straight into designing physical garments. The second workshop took place in April 2006 at the International Youth and Culture Center KIEBITZ in Duisburg, Germany. The participants were twelve children, predominately girls, aged between 12 and 14 years old. The extravagant male dresses were created using images from fashion magazines, cut out and arranged by the children into collages. The workshop took place from Monday to Friday, 9am–1pm.

Figure 4.3 Workshop 2, Collage Outcome 1 (author's image)

This workshop experimented with two-dimensional garments rather than the three-dimensional focus of the other workshops. Because of the young age of the participants, they were able to perceive the workshop as a creative game where they could let their imaginations run free and create the most elaborate and playful male dress assemblages. To clearly explain the task to the children, I presented them with the visual investigation and outcomes of the first workshop. At the end of each day, we hung the created collages on the surrounding walls, discussed the creative outcomes and what other routes we could explore the following day.

Table 4.4 Workshop 2, Collage Outcomes (author's image)

Notably, some of the boys present expressed prejudices about men's dress and couldn't understand why it should be more elaborate or why they should mix male and female garments in their collages. Others, however, viewed the task as a game or as an experiment. It was very interesting for them to see a PowerPoint presentation of the period garments used in the first workshop, photographed and manipulated. The presentation had been created in the previous phase of the research using the visual materials that had been collected up to that point. Once the young participants had explored the visual references, they became more confident and were keen to start creating their collages. During the second and third days, they were more relaxed and treated the workshop as a game; then, on the last two days, after posting their creative work around the room, they started to compete with each other about who was going to create the most elaborate male garment and find the most outrageous ideas. Throughout the process, I leaned on my own experience in costume design, demonstrating different ways that colours, shapes, and materials could be combined and generally guiding the participants through the process step by step. The results were very inspiring, depicting the richness of these children's imaginations. Some of the collages illustrate minimal design ideas, whereas others illustrate more complex design aesthetics. These pictures of the created garments were both theatrical and eccentric.

The International Youth and Culture Centre KIEBITZ in Duisburg, Germany, was part of my early artistic development as part of a European-funded programme, in which European artists run workshops to further develop their thinking and practice. As I was familiar with the centre and had been given the opportunity to run workshops there, it felt like the right place. The centre supported my research and funded this workshop. Having been a resident workshop leader for years, I also met the criteria for running workshops for children. Working with those who are not yet inured to sociocultural gender expectations opened a range of creative and unique design possibilities.

Figure 4.4 Workshop 2, Collage Outcome 2 (author's image)

4.3 Workshop 3: Jackets Reformed

This research project took place in May of 2007 at the University of the Arts Bucharest, Romania. The participants were ten second-year fashion design students, 19 to 20 years old, predominantly female, and set the task of transforming a suit jacket of their choice into an extravagant garment that could be worn by a peacock. The workshop took place from Monday to Saturday, 10am–6pm.

Figure 4.5 Workshop 3, Outcome 1 (author's image)

This and the following workshops concentrated on the transformation of the male suit by applying the post-modernist technique of deconstruction to fashion to break up its sober form and create a more elaborate one. This workshop focused on the top half of the male suit (the jacket) and the following (fourth) workshop on the bottom half (the trousers).

For both of these workshops (the third and fourth), the fashion student participants chosen were those who had the skills necessary to create real garments and collaborate on a presentation at the end of the workshop. It was crucial to the project that the participants were experienced in garment construction, as this allowed for more technical questions to be asked for the testing of new techniques and enabled critical observation of the process of garment construction. My role throughout these workshops was to lend my expertise as a costume designer where required, challenge the participants with different theories on masculinity and gendered fashion, and, similar to the second workshop, guide the participants toward a final design that would reflect the aims and goals of this research project. At both workshops, ordinary men in their twenties, invited by the students, acted as 'models' at the workshops and at the final presentations. The garments explored different ideas which were developed and formulated in relation to the body.

The collection created during this workshop was presented in a choreographed sequence in the gardens of the War Museum in Bucharest on Saturday, 19 May 2007. It was a night when the city's museums were celebrated, and all the major museums had festivities, allowing people to visit them for free and participate in the events. The War Museum was a deliberate choice for the presentation of such extravagant garments. The audience sat in the gardens surrounded by tanks and aeroplanes, and the models paraded through the exhibited machinery in time to a military marching tune. The concept behind this setting was for the elaborate suits to replace the military uniforms, thus creating a rather surreal image. The audience's reactions were varied. The younger people in the audience followed the concept from the very first moment and enjoyed the collection and the presentation. On the other hand, the older members of the audience took more time to accept the rather shocking male garments and the concept of the presentation. The soundscape used military rhythms, which was in stark contrast to the clothes worn, and instead of soldiers in uniform parading past the military hardware, young men were wearing radically altered suits that showed parts of the upper body. Rather than a military march, the men moved in a more relaxed way, yet keeping the rhythm of their steps in time with that of a traditional army parade.

The choice of working with the University of the Arts Bucharest's Fashion Department for the third and fourth workshop was deliberate as they approach Fashion through Fine Art and, as a graduate from the same university, I was familiar with the facilities and processes.

Figure 4.6 Workshop 3, Outcome 2 (author's image)

Table 4.5 Workshop 3, Outcomes (author's image)

4.4 Workshop 4: Transforming Trousers into Skirts

The third group workshop took place six months after the second one, in November 2007, again at the University of the Arts Bucharest, Romania. The 10 participants were first-year fashion design students, 18 to 19 years old, and were a mixture of males and females. As in the previous workshop, a male suit was given to each student, and they were set the task of transforming the trousers into skirts. The workshop took place from Monday to Saturday, 10am–6pm.

The inspiration for this workshop came from a little-known event in Britain during the Second World War, where, due to the rationing of clothing and with the purpose of economy, women transformed their husband's trousers into skirts. The scenario put to the workshop participants was as follows: what if *men* woke up one day and decided to change their trousers into skirts? In the war, women did that out of necessity, whereas men today would do that out of a need for freedom. All the participants deconstructed the garments given to them by taking apart the trouser panels and reconstructing them in different ways, thus creating a new garment. Similar to the third workshop, my role throughout was to lead the participants in the design of each skirt, ensuring that the final outcome would fit both their ideas and the needs of the overall project. As with the other workshops, I guided the students through the process, offering the support and critique required to ensure they could achieve the task I had designed and set.

Figure 4.7 Workshop 4, Outcome 1
(author's image)

Table 4.6 Workshop 4, Outcomes
(author's image)

Figure 4.8 Workshop 4, Outcome 2
(author's image)

The presentation of the second workshop took place during a fashion exhibition of 19th and 20th-century dress. The exhibition was curated chronologically on a continuous walkway that connected several rooms. The male performers paraded past the male and female garments of the last two centuries, starting at the end of the 20th-century clothing and walking towards the early 19th-century garments. The male wearers enjoyed complete freedom in their walk while wearing the skirts, and the audience found it amusing, especially seeing the male suits with skirts juxtaposed with the male suits of the last two centuries.

During both the second and third workshops, I had the opportunity to talk with the wearers of the experimental garments and discuss their first reactions to wearing them: how they felt moving around in them and if they would feel comfortable enough to wear such suits in everyday life. None of the male wearers were professional models, but rather were ordinary men who the students invited to model the clothes during the workshop week. Surprisingly, most of them felt very comfortable wearing elaborate jackets and skirts. All the male wearers in both workshops were in their twenties, and during our discussions, all of them mentioned that even though they would like to wear more elaborate and colourful garments, they were sceptical about their image in society. Their expressed desire to dress more liberally and elaborately was restricted by the fear of what people would think of their sexuality. The same anxiety arose again among the same age group later in the project, as will be discussed in the following chapters.

4.5 Reflections on the Workshop Process

The workshops were of great benefit to my research, allowing me to better understand the shape, form, components, structure, dynamics and characteristics of the suit and male dress, particularly through the work of children and young designers who weren't burdened by an in-depth understanding of the suit, bestowing freedom and openness on the experimentation. The outcome of the workshops formulated the development of the aims and objectives for the creation of the experimental suits — one utilising the method of subtraction (Minus Suits) and the other the method of addition (Plus Suits). The first series focused on removing/de-re-constructing, and the second on adding/building/constructing.

Developing the experimental garment prototypes formed the first stage of the practical work and the Design Action Research methodology. The experimental garment prototypes allowed for the testing of certain ideas and were a source of inspiration for the creation of the experimental wardrobe of male suits as part of the Interactive Performance Installation. What follows here is a general summary of the workshop process. This is then followed by a more detailed discussion of each of the three workshops.

From my previous experience of working with children, the second workshop seemed a very fruitful starting point for the practical reimagining of the male suit. Children, not yet socialised into culturally gendered norms, have a natural ability to break boundaries and create using instinct and imagination. The first workshop, in which I had juxtaposed fashion eras, materials and shapes, also gave me the ability to free up my own imagination and guide the children, not only in directions that I had worked out beforehand but also in new directions by responding to the outcome of each day, depending on how the work progressed. By exploring the final collages from the second workshop, I experienced a constant stream of new thoughts and ideas. Some of the prototypes created by the children had an impressive shape or idea, but most images were impossible to transform into real garments. The third and fourth workshops were slightly more restricted as the students had to recycle second-hand garments and create a specific item of clothing; however, the deconstruction of these gave the students a plentiful variety of possibilities to work with. It was fascinating to guide and collaborate through the workshop and to observe the thought process of each student, first on paper with sketches and ideas for development, and then with the actual creations. By having access to real models, the students were able to repeatedly de-compose and re-compose the panels of the jackets (third workshop) and the trousers (fourth workshop) until they were happy with the visual results.

One observation that was very useful both for my thinking and for the development of the final designs was the importance of a pre-existing and coherent concept as a guideline for the collection, as well as for each individual garment. When developing their sketches and experiments, some of the students tried to make their proposed garments too complicated, often creating an unclear and muddled design, with the result that they lost clarity of concept. This trial-and-error process made me realise that it is better to keep to one design idea per garment rather than try to develop several ideas at the same time. A design with a clear idea will stand on its own and communicate to the viewer the message or mood that the designer wishes to express.

The observations and experiments made during the three workshops not only gave me the opportunity to try out ideas such as the technique of deconstruction or the ability to discover new forms and concepts of the male skirt but also clarified how I wanted to push my ideas further, by creating the research-driven *Plus and Minus* suits. More specific outcomes of the workshops were as follows.

From the beginning of the research investigation, I was fascinated by the male skirt and its possibilities for experimentation. Its cut could vary in both length and form, sometimes radically changing the whole appearance of the outfit. The workshops made it clear that the male suit as it exists today could be used, and one could 'play' with the idea of adding or removing panels from its structure. The use of post-modernist techniques, such as deconstruction, repetition and supra-dimension, enabled me to push my ideas even further and break the rigid mould of the archetypal male suit.

It was evident that it was necessary to have a consistent concept for the experimental collection in order to communicate my ideas more succinctly, rather than trying to overload the designs with different ideas and techniques. The experience of the concluding presentation events also made it clear that the site and its relation to the performance were of equal importance. By testing the performativity of the suits within the presentation of the workshop outcomes, an intriguing and definite goal for the *Plus and Minus* collections was the idea of using storytelling to underscore the collection and its presentation to communicate the original concept and objectives to both audience and wearers. Another aim of the experimental collections was to replicate the newly discovered sense of liberation involved in exposing the male body by removing parts of the suit.

By the end of the four workshops, I had clarified my three overarching aims, as well as my ideas and what I wanted to communicate in my own practice. The next section describes how these factors helped to clarify and formulate the concept behind the creation of the *Plus and Minus* collections.

Table 4.7 Workshop Overviews

WORKSHOP	INTENTION	METHOD	OBSERVATIONS
1 HISTORIC GARMENTS	» Explore the forms of male dress » Generate design ideas and concepts » Think outside the traditional suit design norm	Embodiment Photos Digital Collages	» Utilise forms throughout male dress history which are not used broadly in the male suits of today, and incorporate them into the contemporary male suit. » Experiment with the following: ornamentation used on historical male garments such as lace, embroidery, semi-precious jewellery, ruffs, with the possibilities of colour and decorative motifs on the male suit, and with the proportions of the male body in order to discover an embodied presentation rather than showcase the experiments on a mannequin or a hanger.
2 PEACOCK COLLAGES	» Explore new compositions » Generate design ideas and concepts » Think outside the traditional suit design norm	Collages	» Break out from the formality of men's suit with experimental combination and integrate male skirt into the suit. » Re-invent iconic and traditional garments, experiment with colour and pattern and experiment with the proportions of the body -non-gender boundaries » Experiment with post-structuralist techniques such as the techniques of deconstruction, repetition and supra-dimension and apply them to the male suit.
3 JACKETS REFORMED	» Jacket manipulation » Generate design ideas and concepts » Think outside the traditional suit design norm » Test ideas and materials	De-Re-Construction	» Explore the idea of uncovering the male body as well as, the male military uniform, and find its similarities with and differences to the male suit; » Experiment with re-inventing the male suit in future with the use of LED technology. Experiment, for example, with how the male suit can change colour according to the mood of the wearer or the environment that they are in via new technologies manipulated by the wearer, or being able to watch news or films. » Eliminate the use of shirts and ties in the male suit – as a means of liberation, allowing a fresh approach. » Explore the possibility of communicating a story via the proposed experimental collection.
4 TROUSERS INTO SKIRTS	» Trousers manipulation » Generate design ideas and concepts » Think outside the traditional suit design norm » Test ideas and materials	De-Re-Construction	» Incorporate the male skirt into the suit and explore the idea of uncovering the male body. Transparent fabric has rarely been used in the history of male dress. » Eliminate the use of shirts and ties in the male suit – as a means of liberation, allowing a fresh approach.

4.6 Workshop Conclusions

The visual investigation and embodied exploration of men's dress through different centuries, as well as the durational workshops with children and young designers, introduced the ideas of juxtaposition and collage, as well as adding and subtracting elements of the standard suit, inspiring the creation, concept, and design of the *Plus and Minus* collections — influencing the creative and technical processes through to the final design, including concept, shape, colour and materiality.

From the outset, the eventual creation of an experimental wardrobe was a clear ambition for this project. However, before settling on a final concept and the decision to create two different collections, many early ideas were changed, and the aims were modified. These ideas and aims were tested, developed and modified through the stages of each cycle — in this case, each workshop — of the Design Action Research: plan, action, observation, reflection. In order to achieve, express and communicate my intentions, the following objectives were formulated after the workshops through the proposed experimental collection:

— To break with the formality of men's suits through experimental combination and to focus on the materiality of the research-driven suits, introducing textiles that are rarely, if ever, used in male suits of today.
— To incorporate the skirt, as well historical and traditional garments, into the proposed suit collections.
— To explore the idea of uncovering the male body by using transparent fabric, which has rarely been utilized in the history of male dress.
— To experiment with re-inventing the male suit in the future by using LED technology: investigating, for example, how the ensemble can change colour and pattern according to the mood of the wearer or the environment. These new technologies could be manipulated by the wearer. Experiments of that type have been made by designers such as Hussein Chalayan, who experimented with lasers in the female collection of 2008.
— Disappointed by the design and curation of male fashion exhibitions and fashion displays in museums (for example, at the V&A), I was keen to present the wardrobe on the male body itself rather than on a mannequin or a hanger. I was determined to present an experimental suit collection that could be worn by men of any size and age and not only by professional models.
— To experiment with ornamentation used on historical male garments such as lace, embroidery, and semi-precious jewellery. This involves investigating forms, materials, and accessories used in the history of male dress in order to re-invent them. Examples include the ruff of the late 16th century and investigations with post-structuralist techniques used in fashion by Rei Kawakubo, Yamamoto, Victor & Rolf (predominately in female fashion). These investigations would then be applied to the male suit.
— To experiment with different types of garments and how they can be worn, taking into consideration the varied proportions of the male body.
— To explore the male military uniform and find its similarities with and differences to the ubiquitous male suit. To apply cut patterns and ornamental details to the male suit, experimenting with possibilities of colour and decorative motifs, as well as eliminating the use of shirts and ties in the overall ensemble as a means of liberation, allowing a fresh approach.
— To communicate stories via the proposed experimental collection.

Taking into consideration the 'wish list' mentioned above, I began the fourth phase in early 2008. I spent over two months developing the concept and the theoretical underpinning while designing and redesigning, adapting and developing sketches until I created a series of drawings and mood boards that incorporated most of my aforementioned objectives — where each design could both stand on its own and as part of a collection. During the design process and final decision making, I considered not only the suits but also their public presentation and interaction with the wearers. Over two months, I explored fabrics and colours. I 'ignored' textiles that are usually used on male suits (cashmere, flannel, herringbone, linen, tweed, wool), instead investigating experimental materials (vinyl, recycled and metallic fabrics) and other materials that were used in the history of dress and are now reinvented, such as lace printed on fabrics, or velvets with sculptural and 3D structures.

5 Plus or Minus, Suit Your Self

This chapter discusses the creation of the two research-driven collections, how they were developed as two different concepts, how they performed in the interactive performance installations, and how their analysis informed the idea of the meta-suit.

As discussed in the Methodology chapter, the tools that were applied for this cycle of the Design Action methodology for the creation of the two distinct collections were de-re-construction, concealing/revealing, and the infinite genealogies. Their use will be demonstrated in the different sections of this chapter.

In the previous chapter, I discussed and demonstrated how the workshops helped me to develop and test my ideas as well as formulate the aim and concept of the two collections. Through the cycle of each workshop — plan, action, observation, reflection — it was more and more evident to me that in every cycle, I was either removing or adding components to what we conceive as a classic contemporary suit. But how much could I remove or add to the suit without losing its identity? This question became the creative force for the practice work, and the decision to create two distinct collections became evident. As this thesis examines and experiments with the embodied suit, I developed two wearer groups which will be discussed and articulated in detail later in this chapter.

5.1 Collection Aims

The three goals for the creation of the *Plus and Minus* collections were:

– For the suits to be experimental and artistic rather than commercial. When creating the two collections, I regarded the male suit as an art object and explored and experimented with its form, colour, and materiality;

– To create a collection to be worn by ordinary men rather than professional fashion models. One of the major goals was for the project to refer to — and be accessible to — all men, not only particularly fashionable men. The participants were to be men of diverse ages and ethnicity, as well as cultural and professional backgrounds;

– The suits were to be made in a range of sizes from small to extra-large so that anyone could try them on. It was important that the Collections were suitable for men of diverse sizes, especially those in the collection worn by the Installation Male Participants, which started from trouser size 28" (71cm) and went up to 48" (122cm) size. The jackets were designed according to standardized sizing of small, medium, and large. The jackets' sleeves and the trousers' lengths were also adjustable to accommodate variable body measurements.

Figure 5.3 Kirill Burlov in Minus Suit Design -7
Photo by G. Vane Percy, (2014)

Figure 5.2 Minus Collection: Suit Shape
Photo Sanni Siira (2014)

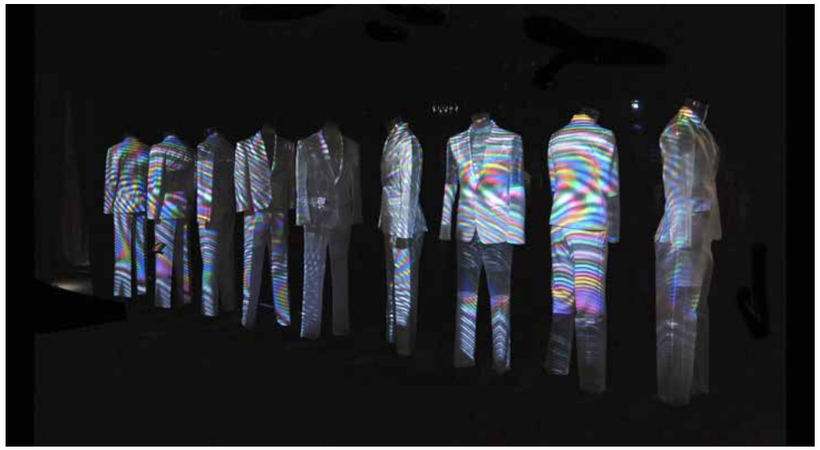


Figure 5.1 Minus Suit Collection: Helsinki Design Museum
Photo by Grace Vane Percy (2014)

5.2 Collection Concepts

The starting point for both collections is the contemporaneous male suit, a simple single-breasted 2-piece ensemble of trousers and jacket reminiscent of the revolutionary lounge suit that first broke down the suit's rigid, formal connotations and became the essential archetype of the 20th-century suit that persists today. Though the inclusion of a vest has long been a key part of the classic three-piece suit, the fundamental shape and form of modern suits rest on the interplay between jacket and trousers, with vests now acting as an optional addition. Thus, through the manipulation of this simple starting point, two distinct yet conceptually interrelated collections emerged: the Minus Collection, based on the removal of parts of the suit, worn by the research participants who acted as the Ushers/ Performers for the Interactive Performance Installation; and the Plus Collection, based on adding design elements to the suit, worn by the Interactive Performance Installation Participants — audience participants, made up of nine male members of the general public attending the Interactive Performance Installation. By having men participate and perform throughout the installation, I was able to not only develop the presentation of the collections but come to understand how the suit interacted with the body through performance: its performativity embodied this method of performance research.

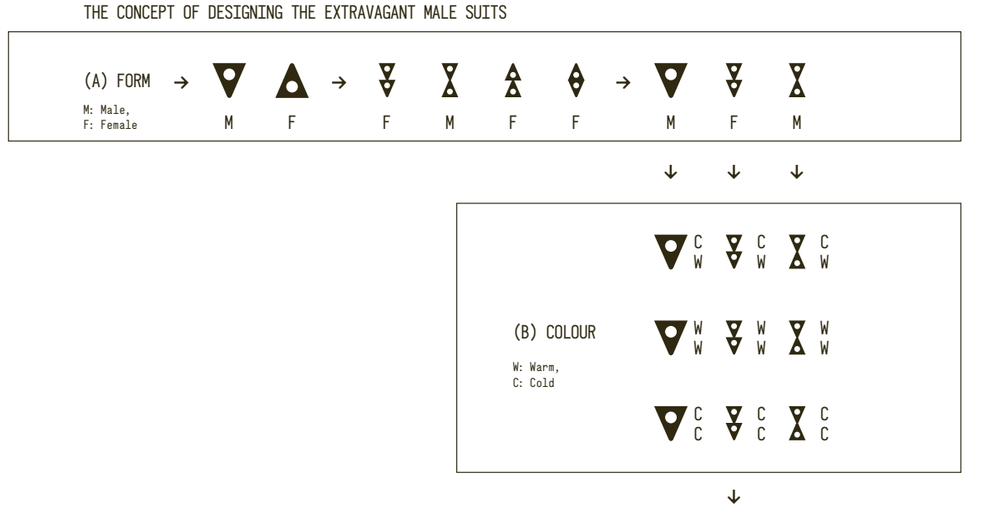


Table 5.1 Research Driven Suits Design Concept (author's image)

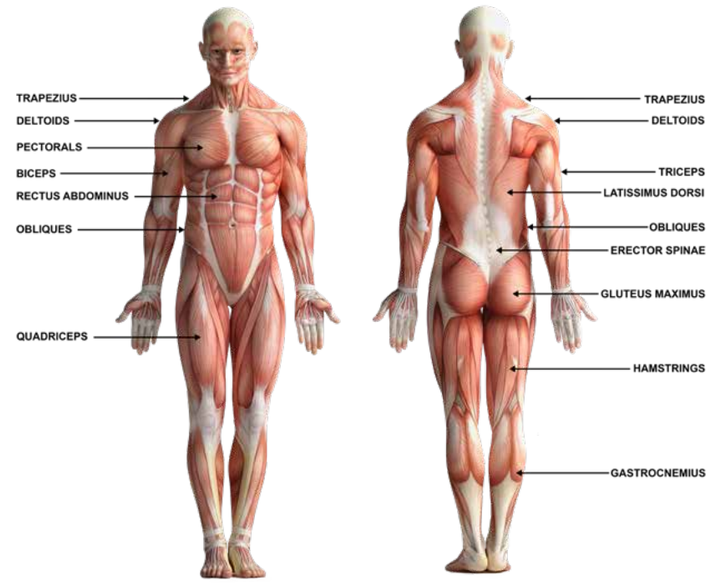


Figure 5.4 Male Body Muscle Groups (author's image)

As discussed in the introduction and the Methodology chapter, the collections were created and viewed as artistic research, focusing primarily on shape and secondarily on colour and materiality.

Shaping the Collection

Both collections were designed using the historical and archetypally masculine shape through a broad-shouldered outfit reduced to a triangular form, which is the most common characteristic in the overwhelming majority of men's suits and other clothing.

The Minus (–) Collection: Defining Subtraction

The Minus Collection comprises nine different designs, each replacing the compact fabric with a transparent one, rarely used in male attire. The transparencies of sheer voile are placed in different areas (muscle groups) of the male body. Even though the shape of the Minus Collection is that of the ubiquitous single-breasted two-button jacket, its diaphanous materiality gives a different view of the male suit, especially when it is embodied (Takis, 2014, pp. 70–71). This enhances the performative power of the suit by setting the sheer textile skin against the living skin and musculature it reveals. This intentionally plays with Harvey's (2007) notion that men and male fashion are traditionally faced with dual expectations of being both sexually free and conservatively covered. In so doing, it also reflects Pitt and Fox's (2013) concept of heterodox masculinity: taking the traditional and using it to redefine what constitutes as masculine or male.

The areas that were replaced with transparent material were the chest/pectoral muscles (Design –1), the waist/abdominal muscles (Design –2), the shoulders (Design –3), and an oval shape section on the upper back (Design –4). The transparent fabric in Design –5 revealed the whole of the front of the body (the jacket and trousers, but not the sleeves, were all transparent). In Design –6, the whole of the back of the suit (jacket and trousers, but not the sleeves) was see-through. Designs –7 and –8 revealed the upper body (the muscles on the arms) and the lower body (the muscles on the legs). Finally, Design –9 was a completely see-through suit, except for the lapels, pocket flaps, and waistband.

The designs aimed to showcase all the different muscle groups and give the wearer the option to choose which part of their body they would like to expose. The muscle groups create visible lines around the body. As a composition of lines, they work as a tool for how the designer or tailor design/cut the garments, so the subtraction is in harmony with the anatomy of the body. The following illustrations show in detail all nine designs. The body is divided into five sections from a design perspective: 1) the head, 2) upper-upper body, 3) lower-upper body, 4) upper-lower body, and 5) lower-lower body.

The Research Participants (Appendix 1) wore the Minus suits and were an integral part of the development of the collections. Each person chose which suit they would like to wear based on how they felt and which part of their body they felt confident to expose. They were a core part of the development of the prototypes and fittings.

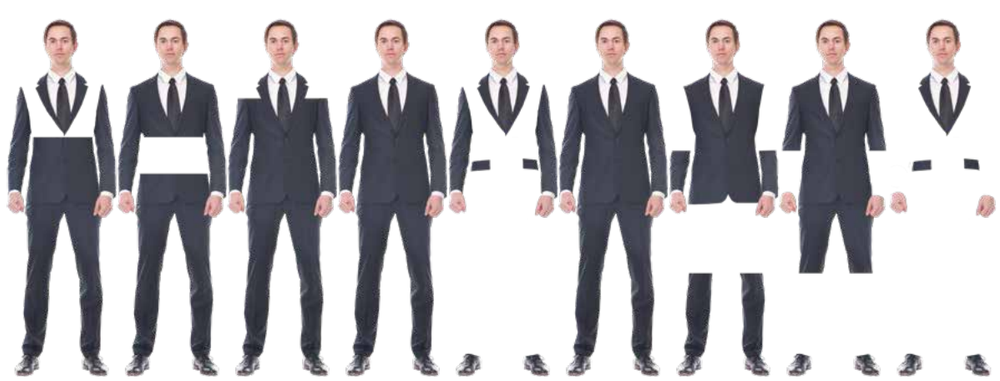


Figure 5.5 Suit Subtraction Design Concept (author's image)

The Plus (+) Collection: Defining Addition

For the Plus Collection, the positioning of the triangle shape on the male silhouette conceptually influenced three distinct categories of suits constructed for the Plus Collection. There are three main shapes applied to the male silhouette:

First, it is conceived of as being in the shape of a human-sized triangle, where the accent is on the shoulders, which are supra-dimensioned. We meet this silhouette shape in the male dress of the 15th and early 16th century with a waist-length doublet and tights, and in the 19th century with a dress coat/pantaloons.

Second, it is reshaped in the form of two triangles being placed one above the other in the same position. The shoulders are supra-dimensioned, the waist is thin, and the hips are exaggerated. This silhouette shape can be seen in the male dress of the 16th century, particularly in doubles and slops (full breeches).

Third, it is reshaped by two triangles positioned to mirror each other with their points face to face. The shoulders and the ankle line are exaggerated. This silhouette shape is visible in the Egyptian kalasiris and male tunics between the twelfth and fifteenth centuries. Or with a shorter bottom half in the male dress of the 17th and early 18th centuries, such as a coat with a full skirt.

Figure 5.6 15th and 19th Century male dresssilhouettes (author's image)

Figure 5.7 16th Century male dress silhouette (author's image)

Figure 5.8 17th and 18th Century male dress silhouettes (author's image)

Figure 5.9 Plus Suits Collection at Helsinki Design Museum
Photo by G. Vane Percy, (2014).

The first category is purely masculine from the shape point of view, whereas the second and third have 'feminine' influences. By keeping the supra-dimensioned shoulders and slim waist, the general effect was to emphasise what has been accepted as fashioned masculinity.

In each category, the pure shapes were created by repeating and/or enlarging elements of the male suit: lapels, cuffs, sleeves, legs of the trousers. The Installation Male Participants were thereby able to appreciate common elements of the male suit, which appeared in unexpected places and at different scales. For the creation of the nine designs, I deconstructed the suit panels and reconstructed them by placing them in a non-conventional way (e.g. upside-down, repeating them in different parts, manipulating their size and placement).

The development of both the Minus and Plus suits came to redefine my understanding of the addition-subtraction binary that underpinned both collections. Indeed, far from being a simple, binary relationship, removing or minimising sections of the suit revealed the body underneath, which acted as a form of addition: the body itself is an integral part of the overall display. Though the Minus suits subtracted elements and the Plus suits added others, it became clear throughout this process that the relationship between the two was far more complex than this simple binary. Indeed, arguably, this binary cannot truly exist, and this realisation formed a core aspect of the eventual formulation of the meta-suit concept.

Materiality

To choose the most effective material for the Collections, I had to look at all the possibilities. There are four different material categories:

— Materials that absorb light: e.g. velvet, fur, corduroys, wool, fleece, and felt;
— Materials that reflect light: e.g. silk, vinyl, lycra, satin, taffeta, lame, and jersey;
— Materials which light penetrates: e.g. chiffon, lace, net, muslin, organza, tulle, and voile;
— Experimental materials with different structures: e.g. 'intelligent' responsive fabrics using light, temperature, or perfume; as well as 'anti-shock' (using airbags) or 'anti-stress' materials.

After exploring a variety of materials from all four categories and playing with samples, as well as going through the Visual Materials collected during the second phase, I decided on silk. Although silk is found in the history of male dress, nowadays it is associated more with women's fashion, and we have only recently started seeing silk and satin suits for men — in the words of Viennese architect Adolf Loos from 1904; 'Woe to the painter expressing his individuality with a satin frock, for the artist in him has resigned in despair' (in Breward, 2016, p. 8). I wanted the Installation Male Participant to feel the silk, sense the shine of it and be aware of himself in a suit made out of a different material from the ones already hanging in his wardrobe. Last but not least, the use of silk, which is a vibrant organic textile that takes light well, allowed me to play with a larger range of colours for the purposes of colour research.

The main material of the Plus and Minus collections is duchess satin, while the transparent sections were made of silk voile, both white in colour. For the Plus collection, silvery grey duchess silk was used for the main suits and crepe satin silk for the lining and decorations. Because of its weight, Duchess silk could form clean shapes and complex forms, embracing the concept of the collections most successfully. Also, silk takes light well and its shine, together with the crystal decorations, gave an extra glamour to the Collections. During the 16th and 17th centuries, Duchess silk was a material often used by the aristocracy, showcasing wealth and luxury. Duchess silk was also one of the materials that disappeared as part of the Great Masculine Renunciation and the shift away from the decorative style of the peacock.

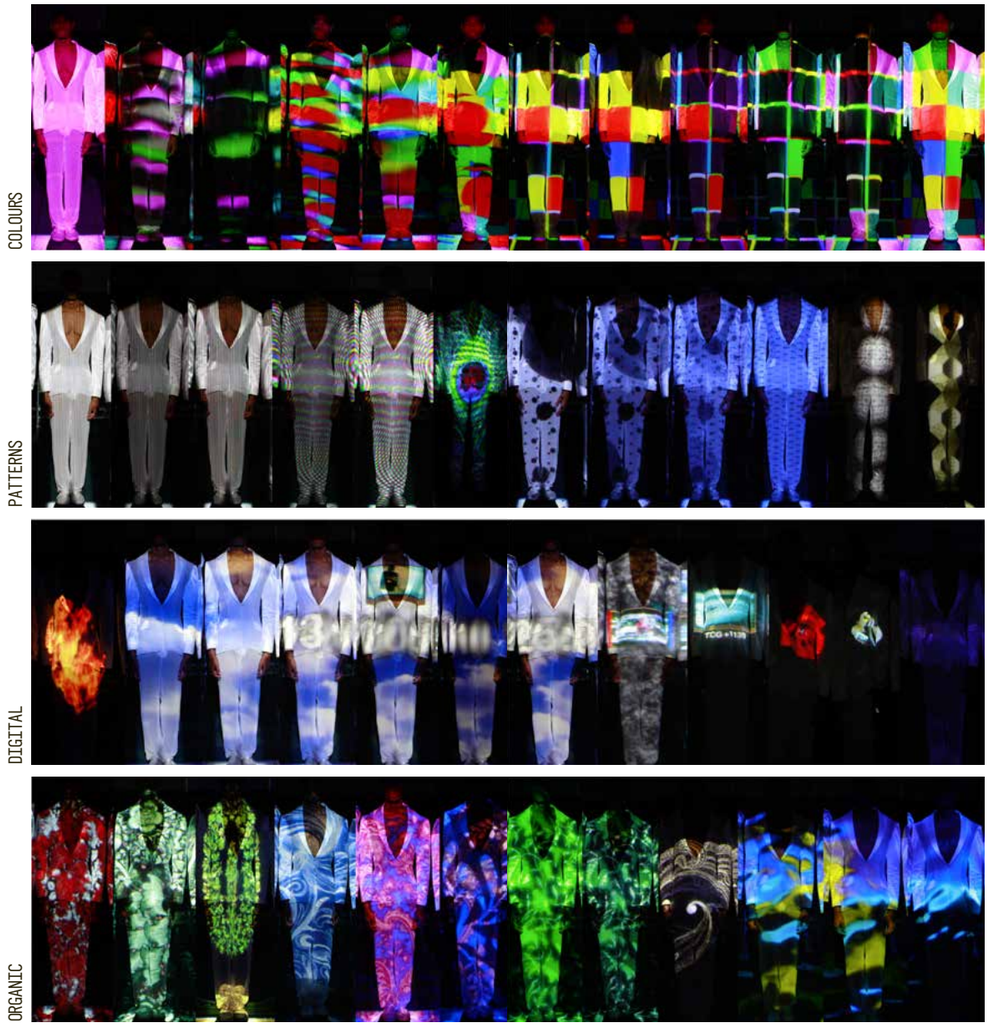


Figure 5.10–5.13 Minus Collection Projection: Colours
(author's image)

The Colours

Both Collections used the same monochromatic base colour of the main material in order to bring each individual design into focus and to unify the total Collection at the same time. However, both experiment with colour in different ways.

For the Plus Collection, I used a light grey/silver fabric as the main material and explored colour through the linings of the suits. I worked with warm, cold, and mixed coloured linings, giving the Installation Male Participants the option to choose a suit not only by its shape but also by its colour. This was another means of collecting information about their colour preferences, analysed in the next chapter. The colour began inside with the lining and extended to the exterior of the suit at different places, creating a varying colour rhythm in each design.

In the Minus Collection, I used the monochromatic colouring of white textiles so that the suits would act as blank canvases. This enabled me to experiment with decoration by digitally projecting two-dimensional colours and patterns onto the three-dimensional form of the besuited body. I aimed to demonstrate how playful and colourful male suits can be. Both Collections used the same colour for the main material, both to bring each individual design into focus and to unify the total Collection at the same time.

The outfits and their revealed bodies constantly changed colours, with shifting patterns demonstrating to the audience how experimental we can be with the male suit. The projected material contained lace and fabric patterns from different centuries, as well as colour theories in practice.

The projection sequence was ten minutes long and divided into four sections:

1. Colour Patterns (2.30min, Figure 5.10). This section explored colour using primary and secondary colours and their combinations. It was based on Johannes Itten's (1974) devised

methodologies for coordinating colours through the hue's contrasting properties (contrast of saturation, light and dark, extension, complements, simultaneous, hue, warm and cool).

2. Geometrical Patterns (1.50min, Figure 5.11). This section explored the use of geometrical shapes in suits, from stripes to polka dots and the use of optical effects such as *moiré*.
3. Organic Patterns (2.15min, Figure 5.12). In this section, the use of organic patterns, such as flowers and laces, were projected onto the suit. This included laces from different centuries and styles, as well as embroidered fabrics and floral wallpapers.
4. Digital Patterns (1.7min, Figure 5.13). This animated section showed how male suits could be in the future by using LED technology on the fabrics. This could allow for movies and animations to be streamed and for the suit to change pattern and colour.

The video mapping was applied on both sides of the suits while not covering the exposed parts (head, neck, hands) of the male performers' bodies. This technique worked as an illusion, giving the impression that the suits changed colours and patterns from the inside. Through digital projection, it embellished the stark suits with data-induced lighting effects that demonstrated the possibilities for ornamentation and future embedded smart technologies.

Colour on the Catwalk
— *Infinite Genealogies*

Over the last twenty years, designers have been increasingly experimental with colour on the catwalk. The following genealogy table (Table 5.2) illustrates some examples placed thematically.

Designers have experimented with multiple ways of expressing colour on the traditional suit, from block colours (B.1 & B.12) to fragmentation (F.2 & F.8), halving (H.5 & H.9), or incorporating patterns and stripes (P.7 & P.13). Some of these techniques use colour in its extreme (F.4 & P.15), while some are subtler in their exaggeration (H.12 & F.1). Of particular note is the wide variety of colour palettes that designers have come to experiment with, ranging from traditional dark schemes (greys, navy, black) toward pastel colours that have long been considered more 'feminine'. As technology develops, there will be room for further merging of colour and design in men's suits, as explored in the minus suit projections above.

The next two sections explore the two distinctive series of suits, their creation, and how themes and theories underpinned the design process. It will also touch on how established and emerging designers have responded to similar themes with their work on suits.

Table 5.2 Colour on the catwalk Infinite Genealogy

Note. For caption details see List of Expanded Captions: Table. 5.2 – Colour on the catwalk Infinite Genealogy

HALF


H.1


H.2


H.3


H.4


H.5


H.6


H.7


H.10


H.12


H.8


H.9


H.11


H.13


H.14


H.15

BLOCK


B.1


B.2


B.3


B.4


B.5


B.6


B.8


B.9


B.10


B.11


B.12

FRAGMENTED


F.1


F.2


F.3


F.4


F.5


F.6


F.7


F.8


F.9


F.10


F.11


F.12

PATTERN, STRIPES


P.1


P.2


P.3


P.4


P.5


P.6


P.7


P.8


P.9


P.10


P.11


P.12


P.13


P.15


P.16


P.18


P.14

HALF
H.1 PINO CORDELLA 1928
H.2 THOM BROWNE AW08
H.3 JIL SANDER SS09
H.4 JOSHUA KANE SS16
H.5 ANA LOCKING AW11
H.6 RAUN LAROSE SS11
H.7 MARC JACOBS AW12
H.8 IXONE ELZO SS12
H.9 THOM BROWNE SS14
H.10 PALOMO SPAIN CRUISE 18
H.11 ALEXANDER MCQUEEN AW20
H.12 GIVENCHY AW19
H.13 ALEXANDER MCQUEEN SS19
H.14 FENDI AW20
H.15 ALEXANDER MCQUEEN SS21

FRAGMENTED
F.1 JIL SANDER SS09
F.2 ZEM SS12
F.3 ANTONIO MARRAS SS15
F.4 MARNI SS20
F.5 BOTTEGA VENETA AW12
F.6 WALTER VAN BEIRENDONCK AW13/14
F.7 WALTER VAN BEIRENDONCK SS14
F.8 ALEXANDER MCQUEEN SS15
F.9 WALTER VAN BEIRENDONCK AW11/12
F.10 YUNG WONG AW14
F.11 AGI AND SAM AW15
F.12 DOLCE & GABBANA AW21

BLOCK
B.1 ALEXANDER MCQUEEN SS09
B.2 MOSCHINO SS12
B.3 VIVIENNE WESTWOOD SS15
B.4 ETUDES SS15
B.5 BLAAK AW11
B.6 AGI AND SAM AW13
B.7 ANTONIO MARRAS SS15
B.8 WALTER VAN BEIRENDONCK AW12/13
B.9 ALEXANDER MCQUEEN AW20
B.10 ALEXANDER MCQUEEN PRE-FALL 21
B.11 CASABLANCA SS21
B.12 BALMAIN RESORT 21
B.13 COMME DES GARÇONS AW20

PATTERNS, STRIPES
P.1 AGI AND SAM SS13
P.2 THOM BROWNE SS20
P.3 ALEXANDER MCQUEEN SS21
P.4 CASABLANCA AW21
P.5 GUCCI AW17
P.6 ALEXANDER MCQUEEN AW20
P.7 ALEXANDER MCQUEEN SS06
P.8 LIBERTINE AW09
P.9 GIVENCHY S12
P.10 ANN DEMEULEMEESTER AW12
P.11 ALEXANDER MCQUEEN AW13
P.12 ALEXANDER MCQUEEN AW20
P.13 JOSHUA KANE SS17
P.14 ALEXANDER MCQUEEN SS21
P.15 ALEXANDER MCQUEEN SS16
P.16 BOAZ VAN DOORNIK SS17
P.17 DAMIR DOMA AW12
P.18 DRIES VAN NOTEN SS16

5.3 The Minus Collection

This section focuses on the Minus Collection. It presents the theoretical underpinnings for the creation of these research-driven suits, analyses the different designs, discusses their input in the interactive performance installations, and finally discusses the findings as well as how the method of subtraction on suits has been utilised in everyday life by self-designers in blogs and by fashion designers in Haute Couture through their catwalk shows (2000–2021).

Figure 5.14 Research Group at Brunswick Centre installation
Photo by P. Marks & D. Malone, (2008)

Theoretical Underpinnings

The inspiration of the Minus suits comes from the nude costume, discussed in Chapter 3 and outlined by Hollander (1994) in relation to 18th-century male dress, which was informed by the ideal of the Greek hero. This suit form, therefore, exaggerates the masculine shape — broad shoulders with narrow waist — drawing attention to the line from the larynx to crotch. It draws on Finkelstein's (1999) description of the suit as an easy-fitting sheath that conceals the body's musculature. But what happens if that sheath becomes partially or fully transparent, revealing the body beneath? What are the outcomes when the skin plays a peek-aboo game with the second skin suit? 21st-century post-metrosexuals exercise a lot, eat healthily, and are proud of their physiques. Drawing on the relationship between architecture and fashion, the Minus collection responds to the minimalism of Austrian architect Adolf Loos, who advocated freedom from ornament as a sign of spiritual strength, tracing back to the ideal of the ancient Greek hero. This also plays into the performativity of Blau's homospectatorial gaze (2003), which discovers something unexpected, something hidden, and something revealed.

THE MINUS (-) DE-SIGNS

Design –1

The first design focuses on the pectoral muscles. The borders of the subtraction move from the front shoulder seams to the front sleeve seams, under the pectoral lines and round to the lapel seams. This design retains the fundamental structure of the original suit, using transparent panels to further accentuate the chest and shoulders.

Figure 5.15 Minus Suit Design –1
(author's image)

Design –2

The second design focuses on the abdominal and lower back muscles. The under-the-pectoral-muscles line and the waistline become the two cutting points, leaving a transparent, belt-like section across the waist that further highlights the body's physique and musculature.

Figure 5.16 Minus Suit Design –2
(author's image)

Design –3

The third design focuses on the shoulders as a classic symbol of masculinity. The wide-cut shoulders outline the masculine shape, and this design aims to accentuate and reveal them. The rest of the suit is left untouched, with the lapel also drawing the viewer's eye to the chest and upper body.

Figure 5.17 Minus Suit Design –3
(author's image

Design –4

The fourth design reveals the back and lateral muscles in a cut that is commonly seen in women's fashion but rarely in men's. During the second and fourth workshops, the back proved to be a strong canvas for subtraction.

Figure 5.18 Minus Suit Design –4
(author's image

Design –5

The fifth design reveals the entire front of the body, leaving the lapel, sleeves, back, and pockets visible. While this design leaves the back generally untouched, the transparent front opens up a range of possibilities that utilise the body beneath as a fundamental part of the design.

Figure 5.19 Minus Suit Design –5
(author's image

Design –6

The reverse of Design –5, Design –6 reveals the entire back of the body, leaving the lapel, sleeves, and front portion of the suit untouched. Similar to Design –5, this design focuses on the male form as a key aspect of the design whilst retaining the broad shoulders and slim waist of the original suit cut.

Figure 5.20 Minus Suit Design –6
(author's image

Design –7

Design –7 focuses on the upper muscle groups on both arms and legs, leaving the rest of the panels intact. The transparent sections emphasise the traditionally masculine region of the biceps and shoulders, while the lower body gives an illusion of wearing high boots in a departure from common men's fashion.

Figure 5.21 Minus Suit Design –7
(author's image

Design –8

Design –8 is a reversal of Design-7, replacing the lower sections of the upper and lower body with transparent panels, creating an illusion of short sleeves and pants. This design reflects the casual feeling of summer wear while revealing sections where tattoos and other body art are commonly displayed.

Figure 5.22 Minus Suit Design –8
(author's image

Design –9

Design –9 is the method of subtraction taken to its extreme, replacing the majority of the suit with transparent panels leaving only the lapel, pockets, and buttons in place. This design, while the most 'daring' in terms of revealing the male body, also provides a type of blank canvas that underpinned the eventual creation of the meta-suit concept.

Figure 5.23 Minus Suit Design –9
(author's image

The Minus Suits in the Interactive Performance Installations

The Minus Suits were worn by a group of Research Participants made up of nineteen male volunteers — aged between 18 and 58 — of varying professions, ethnicities, and cultural backgrounds. In undertaking a commitment to a three-month journey, they helped in the final development, creation, understanding, and analysis of the overall project. The Research Group is presented fully as Dramatis Personae in Appendix 1.

The Research Group played a key role in the support on the development of the physical suits and were the key players of the interactive performance installation. They performed, guided and, interacted with male participants from the audience throughout the show.

As illustrated in Appendix 1, ten members of the Research Group were in their twenties, five in their thirties, three in their forties, and one in their fifties. It is also worth mentioning that seven of the men were of Afro-Caribbean origin, four India/Pakistan, four Mediterranean, three British, and one Eastern European. The Afro-Caribbean as well the Indian/Pakistan men, as we will see later on, paid a lot of importance to their hairstyle and grooming. The Afro-Caribbean men also demonstrated throughout the project how naturally comfortable with their image and body they were, and they enjoyed showing their bodies off. Another important observation is that ten of the nineteen members of the Research Group are living temporarily in the UK. *Forgotten Peacock* assisted their integration within a group where they made new friends, exchanged experiences and backgrounds with the rest of the team, and found a way of expressing themselves. As Jad said, '*Forgotten Peacock* has added some new concepts and experiences to me, whether on the professional level or on a personal one by getting to know different people from different places'.

The common reason for participation in the project for all of the nineteen men was their passion and interest in fashion: some wanted to experience and be part of a fashion project like Jacob and Paolo (*'I took part because I am a fashion-addict'* — Paulo); others participated because they wanted to learn more about male style and fashion such as Saurin P and Adam (*'This project for me was a way to learn more about male fashion and why not, change my look and style'* — Adam); for others, the project was an opportunity to perform, like Alexander, Francisco, and Clifton (*'What has helped me as a person to grow and to go with the flow, if anyone/ anything goes wrong. And saying this I want to perform more in the world of fashion, in front (&) behind the scenes'* — Clifton); or some simply wanted to live a different experience like Jad and Bhavit (*'The project brought a new experience to me'* — Bhavit).

5.4 Reflections on the Minus Collection

Nude Costume

Itself inspired by nude male heroic sculptures, the neo-classical male suit was a key influence in the creation of the Minus collective series of suits. The challenge for neo-classical tailors was to create a suit that would reflect desirable modern values but to do so without revealing the male body in its naked form (Takis, 2014, p. 68). In an interesting conflict, Hollander (1994) points out that the Greek hero 'wore nothing but his perfect nudity', or sometimes just a short cape that fell behind his shoulders (p. 86).

> *The nude costume was the one most suggestive of perfect male strength, perfect virtue and perfect honesty, with overtones of independence and rationality. The hero's harmonious nude beauty was the visible expression of his uncorrupted moral and mental qualities. (Hollander, 1994, p. 86)*

Figure 5.24 Transparency in the Minus Designs
Photo by Sanni Siira (2014)

Figure 5.25 Richard James & Spencer Tunick, Esquire's Singular Suit project, 2019
[Richard James & Spencer Tunick], (2019), photo by I. West. https://fashionexhibitionmaking.arts.ac.uk/esquires-singular-suit/

The legs were dressed with tight, pale-coloured 'trousers,' giving the impression of a nude Greek sculpture, while the high waist defined the contour of the male legs and muscles (Takis, 2014, p. 69). Hollander (1994) discusses how the dress that emerged reflected the art of the 18th century and included an increased sexualisation of male dress that had been missing from men's fashion since the 16th century.

> The very leggy nude art of the period was matched in actual dress by 'pantaloons' of knitted silk or smooth doeskin, which gave the male figure a new genital emphasis that had been missing even since the abandonment of the codpiece in the High Renaissance. However a man was really built, his tailor replaced his old short-legged pear-shaped body with a lean, well-muscled and very sexy body with long legs. (p. 113)

By replacing panels with see-through fabrics, the Minus Collection challenged this ideal and instead proposed a new method of creating an illusion of a masculine heroic sculpture (Takis, 2014, p. 69). Rather than the dark wool of neo-classic male dress, the white Minus Collection was fabricated from

duchess satin, with thin voile revealing particular areas. Following Hollander's formulation of the neo-classical suit (Hollander, 1994, p. 86), the Minus Collection reimagined the antique nude hero by creating a mutable three-dimensional silk casing for the male body within a standardized suit pattern. These developments were explored ten years prior to Richard James & Spencer Tunick's iconic use of transparency for the Esquire Singular Suit Project in 2019 (Figure 5.25).

The performers of the Research Group were given the opportunity to share their opinions and experiences of the Minus Collection. Some of their responses are included here:

> 'I am wearing Design 7 with the see-through arms and thighs, and I feel so sexy and powerful. I wish though I could wear the 100% see-through suit.' (Clifton, Research Group, 2007)
>
> 'In the Minus collection, I had a slim-fit jacket with transparent tops to my arms, and the trousers with transparency from the knees to waist. I liked it because the combination of the slim-fit cut together with the transparencies made me feel sexy and at the same time elegant.' (Paolo, Research Group, 2007)
>
> 'From the Minus collection, I liked the garment that I wore in the show with transparent lower sleeves (Design –8). The material feels good, and I think it also looks very good.' (Bhavit, Research Group, 2007)

Flügel (1930) speculates about a future in which clothing could become obsolete. He argues that the three main reasons for wearing clothes –bodily protection, modesty, and adornment — will all be surpassed as humans evolve a more 'developed' and 'rational' way of life. The need for protection will diminish as technical control of environments increases, while the urge to cover our bodies out of a sense of modesty will evaporate once we understand how irrational our fears of nakedness are. Finally, decorative modification and alteration of our bodies will cease as we become reconciled more and more to the natural human form. As a species, we will achieve a 'complete reconciliation with the body [which] would mean that the aesthetic variations, emendations, and aggrandizements of the body ... produced by clothes would no longer felt [to be] necessary' (Flügel, 1930, p. 235). In essence, clothing would just fade away.

Subtraction in Everyday Life

Alongside the multidisciplinary research of designers, sociologists and others, this research project was also influenced by online blogs such as *The Sartorialist*, *FaceHunter,* and *Hel Looks*, and used these to read the self-fashioned ensembles of men on the streets. This revealed much about how contemporary men have utilised addition and subtraction in relation to the male suit. The focus was thus not on the bloggers specifically but rather on the way that men hybridise the suit themselves through self-expression. This reflects a certain interplay between designers and bloggers and strengthens the interdisciplinary approach of this project by fuelling the practical experiments and the proposal of the meta-suit.

In the first chapter, I demonstrated by looking at suits sourced mainly from blogs how adding and subtracting has become part of an integrated process on ways of wearing the suit. The absence of a tie, waistcoat, socks, shirt are subtractions, among others. Figure 5.26 (Imbimbo, 2014) shows a New Yorker who wears an untucked shirt with a t-shirt on top, has pulled the sleeves up, wears trainer brogues, and his short, tailored trousers reveal cycling shorts underneath. He has subtracted the formality of the suit and has introduced a unique relaxed, sporty attitude.

The following photographs from the Finnish blog *Hel-Looks* showcase how subtraction on the suit has become an integral part of everyday life. Anton (Jokinen, 2006, Figure 5.27), in Helsinki, has replaced the formality of the shirt and tie with a striped t-shirt and sports shoes. Jarkko (Jokinen, 2012, Figure 5.28), Juho (Jokinen, 2010, Figure 5.29) & Jukka (Jokinen, 2009, Figure 5.30) experiment with the trouser length, their tailored trousers become ¾ length or breaches. Vesa (Jokinen, 2006, Figure 5.31) is wearing a cropped blazer that shortens the length of the body and sleeves, while Wilson (Jokinen, 2012, Figure 5.32) has subtracted the trousers completely and replaced them with a kilt.

Table 5.3 utilises Clark's (2004) Infinite Genealogies and blog representations to illustrate how men use subtraction in their everyday life. As Clark argues, each section is just one possible route in an infinite number of combinations, and looking at everyday life, men (especially fashion-conscious bloggers) choose their own individual route, connection, and removals or minimisations when they wear their suit.

Figure 5.26 Streetstyle NY
Photo by L. Imbimbo, (2014). Streetstyle NY. F.Y.
https://fuckingyoung.es/wp-content/uploads/2014/09/streetstyle_nyfw_ss15_day6_fy6.jpg

Figure 5.27 Anton
Photo by L. Jokinen, (2006). Anton, 21. Hel Look.
https://www.hel-looks.com/archive/#20060517_02

Figure 5.29 Juho
Photo by L. Jokinen, (2010). Juho Risto Aukusti, 22. Hel Look.
https://www.hel-looks.com/archive/#20100504_01

Figure 5.31 Vesa
Photo by L. Jokinen, (2006). Vesa, 25. Hel Look.
https://www.hel-looks.com/archive/#20060113_01

Figure 5.28 Jarkko
Photo by L. Jokinen, (2012). Jarkko, 42. Hel Look.
https://www.hel-looks.com/archive/#20120524_05

Figure 5.30 Jukka
Photo by L. Jokinen, (2009). Jukka, 40. Hel Look.
https://www.hel-looks.com/archive/#20090430_05

Figure 5.32 Wilson
Photo by L. Jokinen, (2012). Wilson, 45. Hel Look.
https://www.hel-looks.com/archive/#20120815_02

TIE SUBTRACTION


ST.1


ST.2


ST.3


ST.4


ST.5


ST.6

LENGTH SUBTRACTION


SL.1


SL.2


SL.3


SL.4


SL.5


SL.6


SL.7


SL.8

WAISTCOAT SUBTRACTION


SV.1


SV.2


SV.3


SV.4


SV.5

SHIRT SUBTRACTION


SS.1


SS.2


SS.3


SS.4


SS.6


SS.5

SOCKS SUBTRACTION

JACKET SUBTRACTION


SJ.1


SJ.2


SJ.4


SJ.3

TIE SUBTRACTION
HEL-LOOKS.COM
ST.1 AARO, 20
ST.2 JAAKKO, 27
ST.3 JUNE 2013
ST.4 MIKKO, 27
THE SARTORIALIST
ST.5 04.06.06
ST.6 04.06.06

SHIRT SUBTRACTION
HEL-LOOKS.COM
SS.1 10.09.14
SS.2 ANTON, 21
SS.3 VINÍCIUS, 22
THE SARTORIALIST
SS.4 08.07.04
SS.5 SIGNOR PIPOLI, MILAN. 10.09.14
SS.6 07.09.13

LENGTH SUBTRACTION
HEL-LOOKS.COM
SL.1 DANIEL, 18
SL.2 JARKKO, 42
SL.3 JUKKA, 40
SL.4 VESA, 25
SL.5 WILSON, 45
THE SARTORIALIST
SL. 6 05.09.04
SL. 7 05.09.04
SL. 8 05.09.04

JACKET SUBTRACTION
HEL-LOOKS.COM
SJ.1 SEPT 2014
THE SARTORIALIST
SJ.2 06.07.04
SJ.3 05.07.03
SJ.4 07.07.07

WAISTCOAT SUBTRACTION
HEL-LOOKS.COM
SV.1 MERCER ST, NEW YORK, 12.08.02
SV.2 FORTEZZA DA BASSO, FLORENCE. 03.07.02
THE SARTORIALIST
SV.3 05.06.09
SV.4 10.05.04
SV.5 2012
SV.6 07.09.02

SOCKS SUBTRACTION
THE SARTORIALIST

Table 5.3 Subtraction in everyday life – Infinite Genealogy
Note. For caption details see List of Expanded Captions: TTable. 5.3 – Subtraction in everyday life – Infinite Genealogy

Subtraction on the Catwalk

Table 5.4 illustrates how emerging and established designers have tested the idea of subtraction as a method of re-thinking the design of the suit.

Much as it has in the Minus Collection of suits, the removal of certain panels serves to emphasise both the traditional masculine elements of the male form, as well as to incorporate elements of feminine fashion. This often accentuates the broad shoulders and narrow waist of traditional suit design but also redefines elements to represent a new understanding of masculinity, similar to the way that performing heterodox masculinity strategically alters orthodox traits to redefine what is masculine.

Designers, including Raf Simons, Pierre Cardin, Gaspard Yurkievich, and Walter Van Beirendonck, have played with sleeve subtraction as shown in s.3, s.9 & s.11. Designers such as Sarah Burton for McQueen and Ana Locking have subtracted sections from the back of the suit in s.20 and s.5, while Raun Larose has removed the lapels in s.8. Balmain has exposed the shoulders in s.15 & s.17, while Thom Browne has experimented with minimisation in multiple places (s.7).


S.1


S.2


S.3


S.4


S.5


S.6


S.7


S.8


S.9


S.10


S.11


S.12


S.13


S.14


S.15


S.16


S.17

S.1 RAF SIMONS SS09
S.2 BLAAK SS11
S.3 ANA LOCKING SS11
S.4 ALBERTO PURNS AW12
S.5 THOM BROWNE AW12
S.6 RAUN LAROSE SS12
S.7 WALTER VAN BEIRENDONCK SS12
S.8 ALBERTO PURAS SS13
S.9 WALTERVANBEIRENDONCK AW14
S.10 SIX LEE SS14
S.11 MAISON MARGIELA SS17
S.12 BALMAIN SS18
S.13 MOSCHINO AW18
S.14 BALMAIN AW19
S.15 NAMACHEKO SS20
S.16 BOTTER AW21
S.17 ALEXANDER MCQUEEN SS21

Table 5.4 Subtraction on the catwalk – Infinite Genealogy
Note. For caption details see List of Expanded Captions: TTable. 5.4 – Subtraction on the catwalk – Infinite Genealogy

Transparency on the Catwalk

The Design Tools section of the Methodology discussed how, throughout the history of dress, men concealed and revealed parts of their bodies. The photos below chronologically illustrate how emerging and established designers have tested the idea of transparency as a method of re-thinking the design of the suit. The transparency as materiality for the suit has been tested many times on the catwalk. Designers use transparency as the only material for their suits, such as Fendi, Calvin Klein, Dior, Parsons MFA, amongst others. Or they replace sections of the suit with transparency, such as Dirk Bikkembergs. Transparency has been used in different textile densities as well through varying prints or colours (solid or ombre). Most of the designers have incorporated transparency into their spring-summer collections.

This use of transparency again links back to the concept of the neo-classical suit or nude suit, intended to extol certain moral virtues while keeping the body covered. But in contemporary society, where the concept of what is masculine is continuously evolving, revealing the body beneath the suit offers men a wider range of options when seeking to explore and present specific masculinities (Pitt & Fox, 2013), ranging from the orthodox to the heterodox and occasionally cacodoxy. The inclusion of transparent materials, usually utilised in women's fashion rather than men's, is a way to re-think the design of the untouchable male suit and allow men to focus on self-expression rather than an overarching societal understanding of performing masculinity.

Transparency appears more commonly on the catwalk or in designer fashion than it does on streetwear, and designers have experimented with transparency in multiple aspects of suit design, as depicted in Table 5.5. This ranges from certain sections, such as the sleeves (1. Andrew Groves) or shorts (10. Dirk Bikkembergs), all the way up to jackets (11. Fendi) or the entire ensemble (6. Vektor). What is notable here is the way that transparent fabrics have been used to incorporate the body beneath as part of the overall suit design (6. Vektor & 13. Ludovic de Saint Sernin) or layered to reveal brighter colours beneath (14. Jooyoung Kim). The use of transparent fabrics subverts traditional notions of gendered clothing or even gendered materials and opens up a wider range of self-expression for contemporary men.


1


2


3

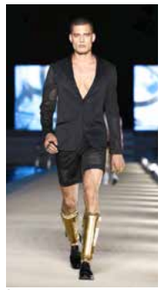

4


5


6


7


8


9


10


11


12


13


14

1 THOM BROWNE SS07
2 CALVIN KLEIN SS10
3 DIOR SS13
4 RICK OWENS SS13
5 VEKTOR SS15
6 XEVI FERNANDEZ SS17
7 PARSONS MFA SS17
8 PARSONS MFA SS17
9 DIRK BIKKEMBERGS SS17
10 FENDI SS18
11 MAISON MARGIELA SS19
12 LUDOVIC DE SAINT SERNIN SS20
13 JOOYOUNG KIM
14 KIMHEKIM

Table 5.5 Transparency on the catwalk – Infinite Genealogy
Note. For caption details see List of Expanded Captions: TTable. 5.5 – Transparency on the catwalk – Infinite Genealogy

Revealing on the Catwalk

In the Design Tool section, I discussed how the game of concealing and revealing has been an integral part of the evolution of fashion, consciously or unconsciously. Exploring the history of dress, I formulated the different possible options for application. The table below shows how designers have responded to these themes; Fragmented Reveal, Asymmetrical Reveal, Dichotomy Reveal, Transparent Reveal, Illusion Reveal, Concealed Reveal, and Layered Reveal.

Notable in the variety of designs in Table 5.6 is the variation in how different designers focus on the eroticism inherent in revealing sections of the body beneath. In most cases of asymmetrical (A.5 & A.2), fragmented (F.1 & F.2), and layered reveal (L.2 & L.3), the body forms a part of the design without particularly emphasising sexual or erotic connotations. Others use concealed (C.5 & C.3), or illusion reveal (I.4 & I.5) to take this concept further and play with the erotic ideal by highlighting the musculature of the body beneath. Nonetheless, contemporary designers are clearly willing to experiment with revealing in male dress as our modern conceptualisation of what defines masculine evolves over time.

TRANSPARENT REVEAL


T.1


T.2


T.3


T.4


T.5

LAYERED REVEAL


L.1


L.2


L.3

CONCEALED REVEAL


C.1


C.2


C.3


C.4


C.5

Table 5.6 Revealing on the catwalk – Infinite Genealogy

Note: For caption details see List of Expanded Captions: TTable. 5.6 – Revealing on the catwalk – Infinite Genealogy

ASYMMETRICAL REVEAL


A.1


A.2


A.3


A.4

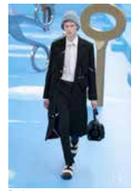

A.5

DICHOTOMY REVEAL


D.1


D.2


D.3


D.4


D.5

FRAGMENTED REVEAL


F.1


F.4


F.2


F.3

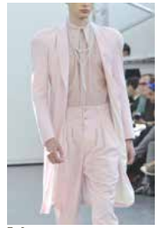

F.5

ILLUSION REVEAL


I.1


I.3


I.5


I.2


I.4

FRAGMENTED REVEAL
F.1 COSTUME NATIONAL SS15
F.2 SHARON WAUCHOB SS19
F.3 JOOYOUNG KIM
F.4 PALOMO SPAIN SS18
F.5 MOSCHINO AW18

ASYMMETRICAL REVEAL
A.1 MOSCHINO AW18
A.2 VALETTE AW21
A.3 MAISON MARGIELA SS17
A.4 OILAM LOUISA PONG SS15
A.5 WALTER VON BEIRENDONCK SS19

DICHOTOMY REVEAL
D.1 ANA LOCKING SS11
D.2 RAUN LAROSE SS12
D.3 ALEXANDER MCQUEEN
D.4 LOUIS VUITTON AW20
D.5 ANA LOCKING AW10

TRANSPARENT REVEAL
T.1 MOSCHINO AW17
T.2 THOM BROWNE SS17
T.3 DOLCE & GABBANA SS19
T.4 BURBERRY SS16
T.5 ANN DEMEULEMEESTER AW20

ILLUSION REVEAL
I.1 CALVIN KLEIN SS10
I.2 ALIBELLUS SS14
I.3 PARSONS MFA SS17
I.4 HELMUT LANG SS17
I.5 CRAIG GREEN SS20

CONCEALED REVEAL
C.1 THOM BORWNE SS07
C.2 LAZOSCHMIDL AW19
C.3 LUDOVIC DE SAINT SERNIN SS20
C.4 VERSACE AW13-14
C.5 CARLOS DIEZ DIEZ SS 10

LAYERED REVEAL
L.1 VIKTOR AND ROLF AW03
L.2 BALMAIN SS20
L.3 ALAN TAYLOR AW13

5.5 The Minus Collection: Conclusions

Over the 15 years of my research, the fashion scene has changed dramatically. The use of subtraction on the traditional suit has been incorporated into everyday life. Established and emerging designers have experimented with varying themes using subtractive tactics, in which the male body has been revealed partially or entirely.

The Minus Collection breaks this concept of subtraction down to its fundamental elements, exploring how the form of both the suit and the wearer change depending on which aspect of the suit is removed or altered. By linking each design with core muscle groups, some designs accentuate traditional masculine elements such as the shoulders or chest, while others are more dramatic and present a different message or idea to both viewer and wearer. At its extreme (visible in Design -9), removing the majority of panels shifts the focus of the viewer from the suit to the wearer, revealing almost the entirety of the male form and demonstrating that the male body and the second skin of the suit cannot truly be understood as separate elements: they work in tandem to define the type of masculinity a man chooses to perform.

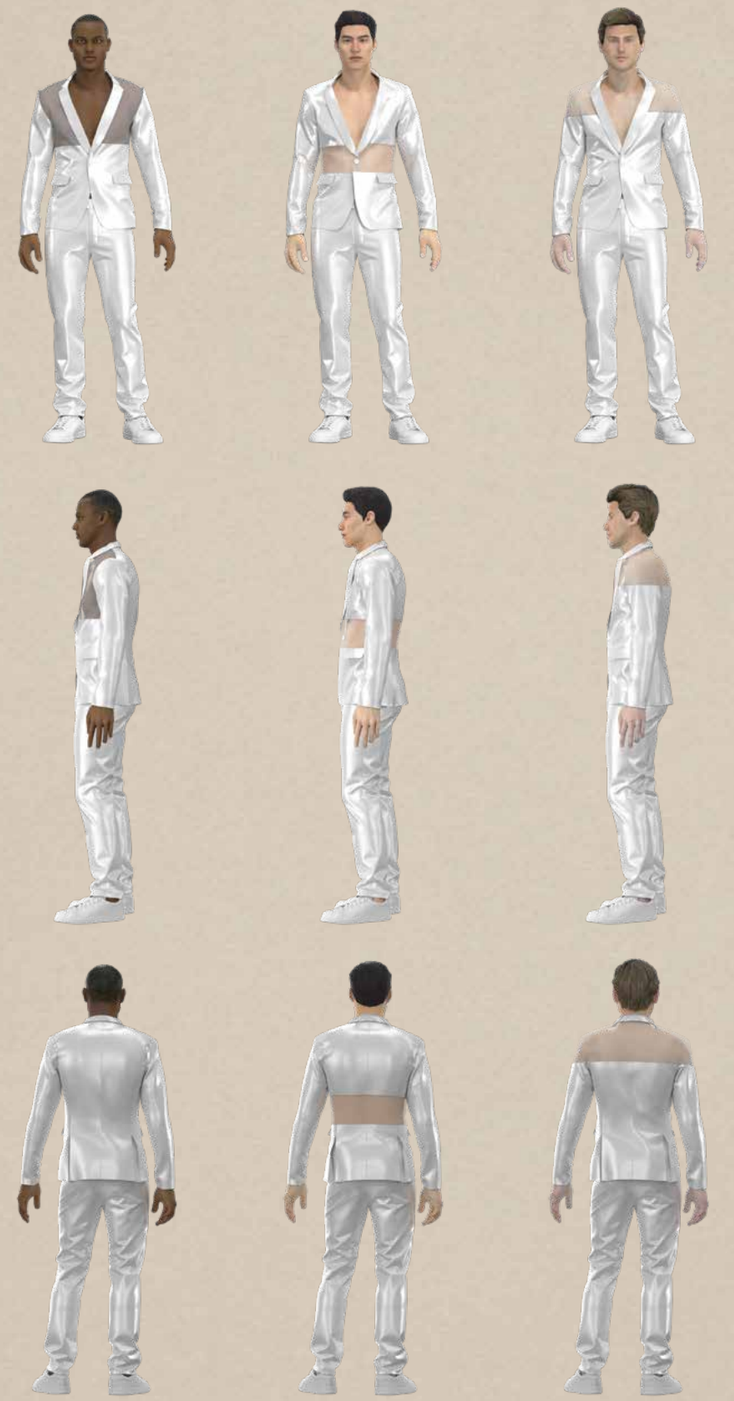
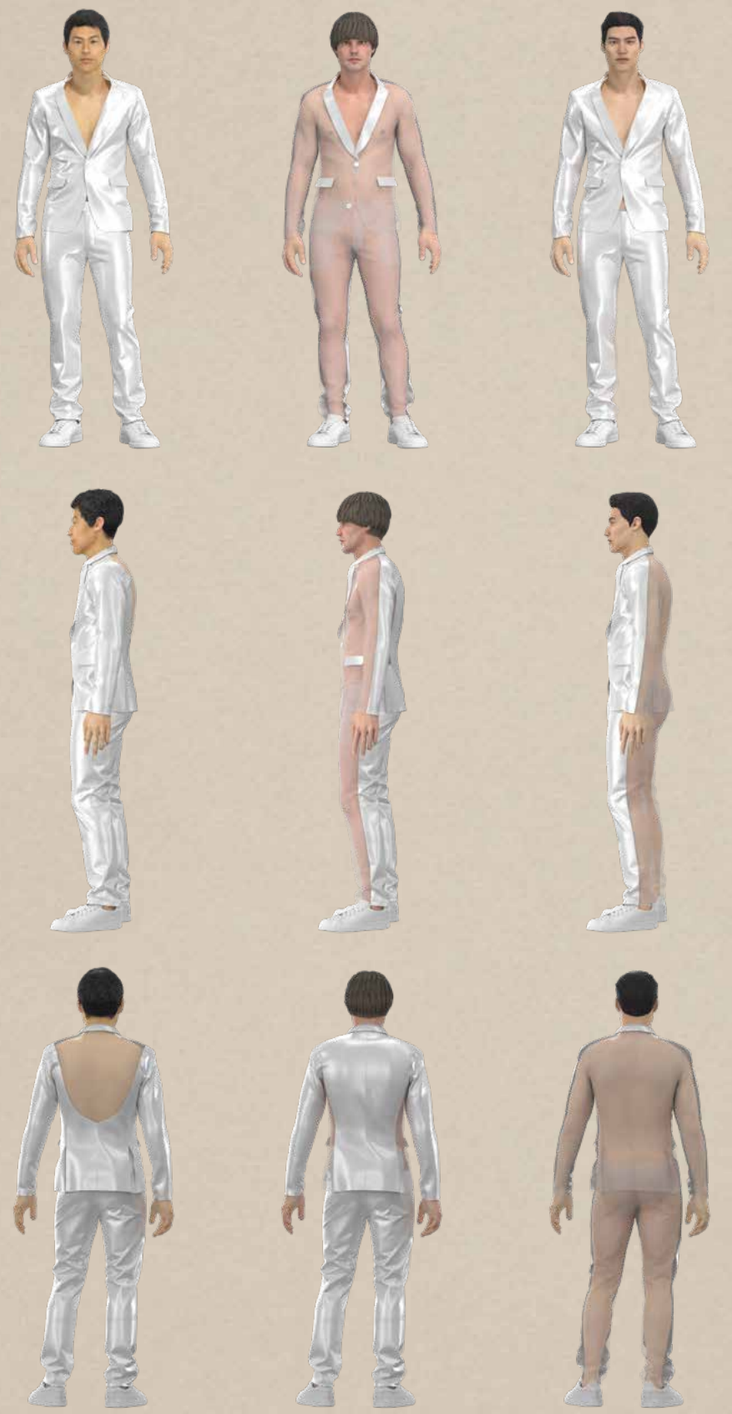
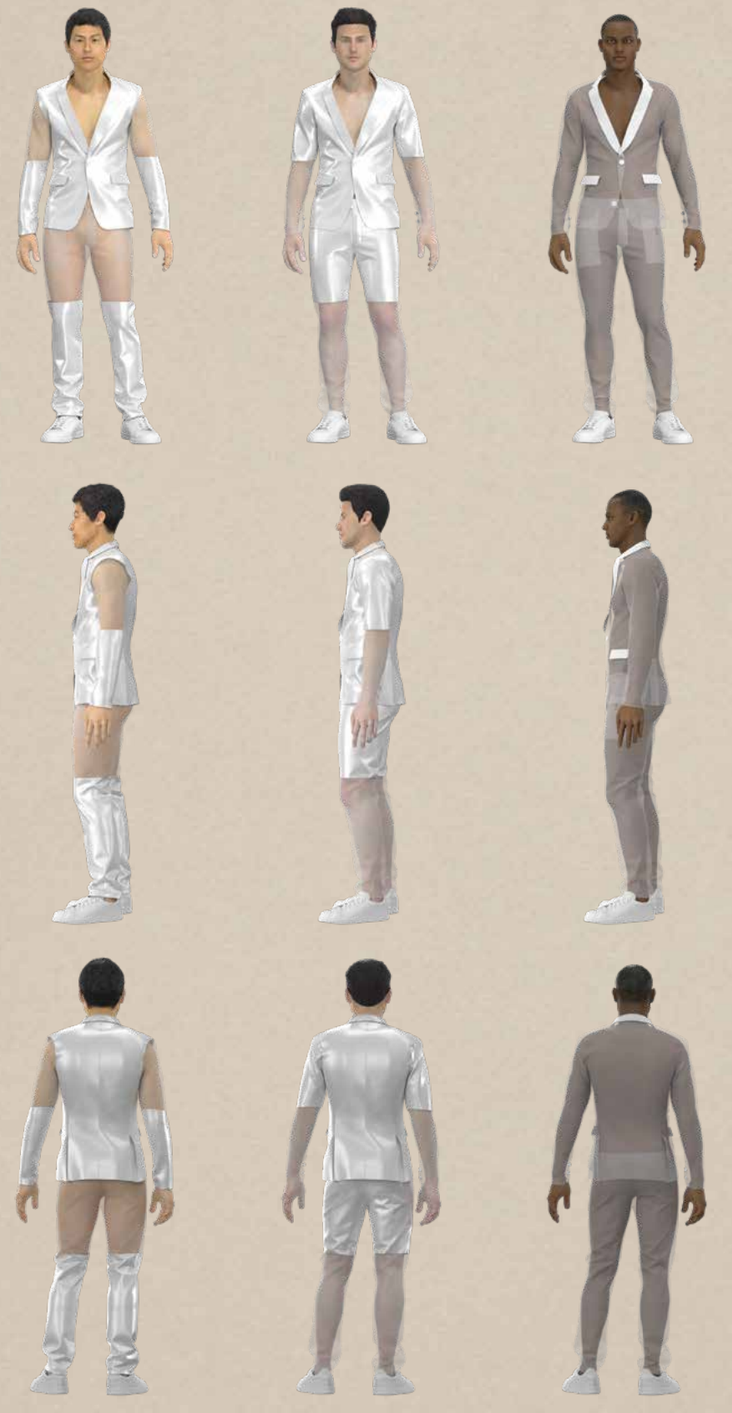


Table 5.7 Minus Suit Collection Designs
(author's image)



-4 -5 -6



-7 -8 -9

5.6 The Plus Collection *Re-Constructing the Suit*

The intention of this section is to discuss the Plus Collection of the research-driven suits. The aim is to present the theoretical underpinnings for the creation of these suits, analyse the different designs, discuss their input in the interactive performance installations, and finally present the findings and demonstrate how the method of addition has been utilised in everyday life by self-designers in online blogs and runway Haute Couture by fashion designers (2000–2021).

Figure 5.33 Plus Collection Design +1
Photo by P. Marks & D. Malone, (2008)

Figure 5.34 Kirill Burlov in Plus Collection Design +7
Photo by G. Vane Percy, (2014)

Theoretical Underpinnings

The outcome of the garment prototypes through the first, second, third, and fourth workshops, together with the following historical and theoretical underpinnings, fuelled the creation of the Plus (+) Suits. Scardi (2010) states that art and fashion design look backwards as much as forwards, acting as the channel between past and present, heading towards movements that are still in an embryonic stage, waiting to happen in the near future. Scardi's concept of channelling the past and present was a provocation for my practice and led me to ask, what happens if we try to rethink the contemporary suit, utilising ideas and patterns from male dress history to develop a new future? For Evans (2003), when designers look back at the history of dress to conceive their current collection, they are providing captivating instances that crystallise the use we make of history in the present. Hodge's (2006) work on similarities between fashion and architecture and the notion of 'enveloping' the body also inspired my creative process, raising the question: What happens if we acknowledge the suit as an extension of the body, as its second skin and try to construct upon it?

Throughout history, men's dress has been characterised by open layers of clothing, revealing layer upon layer, but no more skin than the face and hands. This layering effect is filled with double entendre, playing with ideas of outer and inner, open and closed, revealing the inside of clothes but rarely the body beneath. This concept of enveloping layers and their reflection of male fashion in society are of particular interest to me.

Furthermore, the Plus Collection not only draws parallels to the historical form of male dress but also references traditional garments. For example, the Greek fustanella has been proposed as an additional layer, a row of trouser panels is folded like a ceremonial kimono-style belt, and military details and patterns are introduced within the cut of the suit itself. Through this manipulation of the past, new forms and pattern compositions create entirely new outfits. As Scardi (2010) underlines: 'The vehicle of identity par excellence, clothing makes it possible

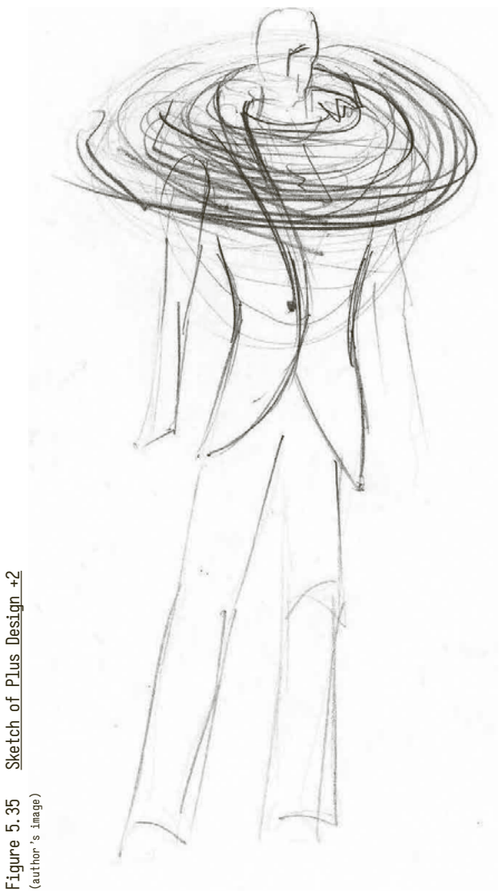


Figure 5.35 Sketch of Plus Design +2
(author's image)

for artists to narrate the present, and also to explain a past that still speaks to them' (p. 18). This dialogue between the past and present is of interest to the final practice of this research.

The Final Design Process

After building and refining the concept behind the Forgotten Peacock Collections, I started reworking and adapting the designs of the previous stage to fit the two categories (the Plus and Minus concept). The Minus Collection had a very straightforward concept, whereas the Plus Collection was more complicated, and its designs built upon those of the Minus Collection.

The visual materials collected during the first phase, together with the experimental garment prototypes created during the workshops, allowed me to explore many design ideas, creating a new series of drawings that fit the concept for the Plus Collection of the three proposed silhouette forms described earlier in this section.

During this stage, I created the mood boards for each design (Appendix 6) using not only the visual materials and experimental garment prototypes but also many other influences from the history of dress, fashion, architecture, and photography. As described later in this chapter, in the analysis of the individual designs, I tried to combine ideas, develop or 'twist' them to create new forms for the male suit. The draft designs were critically evaluated, and those that were excluded were those that were overly feminine, had an artificial look (reminiscent of 'Star Trek'), or didn't fit into any of the three categories of shape. Out of all the developed sketches, only three designs for each section were kept, as the concept of the collections demanded this. Finally, the most appropriate designs were selected — those that would work/look better with the materials, underline the design concept, and visually be part of the same collection.

The final step before the execution of the designs was the creation of another set of prototypes to make all the final changes and corrections necessary to finalize the designs. The prototypes were created by a technician/maker over two weeks at the workshop of the Fashion department at the University of the Arts in Bucharest. For the prototypes, I used second-hand suit jackets that were adjusted for each design. Creating the prototypes meant facing the difficulties involved in each design, developing and refining them, and then creating the nine final designs of the Plus Collection, which are discussed in detail below.

Figure 5.36 Aalto Costume Workshop during the making process
Photo by S. Sîra, (2014)

Figure 5.37 Prototype of Plus + 1 Design
(author's image)

The Creation Process

The Plus Collection was made at the London College of Fashion workshops. For the Plus designs, a pattern cutter/maker and a team of six seamstresses created all twenty-seven garments (nine designs in three sizes each).

After discussion of the prototypes with the pattern maker, he worked alone at first, at the London College of Fashion workshops, creating all the patterns and producing the first version of all nine designs in a material similar to the one to be used in the final designs. This allowed me to give feedback and finalize all the patterns and details of each garment. During this stage, we also decided on the three different sizes to accommodate as many participants as we could. This process lasted for over a month (June-July 2008).

The next step was to create the actual Collection with the proper materials and details. The twenty-seven suits of the Plus Collection were made in six weeks (August-September 2008).

Designs and Influences of the Plus Collection

The designs, with their various historical, traditional, and military influences, offered participants nine different and unique options to try on and play with their image. Some of the designs were more elaborate and some more colourful than others, thus giving further options for the participants to choose from according to their taste in form and colour.

An overview of each design is presented below. Each one includes the thinking and the various inspirations (mood boards) behind the design and the responses to it — not only those of the Research Group and the Installation Male Participants but also a fashion journalist's review. It also includes the various stages of each design — from the drawing and prototype to the final garment. Each overview ends with the designer's feedback on what worked, what didn't, how different it is from the original drawing, and why.

The responses to the Plus collection varied throughout the run of the show, but some of the designs were generally more popular than others; Installation Male Participants frequently competed to wear the same garment. A full description of each of the nine designs in the Plus Collection is given below.

Figure 5.38 Kirill Burlov in Plus Suit Design +8
Photo by G. Vane Percy, (2014).

THE PLUS (+) DE-SIGNS

Design +1 — Shape 1

Design +1 repeats and enlarges the cuffs on both sleeves. The basic garment is a single-breasted one-button jacket. For the lining and the insides of the cuffs, sapphire-blue crepe satin silk (a cold colour) was used, and the jacket had three crystal buttons, one at the waist fastening and one on each lapel.

The repeated supra-dimensioned cuffs created a peacock fan, which formed different shapes while the wearer was moving their arms. A homage to the male peacock throughout history, but taken to its extreme, Design +1 retained the concept of expanding the broad shoulders of traditional masculine dress, but in a flamboyant, decorative style.

Figure 5.39 Plus Suit Design +1
(author's image)

Design +2 — Shape 1

Design +2 was created by removing the original lapels from a single-breasted one-button jacket and adding a number of lapels placed asymmetrically on the lapel area. The colour of the lining and one side of the lapels was ruby-red (a warm colour). In this design, only one crystal button on the waist fastening was used.

The use of a single button on the waist had the effect of both slimming and revealing the waistline, retaining the erotic connotation of traditional suits. This draws the eye toward two of the classic symbols of masculinity — the Adam's apple and the penis — while also broadening the shoulders, but the revelation of the body beneath is a direct challenge to the generally concealing nature of male fashion.

Figure 5.40 Plus Suit Design +2
(author's image)

Design +3 — Shape 1

Design +3 used multiple trouser legs, starting from four different places on the suit, with each part containing four trouser legs forming a row. Two pieces of four, starting from the bottom of the front of a single-breasted one-button jacket, cut short to waist level, created four different-sized cylindrical folds. The other two pieces started from the bottom of the back of the jacket, pleated symmetrically on both lateral sides (left-right), creating a supra-dimensioned oriental design and exaggerating the shoulder line. The influence of the oriental design came from the traditional Japanese kimono and especially from its sash (called *obi*) and the way that it is tied. The kimono is a straight-lined robe with a broad sash fastening around the waist, worn by men, women, and children. The kimono was introduced in Europe in the late 19th century and has been a source of inspiration for many fashion designers over the last few years. For this design, a warm and a cold colour — violet and dark forest green — were used for the lining and one side of the trouser legs.

The cylindrical folds on this design are reminiscent of armour plates, drawing from the past and the role that men played in society throughout history. This design focuses less on revealing but retains the broad shoulders of the other designs to emphasise this traditional element of masculinity.

Figure 5.41 Plus Suit Design +3
(author's image)

Design +4 — Shape 2

The inspiration for this design was the sleeve of the male suit, which was applied in a supra-dimensioned form to both sides of the trousers. The jacket was a single-breasted one-button type. The actual sleeves were left open at the top, exaggerating the line of the shoulders. A crystal was used for its fastening, and it was cut short around the bottom, following the top line of the two sleeves placed at the sides of the trousers. One sleeve reached to the full length of the trouser, whereas the other stopped at knee height. Both were open at the top, creating a pocket. The colour of the jacket lining and the inside of the sleeves was a cold spinach green.

The exaggerated shoulders on this design experimented with other ways of highlighting the breadth and strength of the wearer's torso. The trousers also expand and widen the legs in a departure from the skinny and tight trousers that are found more commonly in contemporary suit design, and the overall effect breaks up the classic silhouette of the suit while retaining the narrow waistline.

Figure 5.42 Plus Suit Design +4
(author's image)

Design +5 — Shape 2

This was the simplest design of the whole Collection. For the first time in the Collection, a Spencer jacket was used, with six crystal buttons across the front. The origin of the Spencer jacket is 18th-century England, and it is a short, waist-length jacket. The actual design had two supra-dimensioned lapels placed around the trousers' waist and ending at the front middle trouser seam, positioned especially for it. Aubergine-coloured lining (a warm colour) was used.

This design highlights the use of two triangle shapes stacked on top of one another, slimming the waistline by broadening the legs and hips. At the same time, the short cut of the jacket and deep neckline draw attention to the chest, abdominals, and waist, as well as creating the illusion of a third triangle that reveals the body beneath.

Figure 5.43 Plus Suit Design +5
(author's image)

Design +6 — Shape 2

The third design of the second shape was created by upside-down panels placed at the front and back of a single-breasted suit jacket, creating an original jacket with exposed shoulders. The jacket was fastened with hooks and eyes, leaving a very clean, straight line in the centre front. The second design influence was taken from the suit jacket sleeves, and five of them were placed upside down at the back, across the waistline to form a 'peacocks tail'. This jacket had twelve crystal buttons — five across the front and seven equidistant at the back, where the sleeves connected with the jacket. This design combined a warm and a cold colour — fuschia and teal blue/green — creating a vibrant contrast.

From the front, the panels at the back of the jacket are reminiscent of the longer tailcoats of the 19th century but are given a more futuristic, modern feel by the material. The sharp cut of the shoulders both reveals and broadens the muscles beneath, and the peacock tail again breaks the classic inverted triangle silhouette, instead giving the impression of two triangles with their points meeting at the waistline.

Figure 5.44 Plus Suit Design +6
(author's image)

Design +7 — Shape 3

The unique element of this design was the use of the fustanella part of the traditional Greek male costume. The fustanella is a knee-length pleated skirt created by long strips of white cotton sewn together at the top. The original Greek fustanella has four hundred pleats, corresponding to the number of years that Greece was under Turkish occupation. For the Forgotten Peacock Collection, the fustanella had two hundred pleats and was worn on top of the trousers. The fustanella was left open on both sides to allow for extra movement as the wearer walked. On top, a Spencer jacket was used with a sash around the waist created by two suit jacket sleeves facing in opposite directions. There were two more at the back, this time supra-dimensioned sleeves extending from the top of the sash in the middle of the jacket and ending at knee height. The jacket had eight crystal buttons at the front — two more than the original Spencer (late 18th century) which normally has four or six buttons; the lining was lime green (a cool colour).

Combining both modern and historical concepts of masculinity, this design focuses on the lower half of the body. The deep neckline and revealed torso draw the eye down to the fustanella below, prompting the viewer to focus on the addition of what would often be considered a feminine skirt in modern society. The use of a fustanella, drawn from traditional Greek male costume, thereby subverts expectations and demonstrates the inherent flaws of a gendered understanding of fashion.

Figure 5.45 Plus Suit Design +7
(author's image)

Design +8 — Shape 3

Design +8 was a long jacket with a Spencer cut, finishing at mid-calf level. The twist on this design was the use of six slightly oversized single lapels placed vertically around the bottom of the jacket. The lapels were placed with the wide part at the top and gave a playful movement to the garment as the participants walked. Two crystal buttons were used at the waist fastening, and the colour of the lining and one side of the lapels was a striking fuchsia.

The length of the jacket in this design gives the impression of an overcoat or outer garment, which serves to further emphasise the erotic connotations of the chest and abdominals revealed in the deep neckline. The jacket also breaks the classic triangular silhouette, slimming the waist through its hourglass shape.

Figure 5.46 Plus Suit Design +8
(author's image)

Design +9 — Shape 3

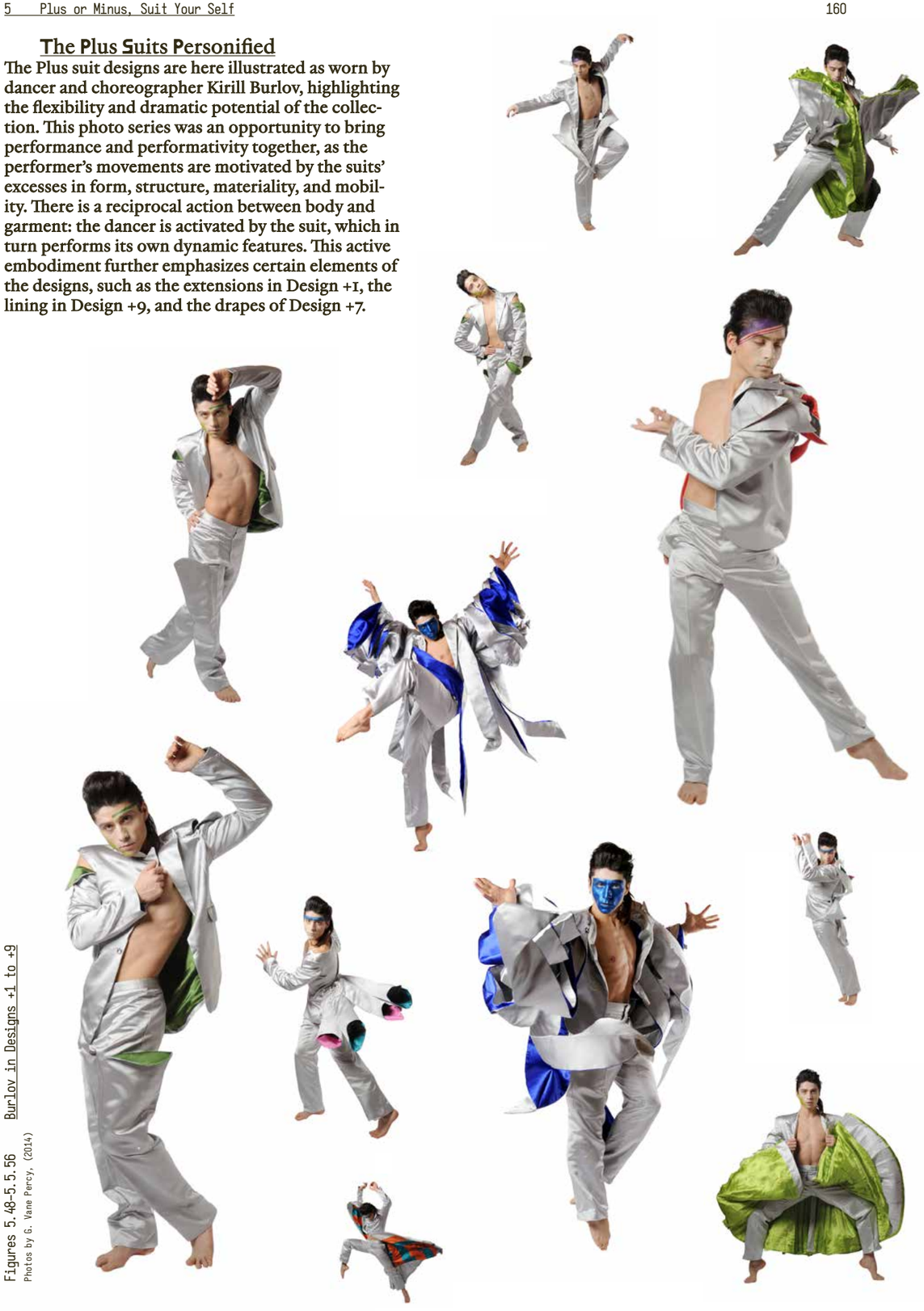
The final design combined military and traditional elements. The upper front part was an upside-down single-breasted jacket, whereas the bottom part was the same jacket exaggerated in length. The whole front side was seamless. The upper back was identical to the upper front, leaving the shoulders completely uncovered. The lower part at the back was formed by inserting a half fustanella with one hundred pleats. The jacket was fastened at the front with hooks and eyes, leaving a clean line at the centre front. As with formal military coats, eight crystal buttons were placed across the front and two in the middle of the back at waist level. The lining was formed of alternating panels of cold and warm colours (petrol and orange), creating a colourful visual effect.

The revealing of the shoulders and the deep neckline of this design creates perhaps the most feminine shape of all the plus designs and challenges notions of the feminine/masculine binary in fashion. The clear military influence further reinforces this clash, resulting in a garment that is at once strikingly feminine and undeniably masculine in shape.

Figure 5.47 Plus Suit Design +9
(author's image)

The Plus Suits Personified

The Plus suit designs are here illustrated as worn by dancer and choreographer Kirill Burlov, highlighting the flexibility and dramatic potential of the collection. This photo series was an opportunity to bring performance and performativity together, as the performer's movements are motivated by the suits' excesses in form, structure, materiality, and mobility. There is a reciprocal action between body and garment: the dancer is activated by the suit, which in turn performs its own dynamic features. This active embodiment further emphasizes certain elements of the designs, such as the extensions in Design +1, the lining in Design +9, and the drapes of Design +7.



Figures 5.48–5.56 Burlov in Designs +1 to +9
Photos by G. Vane Percy, (2014)

The Plus Suits in the Interactive Performance Installations

The inherent performativity of the Plus suits was explored by the general public through interactive performance installations, in which male visitors were able to choose their preferred design, wear it, and explore how it felt and looked. During the research, three interactive performance installations took place at the London Design Museum, the Brunswick Centre, and the Helsinki Design Museum. As the thesis is not focusing on the spatial design of the interactive performance installations, information about them can be found in Appendices three, four, and five, respectively.

Plus Suit and Installation Male Participants

Installation Male Participants refers to the men who participated in the interactive feature of the installation, rather than to all the men who visited the show. Up to nine men per show changed into their favourite experimental suit and became a peacock. Any male member of the audience, regardless of age or size, could become a participant. Every male visitor was free to choose whether to participate or not in the interactive feature.

The involvement of the Installation Male Participants was simple and straightforward. The men who chose to experiment with their look and become a peacock for the night had the opportunity to step on stage during the performance; explore the extravagant suits; try on their favourite one in the specially created private dressing rooms; see themselves in the mirror; meet other peacocks; participate in a small parade showing themselves to the general public, and take pictures of themselves during and at the end of the show. The Installation Male Participants were guided throughout the Interactive Performance Installation by the Research Group (q.v.) and by me as MC, helping them to understand the process and ensuring their safety and privacy. My participation as MC proved once again to be critical, as I was able to observe the reactions and opinions of the Research Group daily as well as interact with the Installation Male Participants and the audience. I had the opportunity to ask Installation Participants questions about the suit that they had chosen to wear and how they felt when wearing it, as well as holding further informal conversations at the end of each show. Some very clear statements and perceptions towards male decoration came out from the above process and are discussed toward the end of this chapter.

The involvement of the Installation Male Participants made the project unique by their interaction with a) the experimental new suit collection (Plus Collection), b) with the other participants, c) the nine performers (members of the Research Group), and d) with the audience.

Responses to the Plus Collection

Every night of the 'run' or performance, all nine designs were worn by the male participants. Throughout the six-week run, observations were made about what type of men wore which design. More conservative men mainly selected Design +5, as it was very similar to their own suits, except that this one was made of shiny silk material and had sparkly crystal buttons. Men in their forties and upwards often chose Design +8, as they felt more comfortable in it because of its simple design, with the twist of the lapels applied to the bottom of the jacket. Design +6 was selected mostly by slim or short men because the jacket had a very fitted cut, exaggerating the triangle between the broad shoulder and the slim waist, giving the illusion of extra height in combination with the slim-fit trousers. Designs +2 and +4 drew the attention of more elegantly dressed men. They found them fashionable and extravagant without being over the top for their taste. Design +3 was selected mainly by slim men, as its upper part was so voluminous.

An interesting observation on the Installation Male Participants was the change of their body attitude and posture during the performance. The nine men looked notably insecure when they first stepped on stage to participate and change their appearance, evident in both their body posture and attitude. However, during their second appearance on stage, they exhibited a different posture while wearing the *Forgotten Peacock* collection — but still, they were not yet feeling brave enough. Even though the suits changed their attitude, some men were quite shy or even embarrassed. By the time of the catwalk, however, most had changed their attitude and body posture completely, showing off themselves in a more relaxed way, some walking to the rhythm, and others dancing or showing off the suit in their own particular way. It was very interesting that at the end of the show they stayed on stage to meet members of the audience, chat with the performers and take pictures of themselves as peacocks. They were happy posing for the project photographers or members of the audience.

The Installation Male Participants built their confidence, relaxed and changed their attitude during the performance as they went through their different participation features. In addition to the MC that guided them whenever necessary, the performers (Research Group) played a key role in making them feel comfortable, relax and enjoy their involvement in the show more. The first step for the Installation male participants was to come on stage, choose their preferred garment and, with my questions as MC, introduce themselves by saying their name and profession. The members of the Research Group then guided them to their dressing room, where the Installation Male participants had to choose the right size and put on the extravagant suit that they selected. Although there were printed tables with what they needed to do step by step, each participant had the help of one member of the Research Group to make them feel more comfortable, and they often built up a relationship throughout the show. In their dressing room, the participants had the opportunity to spend some minutes looking at themselves in front of the mirror

and getting familiar with their new look. The next step for the Installation Male Participant was to meet the other eight participants in their elaborate suits, step in the centre of the stage together, and participate in the mirror sequence seeing themselves but also the co-participants through mirrors. This was the first time that the audience could see all the nine peacocks on stage. The fourth step was to interact with the MC, stating how they felt wearing the specific outfit and replying to some more personalized questions. After replying to all the questions, together, the nine peacocks would go backstage where the performers (Research Participants) explained to them what they had to do next and spend some time together. Their fifth task was to catwalk alone on stage to a high-bit soundtrack and pose for the photographers. As MC, I was on the side of the stage with the microphone, guiding them where necessary. At the finale of the catwalk sequence, each Installation Male Participant bowed with the performer that took care of them during the evening. After the show, the Installation Male Participant had the opportunity to spend more time with the performers, the other participants, and the audience, chatting and taking photos.

Alongside the fact that the Plus Collection was for all sizes, one other important element that helped the male members of the audience participate in the installation and later relax and have more fun was that all the performers (Research Participants) were like them: ordinary men, looking and behaving like ones. They were not next to professional models where they could feel frightened or embarrassed about the way they looked. When given the question 'How easy it was for you to step on stage and participate in the show, becoming a peacock', some of the Installation Male Participants said, 'in the beginning, I was very stressed but Arnold (member of the Research Group) made me feel very comfortable throughout the show' (George, Installation Male Participant, 2008).

The show was also attended by Kenny Wang, a reviewer for *Vauxhall Fashion Scout,* and his reviews for each of the Plus suits are included below.

5.7 Plus Suits in Action

Design +1 in Action

The overall size and the strong sapphire-blue of the lining, which was revealed continuously in both supra-dimensioned sleeves, caught the attention of the male participants, making it one of the three most popular suits. As the second-heaviest suit in the collection, more than any other suit, it encouraged the participant to keep his posture upright and walk with more grace. The participants felt very powerful wearing it, and while they were on the catwalk, they often tried to play and show the audience its exaggerated sleeves. It is worth mentioning that, from the interviews, it emerged that blue is the colour most men prefer for their clothing.

Kenny Wang on Design +1:

Conveying 1400's French silhouette to today's look, this deconstructed suit speaks about artistry and history. Layers of kimono sleeve and unique lapels emphasise the non-commercial design, which will be suitable for those who love to explore their style and dare to stand out from the crowd. Essences of the 14th century's aristocracy can also be seen throughout the details, as well as the true indulgence of French sophistication that comes from Galliano and Vibskov's aesthetics. (Review for Vauxhall Fashion Scout)

Figure 5.57 Helsinki Design Museum participant wearing Design +1
Photo by G. Vane Percy, (2014).

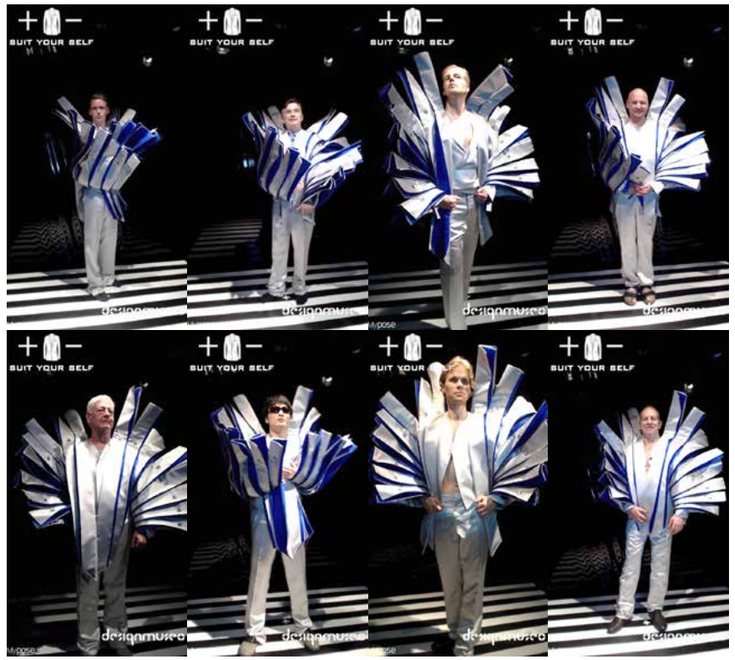


Table 5.8 Helsinki Design Museum participants wearing Design +1
Note. All photos taken as selfies via touchscreen during the exhibition [Photograph].

Design +2 in Action

'If I had to pick a suit from the Plus Collection, it would be the one with the lapels on the shoulders. It is very classy, elegant and at the same time, it has a glimmer of new couture and extravagance' (Jad, Research Group, 2007).

Kenny Wang on Design +2:

From 'Skin+Bones' architectural design to *Sleek* magazine artwork, this tendon jacket celebrates whimsical structures of mesmerizing masterpieces. Layers of satin lapels alongside asymmetrical cuts in this suit instigate the notion of beauty in ambiguity that Viktor & Rolf and McQueen constantly exude. The incorporation of French romanticism and the Kenyan Samburu woman are the main focus in building this conceptual but accessible garment. This piece interprets the charming persona of Louis XIV yet still involves aspects of beauty in the modern world. (Review for Vauxhall Fashion Scout)

Figure 5.58 Brunswick Centre participant wearing Design +2
Photo by P. Marks & D. Maione, (2008)

Table 5.9 Helsinki Design Museum participants wearing Design +2
Note. All photos taken as selfies via touchscreen during the exhibition [Photograph].

Design +3 in Action

This design wrapped the body — via the deconstructed panel of trousers — which create dynamic curves inspired by Frank Gehry's architecture and Japanism in Fashion.

Kenny Wang on Design +3:

> This futuristic piece of Takis again takes the series of pleats and layers into account. Mainly galvanised by London's 'Future System Project' and Elena Kalis' 'Under The Sea' photographs, the suits' details portray the splendour of seashells, as well as the alluring features of 'Future Project'. Looking to the Dandies' silhouette from the era of the 1800s, Takis combined the craftsmanship of virtuosos such as Vibskov and Vanderbeick with the gracefulness of Grasset de Saint Sauveir without neglecting the designer's own ideas. (Review for Vauxhall Fashion Scout)

Figure 5.59 London Design Museumparticipantwearing Design +3
Photo by P. Marks & D. Maione, (2008)

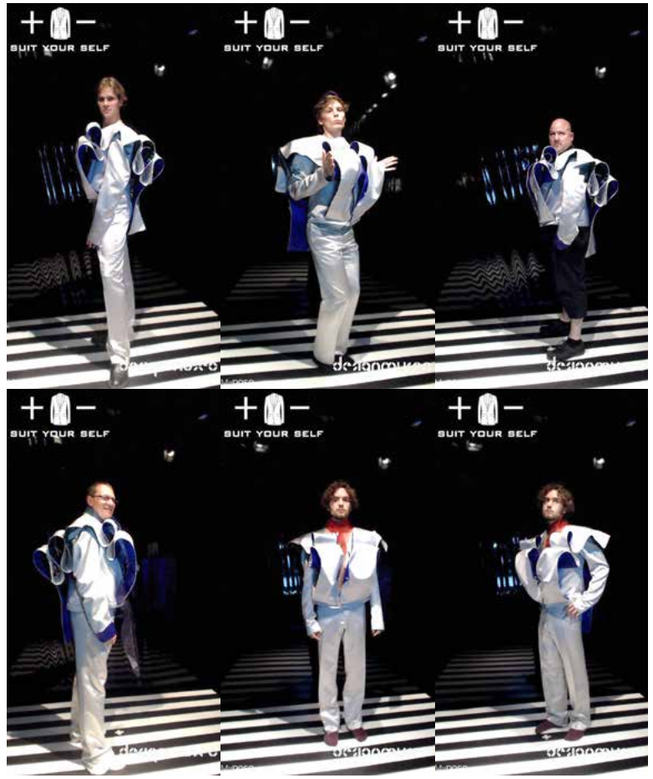


Table 5.10 Helsinki Design Museum participants wearing Design +3
Note. All photos taken as selfies via touchscreen during the exhibition [Photograph].

Design +4 in Action

Kenny Wang on Design +4:

> This exposed shoulder suit is proof of Takis's unique vision for menswear. Influenced by the likes of Raf Simons and Vivienne Westwood, the suit is distinctive and notable in its own way. Biennale Venezia and Ilaria Nistri White Fair video performance's artistic ambience are the two elements that mainly inspired the piece, apart from men's historical patterns from the era [of the] 1400[s]. As non-commercial as it may seem, this piece is undoubtedly exquisite in terms of detailing. (Review for Vauxhall Fashion Scout)

Figure 5.60 Brunswick Centre participant wearing Design +4
Photo by P. Marks & D. Maione, (2008)

Table 5.11 Helsinki Design Museum participants wearing Design +4
Note. All photos taken as selfies via touchscreen during the exhibition [Photograph].

Design +5 in Action

Kenny Wang on Design +5:

> Focusing on the French Dandy, this ensemble depicts the feminine-male silhouette, with a slim waist accentuated with masculinity. Lapels become the main features of this particular piece which integrates the 16th century and 19th century atmosphere as well as the portrayal of Margiela's prescience. Looking more casual than other pieces, this suit is definitely a timeless creation. (Review for Vauxhall Fashion Scout)

Figure 5.61 Brunswick Centre participant wearing Design +5
Photo by P. Marks & D. Maione, (2008)

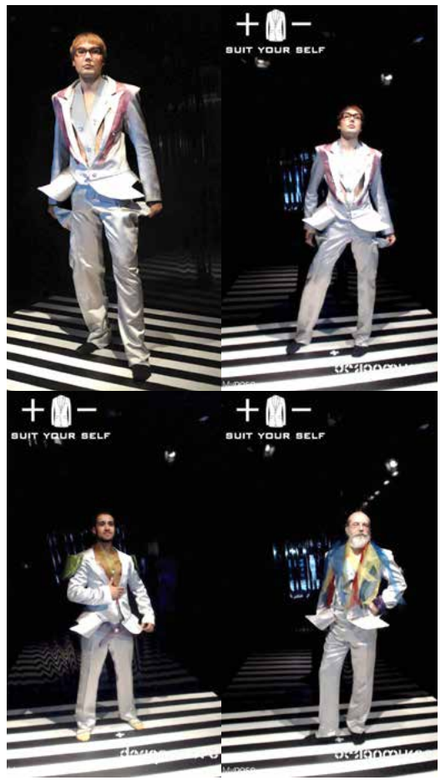


Table 5.12 Helsinki Design Museum participants wearing Design +5
Note. All photos taken as selfies via touchscreen during the exhibition [Photograph].

Design +6 in Action

Kenny Wang on Design +6:

> Playful yet wearable, this tailcoat [highlights] the experimental aura of this collection. From Tricia Guild's interior design to Oscar Reutersvard's 'Small Pieces Fitting with Large Pieces', this design offers a different take on the traditional neckline and the compelling details of colourful satin appliqué that characterise the design of medieval men's clothing, as well as a 16th-century silhouette. Aside from those fascinating details, London's prominent Spittalfields market also inspired the structure of this garment, which makes it even more enticing to the buyer. (Review for Vauxhall Fashion Scout)

Figure 5.62 Brunswick Centre participant wearing Design +6
Photo by P. Marks & D. Maione, (2008)

Table 5.13 Helsinki Design Museum participants wearing Design +6
Note. All photos taken as selfies via touchscreen during the exhibition [Photograph].

Design +7 in Action

Design +7 was the most popular suit from the Plus collection. The traditional Greek skirt, the fustanella, caught the attention both of the participants and the audience. There were two reasons that the men liked this design: a) because they were curious to try on a skirt and see themselves in it; and b) because the fustanella reminded them of the Scottish kilt. Some of the participants wore the skirted suit without the trousers, and when they were asked why they hadn't put on the trousers during the interviews between the MC and the participants, they answered that they wanted to feel the freedom of wearing a skirt. On the catwalk, the participants played with the idea of wearing a skirt, spinning around rhythmically, showing the strong colour of the lining and revealing their legs.

Kenny Wang on Design +7:

> Through the excitement of La Roux's 2009 concert and Karrel Vallers 'Ruid Form', Takis's combination of a suit with asymmetrical pockets and pleated skirt with a green satin hemline successfully embodies the historical pattern of menswear from the 1500's and today's fashionable revolutionary vibe. This so-called modern garment fuses the silhouette of the Greek Fustanella and Arabic man *L'Homme Paré* respectively, hand in hand with the clarity of plastic crystal. Femininity of man is still incorporated in this piece which can be seen from the inclusion of the voluminous skirt. (Review for Vauxhall Fashion Scout)

Figure 5.63 Brunswick Centre participant wearing Design +7
Photo by P. Marks & D. Maione, (2008)

Table 5.14 Helsinki Design Museum participants wearing Design +7
Note. All photos taken as selfies via touchscreen during the exhibition [Photograph].

Design +8 in Action

'The suit I would choose for myself to wear was the one with the large lapels and wings on the lower part of the garment. It fitted me so well and moved and flowed well as I walked around' (Alexander, Research Group, 2007).

Kenny Wang on Design +8:

> Predominantly inspired by the structure of Da House Office of New England Boston, Takis's overcoat with purple satin lining and pleats illustrates Viktor & Rolf's early collection's aesthetics combined with the excitement of India's extreme beauty, together with Margiela's workmanship. Power shoulder accents and unique looking collars thoroughly represent men of different ages, ethnicity, and professional background, indicating Takis's preferred target market. (Review for Vauxhall Fashion Scout)

Figure 5.64 Brunswick Centreparticipant wearing Design +8
Photo by P. Marks & D. Maione, (2008)

Table 5.15 Helsinki Design Museum participants wearing Design +8
Note. All photos taken as selfies via touchscreen during the exhibition [Photograph].

Design +9 in Action

Design +9 was the second most popular garment. Its success lay in its cut, as it fit most of the participants very well, correcting their posture and exaggerating the waistline, making the exposed shoulders look wider. It was the heaviest garment of the whole collection and also the most colourful; strong contrasts of alternating cold and warm colours in the lining (petrol and orange) created a visual game. Asked how they felt wearing it, the participants responded: very powerful and strong. Male participants felt very comfortable showing their shoulders off, perhaps because the rest of the body was fully covered. The long jacket covered the entire body except for the shoulders. It is fascinating that when I asked the participants who wore this suit 'if they felt comfortable revealing their shoulders,' none of them felt uncomfortable about it. Another reason that I think the men didn't mind exposing their shoulders is that this part of the body is very flattering. Usually, men like showing broad shoulders, and this jacket exaggerated that specific body part, creating a very masculine image.

As with Design +7, Design +9 was beautifully executed from the original. The only unsatisfactory detail was the silicon straps on the shoulders, which, as with Design +6, were necessary for technical reasons, even though they muddled the outline of the upper part of the jacket.

> 'In the Plus Collection, I liked the long garment that you can open and make like a peacock rotation with these green and orange stripes inside the garment. I think it was the real Peacock suit' (Paolo, Research Group, 2007).
> 'I like the multicoloured one, but would prefer it without the shoulder straps' (Bhavit, Research Group, 2007).

Kenny Wang on Design +9:

> The final piece of this collection offers a new variety of neckline in menswear that is stimulating and exquisite. Influenced by Hussein Chalayan and Viviane Sasen's standpoint of art, Takis utilised different colours of satin for the coat's lining without neglecting the natural strength of a man through slim and slender silhouettes. Although considered the most feminine piece, this enchanting garment is surprisingly versatile and reflects all sorts of male characteristics. (Review for Vauxhall Fashion Scout)

Figure 5.65 Brunswick Centre participant wearing Design +9
Photo by P. Marks & D. Maione, (2008)

Table 5.16 Helsinki Design Museum participants wearing Design +9
Note. All photos taken as selfies via touchscreen during the exhibition [Photograph].

Figure 5.66 Sketch of Plus Design +9
(author's image)

5.8 Reflections on the Plus Collection

The interactive performance installation *Forgotten Peacock* succeeded in demonstrating how the performative aspects of the male suit can be explored and discovered — via supplementary design gestures such as add-ons, extensions, exaggerations, and embellishments — by professional and non-professional performers through physical embodiment. Not only did it provoke and inspire the Male Installation Participants and the audience to think differently about male dress and decoration and perhaps change their perceptions of it, but also it changed attitudes, styles, and in some cases, the careers of the Research Group members. Through the three months of their involvement in the project, the nineteen members proved that the experimental installation was a valuable method for stimulating and provoking new attitudes. It was also unexpected to see members of the Research Group change their entire life and gain new careers in the fashion and performance fields. I remain in contact with members of the team, sharing news and fashion habits, as well as reminiscing about the Forgotten Peacock project.

Figure 5.67 Kirill Burlov in Design +4
Photo by G. Vane Percy, (2014)

Figure 5.68 Miska
Photo by L. Jokinen, (2018), Miska, 23, Hel Looks
https://www.hel-looks.com/archive/#20180523_09

Addition in Everyday Life

As discussed earlier, subtraction has become a part of an integrated process on ways of wearing the suit for bloggers and other fashion-conscious men in society. In the same vein, suit wearers have also been playing with the idea of addition. For example, men are wearing sports caps as an addition to their look or adding big scarfs, jumpers, or hoodies (see

Jokinen, 2018, Figure 5.68). They play with layers and accessories, building upon the traditional structure of the suit and using it to shape their own sense of identity. The photos sourced from blogs below and the genealogy table illustrate some examples of how men use addition as a conscious fashion choice to hybridise their suits, reflective of a post-metrosexual movement that seeks individuality rather than self-objectification.

Addition in many of these day-to-day designs involves the inclusion of extra layers or accessories rather than alterations to the suit itself (see Table 5.17). Notable examples include scarfs (AS.4 & AS.6), cardigans/jumpers (AC.6 & AC.2), or coats (ACO.1 & ACO.5). Though this is also a pattern seen across the history of the suit, the inclusion of brighter colours (AC.3 or ACO.4) and patterns (AS.2 or ACO.3) demonstrates an increased focus on and interest in individuality amongst contemporary men.

In other cases, the suit itself has been altered using addition, particularly in length (AL.1 & AL.5) or in volume (AV.1 & AV.4). Again, colours and patterns emphasise the individuality of the modern man, notably in using traditionally feminine colours (AL.3) or embracing alternative materials and exaggerating the additions (AL.5).

ADDITION CARDIGAN/JUMPER


AC.1


AC.2


AC.3


AC.6


AC.5


AC.7


AC.4

ADDITION VOLUME


AV.1


AV.2


AV.4


AV.6


AV.3


AV.5

Table 5.17 Addition in everyday life suit wearers – Infinite Genealogy

Note. For caption details see List of Expanded Captions: Table. 5.17 – Addition in everyday life suit wearers – Infinite Genealogy

ADDITION SCARF


AS.1


AS.2


AS.3


AS.5


AS.4

ADDITION COAT


ACO.1


ACO.2


ACO.6


ACO.4


ACO.5


ACO.3

ADDITION LENGTH


AL.1


AL.2


AL.3


AL.4


AL.5


AL.6

ADDITION CARDIGAN/JUMPER
HEL-LOOKS.COM
AC.1 BUSTER, 18
AC.2 MARIO, 30
AC.3 SAMI, 37
THE SARTORIALIST
AC.4 12.07.06
AC.5 03.08.04
AC.6 06.08.05
AC.7 10.08.04

ADDITION SCARF
HEL-LOOKS.COM
AS.1 HANNU
AS.2 JOHN
AS.3 TEEMU 2
THE SARTORIALIST
AS.4 01.06.12
AS.5 02.07.01

ADDITION COAT
HEL-LOOKS.COM
ACO.1 JANNE
ACO.2 KRISTOFFER, 29
ACO.3 PIETARI, 21
THE SARTORIALIST
ACO.4 NEAR THE DUOMO, MILAN
ACO.5 PURPLESOCKS
ACO.6 01.07.04

ADDITION VOLUME
HEL-LOOKS.COM
AV.1 TIMO
THE SARTORIALIST
AS.4 01.06.12
AS.5 02.07.01
MEN'S FASHION POST
AV.2 MICHAEL HAAR, NEW YORK. 11.07.06
AV.3 17 JUNE 2016
AV.4 2017
AV.5 11 JAN 2019
AV.6 TUNE

ADDITION LENGTH
THE SARTORIALIST
AL.1 03.06.07
AL.2 CONEY ISLAND, NEW YORK, 08.06.04
AL.3 12.08.09
AL.4 2013
MENINTHISTOWN.COM
AL.5 2015
MEN'S FASHION POST
AL.6 MEN'S FASHION POST, 17 JUNE 2016

Addition on the Catwalk

Addition brings new life to the traditional shape and structure of the suit, allowing for the incorporation of flamboyant elements reminiscent of designs prior to the Great Masculine Renunciation. The inclusion of other aspects of gendered garments such as skirts reflects the wider variety of individual expressions available to the contemporary man as he shifts between performing different types of masculinity in day-to-day life. By bringing back the decorative and the flamboyant, the use of addition in men's suit fashion supports a broader societal understanding of masculinity and what constitutes 'masculine' in the modern-day.

Supplementary design gestures such as altering the classic suit's form by extending, exaggeration, embellishing, ornamenting, and layering demonstrate how addition provides a creative tool for many fashion designers. The photos and tables in Table 5.18 demonstrate how they have experimented with addition on the suit design. Designers such as Thom Browne and Walter van Beirendonck have used addition to play with the male silhouette in outfits such as AC.1, AC.13 and AC.14. Others show the influence of historical male dress (Thom Browne, AC.11) or have added extra elements for display and pageantry (Ervin Latimer, AC.2)


AC.1


AC.2


AC.3


AC.4


AC.5


AC.6


AC.7


AC.8

Table 5.18 Addition on the catwalk: 2000-2020

Note. For caption details see List of Expanded Captions: Table 5.18 – Addition on the catwalk: 2000-2020


AC.9


AC.10


AC.11


AC.12


AC.13


AC.14


AC.15


AC.16


AC.17


AC.18


AC.19

AC.1 THOM BROWNE SS 08
AC.2 ERVIN LATIMER AW18
AC.3 RAF SIMONS AW09
AC.4 AITOR THROUP 2011
AC.5 THOM BROWNE AW11
AC.6 SIX LEE AW13
AC.7 WALTER VAN BEIRENDONCK AW13
AC.8 SIX LEE SS13
AC.9 ANDREA CAMMAROSANO AW14
AC.10 THOM BROWNE SS15
AC.11 WALTER VAN BEIRENDONCK AW15
AC.12 WALTER VAN BEIRENDONCK SS16
AC.13 CHARLES JEFFREY LOVERBOY SS19
AC. 14 GUCCI SS19
AC. 15 MOSCHINO AW19
AC. 16 BALMAIN PRE-FALL 20
AC. 17 BALMAIN SS20
AC. 18 BALMAIN AW20
AC. 19 ALEXANDER MCQUEEN PREF-FALL 21

Addition on the Catwalk
— *Infinite Genealogies*

Over the last twenty years of this century, designers have experimented with addition in different ways. The following genealogy table (Table 5.19) illustrates some examples placed thematically.

Designers have experimented with multiple elements of the traditional suit, from its silhouette (SU.2 & L.10) to its shoulders (SH.4 & SH.8), sleeves (A.5 & A.2), or overall decoration (SU.6 & SU.3). These are sometimes taken to the extreme (SH.6 & SU.7) and other times are subtler in their exaggeration (L.3 & BU.5). One particularly noticeable difference between designers and men's fashion on the street is the designer's focus on restructuring the suit itself (BU.3 & SH.8), rather than simply focusing on adding extra layers or garments. While this is likely reflective of the time and skill required to reshape a suit in this way, it poses interesting questions about how street fashion may evolve in the coming years as designers experiment further with the structure of the traditional suit.

SHOULDERS


SH.1


SH.6.psd


SH.9


SH.4


SH.2


SH.3


SH.7


SH.5


SH.8

BUST


BU.1


BU.10


BU.12


BU.2


BU.6


BU.11


BU.13


BU.7


BU.9


BU.3


BU.4


BU.5


BU.8

Table 5.19 Addition by Fashion Designers – Infinite Genealogy

Note. For caption details see List of Expanded Captions: Table 5.19 – Addition by Fashion Designers – Infinite Genealogy

LAPEL


L.1


L.6


L.10


L.9


L.11


L.2


L.3


L.4


L.5


L.7


L.8

ARMS


A.1


A.4


A.2


A.5


A.7


A.3


A.6

SUIT


SU.1


SU.5


SU.6


SU.2


SU.3


SU.8


SU.4


SU.7


SU.9

SHOULDERS
SH.1 THOM BROWNE AW11
SH.2 RAUN LAROSE AW10
SH.3 ALEXANDER MCQUEEN AW10
SH.4 MANUEL BOLANO AW10
SH.5 ASHER LEVINE SS13
SH.6 THOM BROWNE SS15
SH.7 CHARLES JEFFREY LOVERBOY AW17
SH.8 BALENCIAGA SS17
SH.9 KAUSHIK VELENDRA AW20

LAPEL
L.1 ANN DEMEULEMEESTER SS09
L.2 JOSEPH ABRIL AW12
L.3 YOHJI YAMAMOTO AW12
L.4 JOHN GALLIANO AW13
L.5 JOSEPH ABRIL AW13
L.6 TOM REBL SS16
L.7 WALTER VAN BEIRENDONCK SS16
L.8 TOM REBL SS18
L.9 BALMAIN PRE-FALL 20
L.10 ANN DEMEULEMEESTER SS20
L.11 BALMAIN SS20

ARMS
A.1 RAF SIMONS AW09
A.2 BERNHARD WILLHELM SS13
A.3 WALTER VAN BEIRENDONCK SS11
A.4 ANDREA CAMMAROSANO AW14
A.5 WALTER VAN BEIRENDONCK AW15
A.6 THOM BROWNE SS15
A.7 WALTER VAN BEIRENDONCK SS18

SUITS
SU.1 YOHJI YAMAMOTO AW08
SU.2 THOM BROWNE SS08
SU.3 THOM BROWNE SS08
SU.4 WALTER VAN BEIRENDONCK SS18
SU.5 BALMAIN AW20
SU.6 ERVIN LATIMER AW18
SU.7 THOM BROWNE AW17
SU.8 LOUIS VUITTON AW19
SU.9 MOSCHINO AW19

BUST
BU.1 MAISON MARGIELA AW10
BU.2 AITOR THROUP 2011
BU.3 SIX LEE AW13
BU.4 SIX LEE SS13
BU.5 WALTER VAN BEIRENDONCK AW13
BU.6 WALTER VAN BEIRENDONCK SS15
BU.7 CHARLES JEFFREY LOVERBOY SS19
BU.8 WALTER VAN BEIRENDONCK SS16
BU.9 GUCCI SS19
BU.10 WALTER VAN BEIRENDONCK AW16
BU.11 JORDANLUCA AW20
BU.12 KIKO KOSTADINOV AW20
BU.13 ALEXANDER MCQUEEN PRE-FALL21

5.9 The Plus Collection Conclusions

This research has discussed the longevity of the suit many times. While it has certainly mutated and shifted over the years, its status as an icon of masculine power prevails. As Amies (1994) and Hollander (1994) both discuss, the contemporary desire for individuality might be the force needed to radically change the face of the male suit once more. It is the position of this project that the ability to express individuality should be at the core of any contemporary suit design.

This research adopts the role of experimentation and provocation. Through performativity (what suits actively describe, express, and reinforce) and performance (embodied action using movement, light, and selected ensemble options), it seeks to tweak, celebrate, and challenge the icon of the embodied suit. In a way, this same approach was taken with the *Forgotten Peacock* suits of the past. It can be argued that these suits were adjusted and changed to better communicate different aspects of male identity, drawing on various historical eras. Examples include the incorporation of the Greek fustanella as an additional layer, the manipulation of a row of trouser panels that were folded like a ceremonial kimono-style belt, and the introduction of military details and patterns within the cut of the suit itself. The genesis of the experimental suit came through the de/reconstruction of older suits that used blazers and trousers. Through this manipulation of the past, new forms and pattern compositions created entirely new outfits. As Scardi (2010) underlines: 'The vehicle of identity par excellence, clothing makes it possible for artists to narrate the present, and also to explain a past that still speaks to them' (p. 18). This dialogue between the past and present is of particular interest for the development of the meta-suit concept in the following chapter.

By designing, performing, and analysing the research-driven *Plus and Minus* suit collections, alongside the design work of established, emerging, and self-designers, I have illustrated how, over the last 20 years, the suit and its corresponding decorations have experienced a cyclical return to the peacock phenomenon that disappeared through the Great Masculine Renunciation. It is important to note, however, that the power of the suit and all its connotations of masculinity is at its strongest when situated in an appropriate context: alone, the suit lacks a certain strength — it is a second skin and only reaches its potential when considered in tandem with the situation and the body that wears it. A nexus of other iterations, meanings, contexts, and settings are required if a suit is to produce its desired effect, and this combination of factors sits at the heart of situated performativity. This observation presents exciting potential for chasing the overall goals of this project, asking how suit design can meet and sometimes deny certain contextual expectations.

Table 5.20 Plus Suit Collection Designs (author's image)









+4 +5 +6









+7 +8 +9

6 In Conclusion: The Meta-Suit

> *To be dandy is still to negotiate a risk and requires a counterattack against camp defences—the flashy suit gets discarded, undermined or even ripped just to prove it doesn't really matter—and in the twenty-first century, men's dress and men's fashion have come a long way but still have a long way to go. (Edwards, 2006, p. 64)*

The two previous chapters have analysed the practice work and demonstrated how practice performed the theory. This concluding chapter intends to reflect on the findings of this inter-disciplinary practice-based research and propose a theoretical and practical concept of the suit as a hybridising form, capable of ever-changing modalities without losing its 'suitness'.

I have argued that the male suit cannot be fully understood by approaching it through only one discipline (dress history, sociology, or design), nor by trying to analyse its separate qualities or powers one by one. A more holistic approach is required. The following section draws on the supposed binary oppositions around the study of the embodied suit discussed in this thesis, including addition/subtraction, minimalism/maximism, and masculine/feminine. Through the theoretical and practical design process, it became clear that these binary conceptualisations are often insufficient for explaining the complexity of the suit's connotations and the messages it conveys. In reality, these 'forces' interact not as binary opposites but as a continuous, hybrid dialogue. In modern society, the traditional border between masculine and feminine is becoming less defined (see Jokinen, 2020, Figure 6.1), while the use of subtraction in suit design also performs addition by bringing the body beneath into the overall design. Recognising this reality allows me to understand the male suit in-depth and, therefore, to be able to deconstruct, reconstruct and re-think it as a mutable archetype. These oppositions are outlined below and examined in light of their value for the final concept of the meta-suit.

Figure 6.1 Paavo (2020). Paavo, 19. Hel Looks. Photo by L. Jokinen, https://www.hel-looks.com/archive/#20200903_09

6.1 Rethinking Binary Oppositions

Addition Through Subtraction

This interdisciplinary practice-based research project questioned the seemingly unchangeable form of the male suit over the last three and a half centuries. Through a series of experimental garments, it deconstructed and reconstructed new forms and concepts of the male suit with the aim of re-thinking this iconic attire. In so doing, I created two series of suits: one focusing on subtraction (Minus) and the other addition (Plus). Each series contained nine experimental suits exploring different theories and characteristics of the suit.

Figure 6.2 Addition in Design +2
Photo by P. Marks & D. Malone, (2008)

Figure 6.3 Subtraction in Minus Suits
Photo by S. Siira, (2014)

By looking at fashion-conscious everyday suit wearers such as in Figures 6.4 (Jokinen, 2020) and 6.5 (Schuman, 2012), we can see how addition and subtraction have become part of the integrated process of ways of wearing the suit in everyday life. For example, the absence of socks appears now to define contemporary suit-wearing fashionistas, as does the subtraction of the tie or shirt and the addition of a hoody under the suit jacket, amongst many other sartorial strategies.

However, in corporate settings and government business, the suit is still required to be worn tacitly, if not explicitly. Discussing the male suit, Davies (2008) highlights the individuality of modern male dress, noting that men wear suits because they want to, and if they decide to wear a pair of trainers with their suit, then this is also acceptable. This is an example of addition and subtraction that happens in the varying ways that modern men choose to wear a suit.

This phenomenon exists even in professional settings, demonstrated by Yanis Varoufakis, former Greek Minister of Finance, who created a global press frenzy when arriving at 11 Downing Street for a meeting with the UK Minister George Osborne wearing a subtracted suit instead of the expected and accepted classic suit as worn by Osborne in Figure 6.6 (Cowie, 2015). The casualisation of dress, reflected in now-common dress-down Fridays, has also encouraged men to adopt a more casual approach to their work attire.

The development of the Minus and Plus collections came to reshape my understanding of the addition-subtraction binary that had originally inspired the creation of both sets of suits. The Minus collection, in particular, forced me to rethink this relationship. Far from a simple binary between addition and subtractions, removing or minimising sections of the suit revealed the body underneath.

ADDITION

Figure 6.4 Alex
Photo by L. Jokinen, (2020). Alex, 25. Hel Look
https://www.hel-looks.com/archive/#20200903_02

SUBTRACTION

Figure 6.5 Sartorialist, Milan
Photo by S. Schuman, (2012). Sartorialist.
https://i.pinimg.com/originals/0e/d6/81/0eed681ae2c20c82929c7f47f7a4e4ab6.jpg

Figure 6.6 George Osborne and Yannis Varoufakis at 11 Downing Street
Photo by A. Cowie, (2015). The Independent.
https://www.independent.co.uk/news/world/europe/george-osborne-s-appeal-greece-act-responsibly-10019267.html

In so doing, it 'added' to the overall design and look of the suit, incorporating the body beneath as a key element of the display. This addition also occurred with the projections of colour, light, and patterns, transforming the white suits of the Minus collection into fluid, shifting designs.

The zero-sum binary of addition vs subtraction is therefore a fallacy that simplifies and diminishes the potential complexity of a well-designed suit. Born from my application of addition and subtraction in practice, the concept of the meta-suit intentionally challenges this oversimplification.

Maximism Through Minimalism

As discussed throughout the Historical Context section, prior to the rise of the three-piece suit, the peacocks of the 16th and 17th centuries were dressed in elaborate, flamboyant attire with a maximum of decoration. Kuchta highlights the influence of Charles II of England, whose promotion of minimalism in the form of the three-piece suit was laden with political connotations. He sought to link simplicity to royalty: the three-piece suit, which embodied the republican virtue of simplicity, thus marks a royalist appropriation of republican opposition to hierarchical fashion (see Vanier & Salmon, 2005, Figure 6.7). With a virile and comely monarchy, subservience to the effeminate tyranny of fashion could be eliminated without eliminating loyalty to the Crown. Modesty just might be compatible with the monarchy. (Kuchta, 2009, p. 45)
As male dress evolved under the political influence of the British Crown, the maximalism favoured by the peacock fell out of fashion, substituted for minimalist preferences in design and decoration (see Heim, n.d., Figure 6.8). The peacock was 'forgotten', and uniformity came to dominate suit design and male fashion.

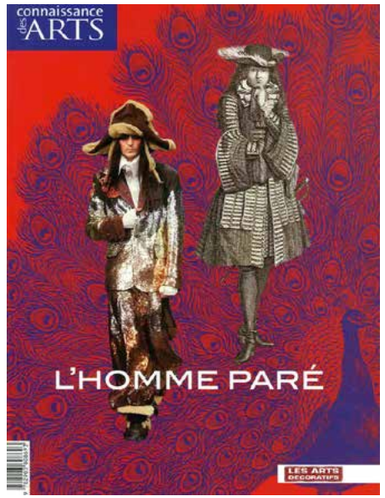


Figure 6.7 Maximalism
Adapted from A. Vanier, & B. Salmon, (2005). L'homme paré. Connaissance des Arts N° 282, Hors-Série. Decitre.

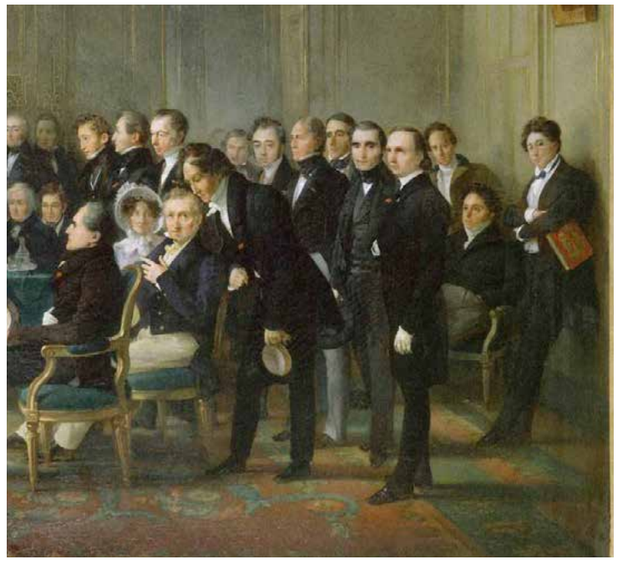


Figure 6.8 Minimalism
By F. J. Heim, (n.d.). Untitled. Muzeo. https://fr.muzeo.com/reproduction-oeuvre/sans-titre/francois-joseph-heim

Again, the industrial revolution proved to be a turning point for the suit's development, as methods of mass production and off-the-shelf suit designs allowed men of all classes to access a garment once reserved for the nobility and the wealthy. Through mass production technologies, the suit itself became more sober and uniform, and the public performativity of fashion became trivialised as feminisation.

To further describe the underlying mechanics of the need for minimalism in 17th-century England, Lord Halifax (1633–1695) wrote: '[it] was an attempt to throw off their [the French] fashion, and put on vests, that we might look more like a distinct people, and not be under the servility of imitation.' (Savile, 1688, p. 32)

In his lecture *Ornament and Crime,* modernist Austrian/Czechoslovak architect Adolf Loos (1908) expressed his opinion on ornamentation as something that 'must be overcome' and goes on to say that 'the lower cultural level, the greater the degree of ornamentation'. Equating modernity with minimalism, Loos further argues that the ornament is a phenomenon either of 'backwardness or degeneration'; representing 'wasted labour and hence wasted health' as well as a financial frivolity and maintained that 'freedom from ornament is a sign of spiritual strength' (1908).

The Oxford English Dictionary defines 'decoration' as 'the process or art of decorating something' and 'ornamentation' (OED Online, 2021). Yet this definition is an oversimplification of the concept, especially when examined in relation to fashion and design. Decoration does not only refer to ornamentation as a form of embellishment (i.e., embroidery, over stitching) but rather entails a wide range of core elements of garment design, as can be seen in

Figure 6.9 Alexander McQueen S14
Alexander McQueen Look 15/29. (2014). photo by Y. Vlamos. Vogue. https://www.vogue.com/fashion-shows/spring-2014-menswear/alexander-mcqueen/slideshow/collection#15

Alexander McQueen S14 (2014, Figure 6.9). When exploring the history of male dress, decoration can be seen to have multiple, interlinked connotations. It can refer to as form, such as in Elizabethan ruffs (16th to 17th century), codpieces in Tudor times (15th to 16th century), or even shoulder pads in male suits. Decoration can also refer to materiality (e.g., velvet, silk, herringbone, corduroy), colour (e.g., block colours, prints), or furnishing (e.g., buttons, ties, socks, boutonniere). Finally, decoration could take the form of transparency (e.g., voile, lace), entail exposing the body itself, be materialised through light and projection, or be digitalised (e.g., electronic wearables).

Therefore, my repeated references to the Forgotten Peacock throughout this thesis may, in fact, be redundant. Perhaps what I have questioned or tried to discover is the form or quality that the male peacock takes today. By exploring the archetypal male peacock throughout history, examining his dress and attitudes, and trying to understand the socio-political background of each period, it is clear that decoration did not disappear: it altered in form. This change in form ultimately challenges the definition of decoration entirely, where minimalism does not equate with simplicity. The contemporary peacock does not lie in a place of flamboyant, baroque excess but rather sits with a more nuanced understanding of how minimalism can itself be considered a form of maximalism.

Concealing and Revealing

In the Minus Series of suits, I experimented with the notion of concealing (see Sony Pictures, 2015, Figure 6.10) and revealing (see West, 2019, Figure 6.11) and how the body becomes a form of decoration; how a man can choose which part of his body he wants to reveal. Once considered only acceptable in women's fashion, the notion of revealing the skin of the wearer has also evolved in contemporary society. The Minus suits played with this concept, offering the wearer a choice to reveal the body beneath the suit based on the different types of masculinity he performs in everyday life or out of simple aesthetic preferences and choices of dress. Nowadays, where tattoos are a fashion statement, the idea of revealing could be appealing for more men.

Returning to Hollander (2011), by either concealing or revealing the male body, the suit acts as a mechanism that allows all these performative roles and aspects to play out through the vehicle of fashion.

Figure 6.10 Daniel Craig as James Bond, Tom Ford suit
Sony Pictures. (2015). [Photograph]. Business Insider. https://www.businessinsider.com/how-to-dress-exactly-like-james-bond-in-spectre-2015-11?IR=T#shoes-crockett-and-jones-6

Figure 6.11 Figure 6.11 Parsons MFA SS17; Parsons MFA look 10/16 2017;
Photo by Marcus Tondo / Indigital.tv. https://www.vogue.com/fashion-shows/spring-2017-ready-to-wear/parsons-mfa/slideshow/

MASCULINE

Figure 6.12 Paul Smith S13
Paul Smith Look 12/44, (2013), photo by Y. Vlamos. Vogue.
https://www.vogue.com/fashion-shows/spring-2013-menswear/paul-smith/slideshow/collection#12

FEMININE

Figure 6.13 Paul Smith S14
Paul Smith Look 11/47, (2014), photo by Y. Vlamos. Vogue.
https://www.vogue.com/fashion-shows/spring-2014-menswear/paul-smith/slideshow/collection#11

MASCULINE

FEMININE

Figure 6.14 Sartorialist, December 2007, NY
PPhoto by S. Schuman, (2007). The Sartorialist.
https://diggdis.files.wordpress.com/2009/03/old-skool-pimp.jpg

Masculinity Through Femininity

Male garments are often referred to as masculine or feminine, and the same is true when discussing a male suit. In traditional, binary thinking, Figure 6.12 (*Paul Smith S13*, 2013) can be read as masculine, whereas Figure 6.13 (*Paul Smith S13*, 2014) could be perceived as feminine, even simply from the choice of colour. Yet, as history has proved, power, authority, and masculinity can and have been expressed through elaborate and highly ornamental male attire: a certain peacockery that would be considered effeminate by 20th-century modernist aesthetics. Yet, 21st-century thinking and aesthetics have been informed by a far wider range of inclusive theories, including feminism, queer, and gender theory, as well as a philosophical move to challenge binary thinking, which was a foundation of cartesian thinking and ensuing humanism.

But looking at the suit pictured in Figure 6.14 (Schuman, 2007), it is apparent that it can read as both masculine and feminine depending on the context, situation and attitude that the wearer decides to perform. Tim Edwards (2006) underlines that we tend to 'see masculinity as something that is, has always been, and always will be, coming from men's testicles' (p. 3). So too does the archetypal suit appear unchangeable, something that has and will always be, defined by what it is to be male both physically and societally. Yet once again, this rigid way of thinking collapses under scrutiny: just

as gender is increasingly accepted as a fluid concept, so too is masculinity. Once designed to emphasise an orthodox understanding of masculinity, the suit is capable of evolving alongside the rejection of the masculine/feminine binary.

As argued in Chapter 3, masculinity is a type of performance, and men draw from different masculine roles in day to day life. The male body is the mechanism that allows all these performative roles and aspects to play out through the vehicle of fashion. Thus, a man can transform the same suit from masculine to feminine according to the role he chooses to perform in a specific place and social situation.

The phenomena of the New Man and New Lad of the 1980s and the Metrosexual of the mid-1990s embraced femininity and narcissistic self-image in a direct challenge to the prevailing conceptualisation of masculine behaviour and fashion. As *The Gaze* turned homosocial — where men look at and compete with other men — individuality became the priority. Now, in the 21st century, the radicalism of the New Man and his blurring of boundaries has become normalised. As a vehicle of self-expression, the suit is capable of evolving to match its wearer, and should focus on expressing individuality and a more complex, fluid understanding of masculinity and gender.

Uniformity Through Individuality

With the continuous rise of male fashion and the freedom from concerns about gender and sexuality, we have seen that the suit can express not only uniformity but also individuality. According to Davies (2008), a shift in attitude has developed since 2000 in dressing up or even dressing down:

> Now, men dress more individually than ever before, and they demand an eclectic mix of clothing options through which to communicate their personal vision. Menswear is driven by the personality of the consumer who tends to combine elements from different designers in order to create his own personal style (p. 8).

One can also argue this from the perspective of the suit. Men can be bold with their choice of a suit — it could be a solid vibrant colour, laser-printed, or made out of new technological materials (compare Schuman, 2007, Figure 6.16; with Schuman, 2012, Figure 6.15). However, as Edwards (2006) states, this is a privilege mainly of younger Western men living in the metropolis.

For Scardi (2010), the subject of identity is dealt with on a different level today. The challenge to both male and female artists is to 'decode the splintered, complex reality in which we live and to find a way of making a personal statement about today's needs — which have their own weight of knowledge, history, perspective tools and codes of expression' (p. 17). Central themes today are multiculturalism, geopolitics, habitat, community and exclusion, authority and control, and social and environmental sustainability.

Nowadays, on the high street and in the world of online shopping — 'the supermarket of style' as Polhemus refers to it — men have a choice of styles and can change not only their look but also their identity; what role of masculinity they will perform and therefore what they will signify.

Furthermore, Entwistle states (2005) that the call to 'be an individual' and to 'express yourself' are among the founding principles of modernity (p. 26). From one item of clothing, we can tell their gender, class, and even religious or ethnic affiliations. 'Clothing is imbued with meaning and thought to reveal something of the self, whether we like it or not' (Entwistle, 2005, p. 25). In this sense, there is a certain paradox in this quest for individuality, which is itself a kind of uniformity. With men in modern society pursuing individuality of expression

UNIFORMITY

Figure 6.15 Sartorialist, May 2007, NY
Photo by S. Schuman, (2007). [May 31, 2007, New York]. The Sartorialist.
https://1.bp.blogspot.com/_qjpwtPWkc1o/R17bp6q1qDI/AAAAAAAABSM/xcBqZf1bSUY/s1800/DBParkAve.jpg

INDIVIDUALITY

Figure 6.16 Sartorialist, October 2012 Paris
Photo by S. Schuman, (2012). [October 17, 2012. Paris]. The Sartorialist.
https://i.pinimg.com/564x/76/80/d8/7680d86eb6001f5441e3c6a13db0a42b.jpg

Figure 6.17 Facehunter London, January 2015
Photo by Y. Rodic, (2015). London, January 2015. http://www.facehunter.org/page/23

in fashion, rather than adhering to the uniformity of what is considered acceptable or fashionable, any reimagining of the archetypal suit design must be able to reflect this shift.

The Viewer and the Wearer

Underlying this project has been a fundamental recognition of the performativity of the suit and fashion more generally. Clothing inherently acts upon the body that wears it, constructing how both the outfit and the wearer are received and interpreted by others. It also affects how the wearer perceives themselves, and the perceptions of the wearer and viewer can merge together. Scardi discusses the effect of how one is perceived by others on the self, calling it a 'dangerous game' that clothing plays: 'Too often we perceive in the way we are considered, rather than who we really are. The judgement of others plants an idea in the mind, which may or may not be accurate, but which finally we assimilate' (2010, p. 23).

Finkelstein's (1999) 'polysemic' notion of fashion further explains that how individuals choose to look and how they want to be seen turns the fashioned body into a vehicle for presenting social claims (p. 239). Thus, dressing and fashioning the body in a particular way also fashions the subject's own position: a particular style of clothing makes particular socio-economic and cultural statements, but these are themselves dependant on the perceptions and context of the viewer (see Rodic, 2015, Figure 6.17). This polysemic notion of fashion can arguably be applied to the male suit, which could project a different reading to the wearer and viewer according to the social context.

One aspect of this polysemic concept returns us to *The Gaze* as discussed in Chapter 3: the gaze of the viewer to the wearer and the wearer to the viewer. *The Gaze* has shifted from heterosexual — focusing on women — to homosocial — looking at and competing with other men. The relation between viewer and wearer is thus a form of performativity in everyday life, where one's choice of fashion sends a message to viewers whilst simultaneously shaping how the wearer performs day-to-day. Nowadays, men need the approval of their male peers more than their female partners or friends. No matter what their sexuality, men are now more concerned with how they look and how they will be perceived by other men. Furthermore, Edwards (2006) argues that men perform their masculinity through success at sports, in their careers, or through their sexual conquests.

In *Theatre and Everyday Life,* theatre theorist Alan Read (2003) explains that

> The reason for placing theatre and everyday life in a single title lies here. While the two might appear to suggest a binary opposition, examining both more closely reasserts the need to think not of an inside or outside of theatre but the way theatre is in dialectical relation to the quotidian (p. 2).

As argued by Pitt and Fox (2013) in their conceptualisation of performative masculinity, men are capable of adopting various types of masculinity in their day to day lives, dependant on the setting, context, and personal preferences. Drawing on West and Zimmerman's 'doing gender,' their notion of

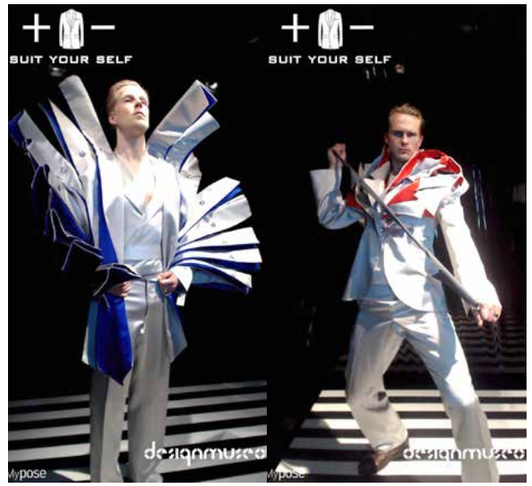


Figure 6.18 Helsinki Design Museum, Participants wearing +1 and +2 designs
Note. Photos taken as selfies via touchscreen

orthodox and heterodox masculinity as existing along a continuum allows men to strategically shift between orthodox and heterodoxy and occasionally move into cacodoxy. Just as masculinity is becoming less fixed and more flexible in modern society, blurring the lines between what is considered masculine or feminine behaviours or appearances, so too can the suit be adapted to fit the multiple roles performed by men in different contexts. The male suit thus has a performative power over the wearer and the viewer and consequently allows the wearer (or actor) to adopt different roles of masculinity when he embodies it.

But what about the self-gaze with the phenomenon of 'selfies', a scenario in which the viewer and wearer are the same person? I explored the self-gaze in my final interactive performative installation at the Helsinki Design Museum, where men were able to choose their favourite suit from the Plus series, give it their individuality by manipulating it further through addition, and then pose/gaze at themselves.

Signifier and Receiver

In the previous chapters, I discussed the male suit as a signifier but also as a receiver at the same time. The same suit changes according to the social situation and the signs that the wearer would like to signify.

Returning to Lurie's text, *The Language of Clothes* (1992), clothing can be seen as an unspoken language. Lurie describes how our image and behaviour form narratives that can be read by others. As an individual subconsciously adjusts their behaviours to fit different social settings, so does the narrative. The question arises as to the language through which the communication occurs.

As visual and sensory transmission, fashion is untethered from the restrictions of written language. As Bugg (2006) maintains, it is 'a form of communication, and in that sense, it is a language' Bugg (p. 27). Vision and viewing are personal to each individual; we all see differently depending on our personal experience and contextual placement. Hannah (2014) similarly argues that garments express their own implications and performances that respond to and change the dynamics of a particular setting. Given that vision and viewing are subjective and that clothing can be seen to carry particular connotations depending on design and setting, designing a suit is therefore not purely mimetic: it can 'be asserted as simultaneously active and activating' (Hannah, 2014, p. 18).

Polhemus (2011) emphasises that fashion is an arbitrary language system where things are rarely what they appear to be and that signs are arbitrarily related to the ideas and concepts which they communicate. In arbitrary language systems, different words (signifiers) can be arbitrarily substituted for the same concept (the signified). Symbols, on the other hand, are 'naturally' (that is, non-arbitrarily) related to that which they signify: they are pictorial representations, icons (Polhemus, 2011, p. 50).

As with all symbols, meanings can be inferred even before the perceived is understood. Blau underlines that the senses occur before the signals and as signals themselves, though it can be hard to see what they are signalling. He describes the primary language of fashion as a sensational one, stating that 'What is primary in fashion is its tactility, wearing or seeing it, the effects upon senses, its visceral content, the affectivity of the thing, the tact, what compels the look or its retraction whether you like it or not' (Blau, 2013, p. 129).

In the seminar 'Vêtement et Sociétés' (Clothing and Society) at the former Museum of Mankind in Paris, Ethnologist Yves Delaporte compared clothing to language, which we can analyse in two ways: either it is a pure metaphor, serving as an expression, or it is an affirmation, which aspires to a deeper scientific analysis. 'In the latter, we are encouraged to question and reflect on the scientific proof of this hypothesis' (Delaporte, 1984). 'The originality of language is that it is communicative, structured, and full of signs and meaning, so comparatively clothing (or rather fashion) also contains a combination of all of these.' (Orta, 2010, p. 39)

The Past and the Future

The evolution of dress, and in this case, male dress, is a natural phenomenon: Polhemus (2011) states, as is often observed, that 'Fashion, if looked at over a period of centuries, is cyclical, with themes and looks being repeated every few decades' (p. 34).

> Scardi (2010) further notes:
> Art, like fashion design, is simultaneously a reflection and a presentation, a camouflage but also a mode of existence. Both represent precision within heterogeneity, discipline within freedom. Neither is passive — on the contrary, both interpret reality as they have created it [. . .] Both art and fashion design look backward as much as forwards, acting as the channel between past and present, heading towards movements that are still in an embryonic stage, waiting to happen in the near future. (pp. 13–14).

As an example of this argument, we can refer to two exhibitions, both of which brilliantly demonstrate this relationship between the past and future.

L'Homme Paré
(Paris Museum of Fashion and Textiles, 20 October 2005 to 30 April 2006)

This exhibition ([Savage Beauty], 2015, Figure 6.19) is possibly one of the most important on male dress from the 15th century up until today. The exhibition beautifully highlighted not only the extraordinary detail of each century but also how they influenced the future, giving examples of how the evolution of dress looks back on its history, reinventing patterns, materials, silhouettes, and ideas. A male peacock proudly looking you in the eye is the first artefact in the exhibition; a metaphor for the well-dressed male, full of colour, pattern, and pride. The exhibition had some interactive sections, but again, the garments felt distant, as they were worn by cold and neutral mannequins. As highlighted earlier, without the wearer, a central component of the attire is absent.

Designers showcased in the exhibition: Walter Van Beirendonck, Jean-Charles de Castelbajac, Jacques Esterel, John Galliano, Comme de Garçons, Jean Paul Gaultier, Gucci, Helmut Lang, Gilles Rosier for Leonard, Martin Margiela, Alexander McQueen, Sébastien Meunier, Bernhard Willhelm, Hermès, Issey Miyaki, Marc Newson for Nike, Raf Simons, Gianni Versace and Vivienne Westwood.

Alexander McQueen: Savage Beauty
(V&A Museum 2015) and the Cabinet of Curiosities

Here the visitor was able to see how brilliantly Alexander McQueen reimagined and reinterpreted the past and traditional wear by margining them and creating a new garment. Through this collection, we can find many more binary oppositions by closely reading the male suit such as formal — informal, classic — modern, purpose-built — utilitarian, structured — unstructured, linear — fluctuating, coloured — monochrome, fashion — anti-fashion, and many more.

What is extraordinary, however, is the enduring power of the male suit. All these aspects no longer interact through cartesian thinking as binary oppositions but as a continuous, transversal dialogue, with any shifts in socio-political and cultural attitudes empowering new understandings of the male suit. Attempting to analyse the suit through simple binaries has proved an oversimplification of its complexity: lines between seemingly opposite forces are blurring, and the suit is capable of adapting to these shifts. In this way, the suit itself is a vehicle of self-expression replete with its own performative connotations and signals. In donning a suit, men step into a world of messages, signals, individualism, uniformity, multiple masculinities, femininities, cacodoxy, performance, and interpretation. All these interrelated factors affect one another, which serves to demonstrate the value of a multidisciplinary and multimodal reading of the suit throughout this project.

Figure 6.19 Cabinet of Curiosities, Savage Beauty Alexander McQueen exhibition, V&A Museum 2015
Note. Photos taken as selfies via touchscreen

6.2 The Meta-Suit

Building on Butler's theories of gender performativity and Pitt and Fox's concept of performative masculinity, it is evident that the male suit has a certain performative power on both the wearer and the viewer. This consequently allows the wearer to perform different roles of masculinity when he embodies the suit. Thus, masculinities are positioned and exist on a continuum, from orthodoxy through heterodoxy and into cacodoxy, with men strategically performing different masculinities according to the demands of the social situation. This concept of performative masculinity has been applied to the design concept for the re-proposal of the male suit. The suit itself becomes a hybrid structure that changes form based on the wearer's chosen performative role and social context.

Underpinned by the recognition that simple binary opposition cannot grasp the complexity of both fashion in general and the suit specifically, the concept of the meta-suit seeks to capture this fluid understanding, expressed through an increasing reference to gender fluidity. Though the design of the archetypal suit has changed little over the past three hundred years, society and the men that wear suits have changed dramatically. The excess of the peacocks led to the counterculture of the Great Masculine Renunciation, where uniformity ruled, and the suit came to connote orthodox masculinity and all its associated signals of power and authority. The revolution of male fashion that came with the rise of the New Man, New Lad, and Metrosexual phenomena revitalised male interest in self-expression and blurred the traditional, binary boundaries, which in the 21st century have become normalised with the post-metrosexual focus on individuality and hybridity.

Sociologically, men and the concept of masculinity have embraced a certain 'meta-suit-ness' in contemporary society. The post-metrosexual man is less restricted by the boundaries of gender in his self-expression and shaped by diverse interests that explore the combining of cultures and aesthetics. Post-metrosexuality as a societal movement is therefore far more complex than simple self-objectification and narcissism and can be understood as a 21st-century phenomenon where gender is allowed to be performed on an expanded continuum.

The fashion of the 21st-century man is similarly reflective of this fusion of interests, cultures, tastes, and aesthetics. It cannot be understood or reduced to simple binary oppositions of either/or and must instead acknowledge the potential of both. 21st-century male fashion is thus better defined by its relation to hybridity: the fusion, sampling, recycling, and remixing of traditional fashions into something that reflects the individuality of the wearer. Contemporary peacockery thus embraces the blurring of boundaries between gendered performances, allowing men to express themselves by performing a range of masculinities both in action and dress.

Combining these two understandings — post-metrosexuality in society and 21st-century fashion — highlights the strong potential of the suit to act as this vehicle of self-expression. In this sense, the suit itself is a kind of 'meta-suit', composed of various design elements that can be altered to fit different wearers, contexts, and the messages they seek to convey. Given the right tools and designed in the right way, a single suit has the potential to take multiple forms, offering the wearer a vast array of options for individual expression depending on their needs throughout the day. The peacock that disappeared with the Great Masculine Renunciation has returned with the post-metrosexual movement of the 21st century, and the meta-suit can be his vehicle for self-expression. The section below represents a practical exploration of this meta-suit concept, demonstrating that the suit itself has always had potential as a meta-form and acts as a vehicle for a multitude of expressions that can cross and challenge the traditional boundaries established by this binary way of thinking.

6.3 Meta-Suit Applications

+/- Suits

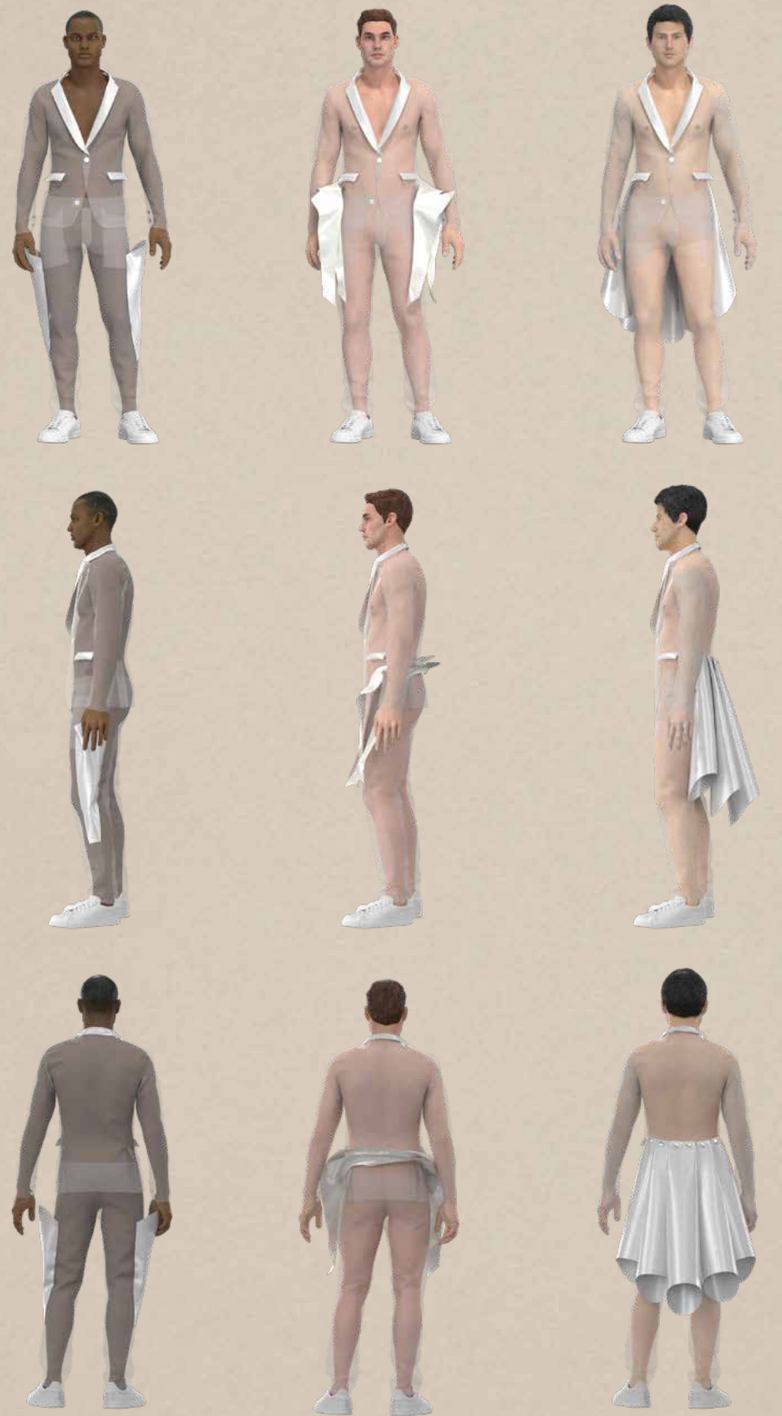
The first experiment showcases what happens if we try to amalgamate both concepts of Plus and Minus suits. As a base for this experiment, I took the -9 Design of the Minus Collection (Figure 6.20), which is fully transparent except for the lapels and the pocket flaps and tried to incorporate all the additions that I experimented with for the Plus Collection.

The -9 suit was the most logical starting point for this experiment: as the focus is on the form of the suit, there is no colour or any further decoration on the further experiments. The materiality and colour can be developed further in multiple directions. All the ideas of the Plus Suits can be incorporated on top of the transparent suit. From left to right, the below image (Table 6.1) illustrates all the Plus designs from +1 to +9.

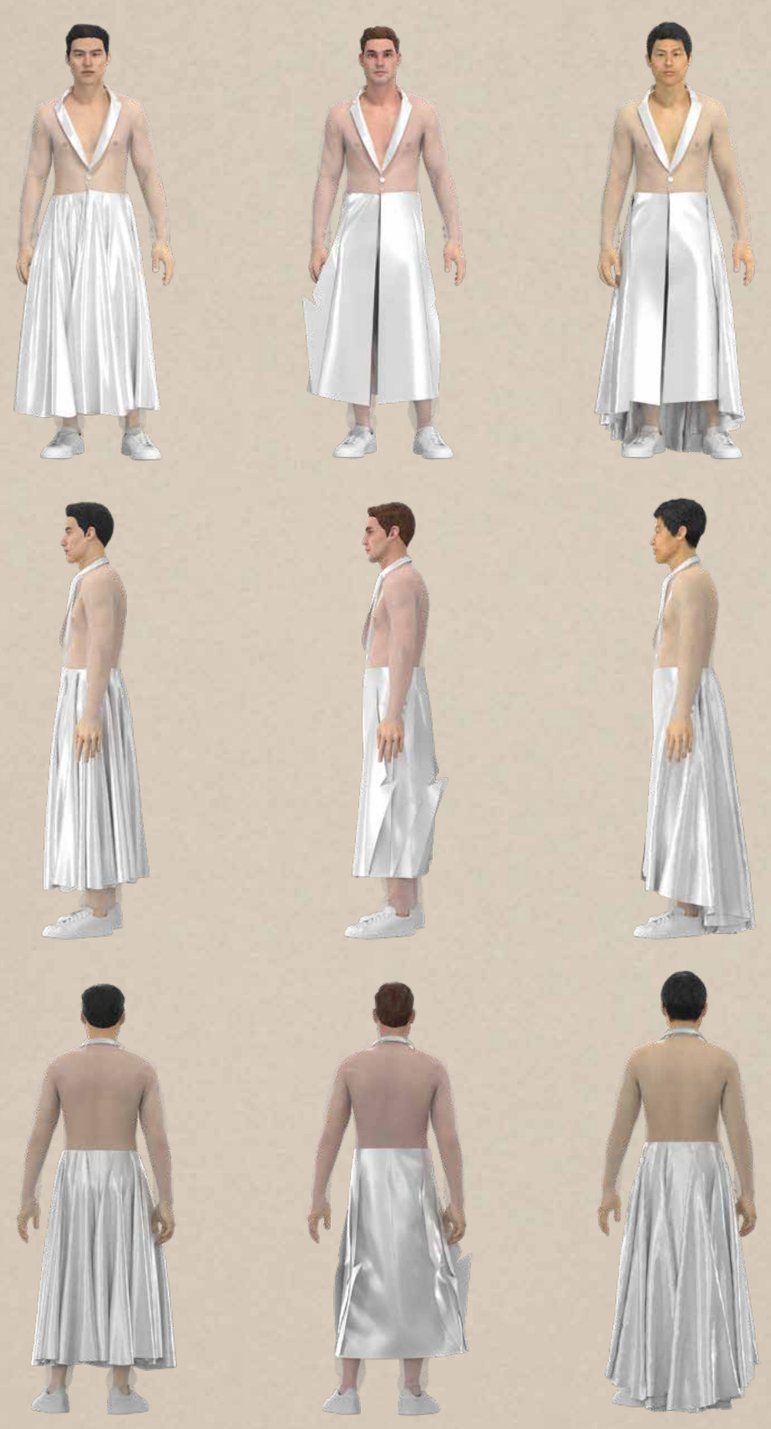
Figure 6.20 Minus Suit Design -9
(author's image)

Table 6.1 +/- Meta-Suit concept 1
(author's image)

1 2 3



4 5 6



7 8 9

X Suits

The second experiment also took the -9 Design of the Minus Suits and showcases how adjustable it could be according to what role the wearer needs to perform. The design incorporates invisible zips on key places to give multiple options to the wearer.

The first zip has been placed around the lapel giving multiple options to the wearer. As Table 6.2 illustrates, the wearer can decide if he would like to wear the jacket with the lapel, without, with a hoody, or a more extravagant collar. For example, he can wear the hooded option during the day, the collared one for meetings, the collarless in the afternoon, and the over-dressed one for clubbing.

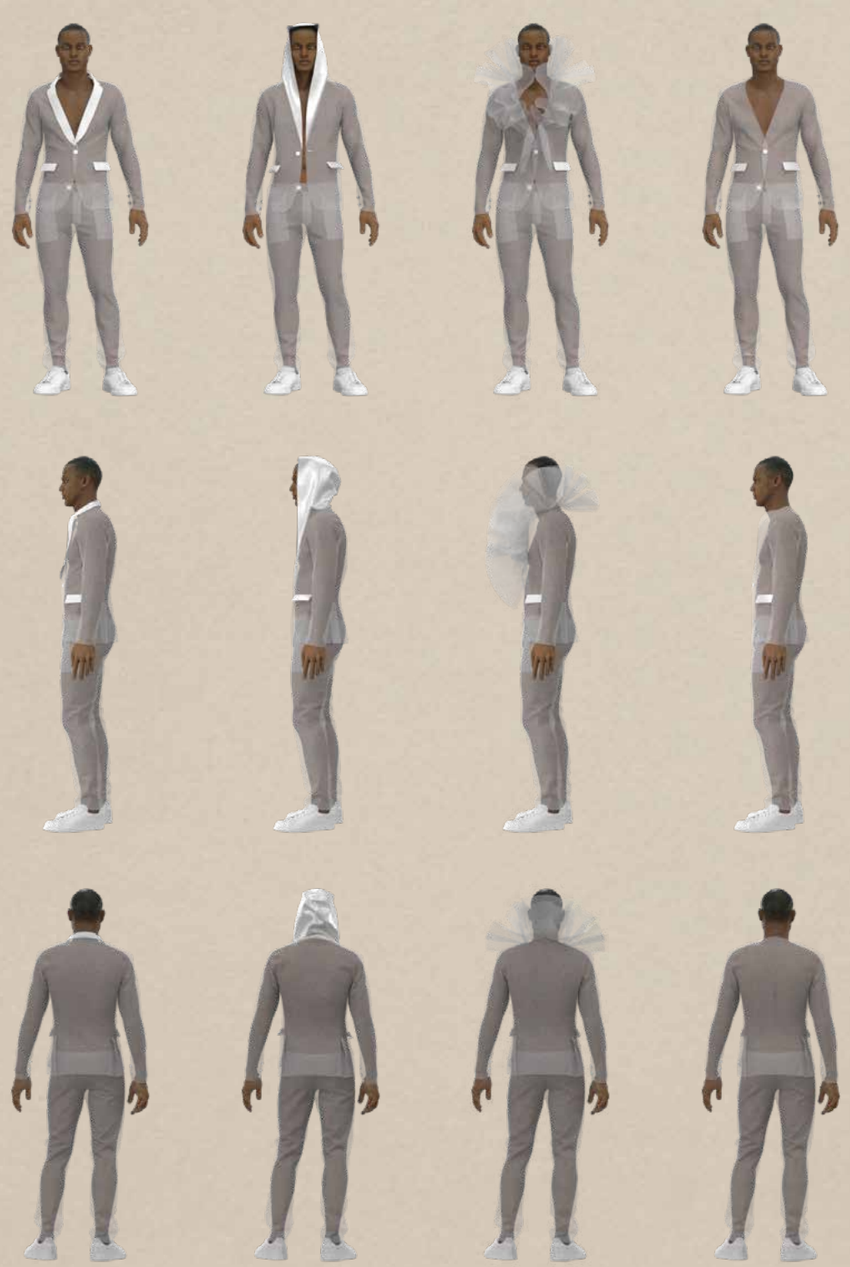


Table 6.2 Meta-Suit X – lapel possibilities
(author's image)

In Table 6.3, the second invisible zip has been placed around the waistline giving the wearer a wide range of options. From a full jacket to semi-detached, to a cropped jacket, to a long jacket (frock coat), to a jacket with an incorporated skirt and so on.

Table 6.3 Meta-Suit X – waist possibilities
(author's image)

The third invisible zip has been placed around the armholes giving versatile options to the wearer. The blazer can be worn with/out sleeves, or the wearer can choose a different style of sleeves according to the situation. Table 6.4 illustrates the use of Elizabethan sleeves, highlighting how the history of dress can be used as inspiration to bring elements from the past into contact with the principal structure of the tailored suit.

Table 6.4 Meta-Suit X – sleeve possibilities
(author's image)

The fourth zip example illustrates a starting point for how many changes the wearer can achieve by changing the panels at the back (Table 6.5). From a backless design to the addition of different layers, forms, and design ideas.

Table 6.5 Meta-Suit X – back possibilities
(author's image)

This brings the possibilities in Table 6.6 to the wearer. He can choose and pick what changes he would like to make to his suit based on the role of masculinity he needs or desires to perform.

Table 6.6 Meta-Suit X – possibilities
(author's image)

These suits, for example, can take any of the shapes in Table 6.7.

Table 6.7 Meta-Suit X – possible outcomes
(author's image)

The proposed meta-suit draws on an acknowledgement that addition and subtraction are not in binary opposition to one another but rather coexist in a continuous, hybrid dialogue according to the powers that the embodied suit projects. The meta-suit is thus an embodied, combinatory vehicle in which the established form continually adjusts according to the roles of masculinity performed by the male wearer in his everyday life, specific to place and time.

Figure 6.21 Meta-Suit outcomes
(author's image)

6.4 Reflections

This research investigation questioned the seemingly unchangeable form of the suit and shift in male dress decoration. This was interrogated through a cross-disciplinary reading and understanding of the complexity of the male suit as a garment and phenomenon, and practice experimented with how the ultimate masculine attire can be re-thought to fit a broader range of masculine expression.

Across the course of the iterative design process, the aims and objectives of this research came to centre around three key goals: to develop and inform theoretical and practical knowledge around the archetypal male suit through cross-disciplinary approaches, thereby creating and sustaining a holistic overview of the embodied male suit; to create an experimental wardrobe that empowers men of all ages and sizes to express their individuality and various masculinities, and; to contribute to the debate on masculinity and its expression both conceptually and in practice through the design of the meta-suit as both a concept and physical artefact.

The conception of the meta-suit was fuelled by a desire to create a future for the archetypal male suit, one that takes into account its history, survivability, 'untouchability', and masculinity, drawing these elements together to fit with our contemporary understandings of male dress and fashion. Moreover, it was driven by a desire to better understand and define the post-metrosexual movement and its impact on men's fashion, both contemporary and future. Masculinity in the 21st-century has expanded beyond traditional binary understandings: gender is increasingly accepted as existing along an expanded continuum, one where the borders between genders are blurred, and men are able to perform various masculinities depending on their needs. As Bowstead has argued, 'the achievement of men's fashion since the turn of the millennium form an integral part of a process of contestation: new modes of representation and practice that have acted, and continue to act, to repudiate essentialist dogmas of gender' (2018, p. 172). It is no longer simply about whether one 'is' or 'is not' masculine in appearance or behaviour; masculinity is a fluid concept in which multiple expressions and traits coexist and interact.

Just as our conceptualisation of masculinity has evolved over the life span of this project, so must the suit — with all its connotations of power, strength, and formality — evolve to match. Fifteen years of reading and analysing the world of fashion and academia on this subject have allowed me to watch it grow and expand from traditional understandings to incorporating more fluid approaches to gender and the performance of masculinity as a form of self-expression. Just as it was when first designed in 2014, the meta-suit today is, therefore, a tool for men to express their individuality, one that will perform different roles throughout the day in the same way that men strategically shift between performing different forms of masculinity depending on a given context and social situation.

A suit is a second skin and retains inherent performativity in the way that it acts upon the wearer. Complete with its own messaging, symbolism, and connotations, a suit is also capable of creating different signals depending on the context in which it is worn. In this sense, it represents a unique form of situated performance: the strength of its message is tied up in a wide range of elements, from its form, fit, colour, and material, to the body that wears it, the context in which it is worn, and the mentality or behaviour it encourages. From the workshops through to the interactive performance element of the Plus design installations, the meta-suit was developed through an iterative design process that provided key insights into how men can explore and express the fluidity and multiplicity of masculinity when given the opportunity.

As a costume designer, I have brought my own experiences and understanding of performance and performativity to fashion and applied them to an understanding of the suit as a historical phenomenon. In theatre, the suit is a means of expressing character, sexuality, and status. It retains its own performative connotations that come to life when embodied by the wearer. Costume designers already tend to approach the suit as a meta-form, hybridising multiple design elements to visually communicate characters, scenarios, and personalities. Throughout this research, I have sought to bring this understanding of the suit into fashion discourse, which then has the potential to inform and further costume design as a discipline.

On a conceptual level, the meta-suit is best understood not as my invention but as my theoretical conclusion after engaging in an in-depth, multi-disciplinary engagement with, and deconstruction of, the archetypal male suit. It fuses an analysis of the suit itself as a design, how it is worn in practice, and the social and historical shifts that have defined both its shape and what is expected of men in appearance and behaviour. Paradoxically, my application of binaries to the study and design of the suit over the years has revealed its inherent

complexity and resistance to 'either/or' in favour of 'and'. Rather, these binaries exist on a continuum with 'grey areas' between the two extremes, and it is in these grey areas that we find the hybridity and fusion that best represents where men and masculinity sit in modern society. Though the practical design of the meta-suits above focused particularly on the interrelation of addition and subtraction, they also incorporate other, more fluid understandings of traditional binaries, blurring the line between masculine and feminine, revealing through concealing, blending the past with the future, and finding individuality within uniformity. The meta-suit concept thus works as a heuristic device that melds the rich and complex history of the suit with a cross-disciplinary reading of its impact, which can then be applied in a wide variety of designs. In its dual form as both a concept and an artefact, it thus represents the fulfilment of the three primary objectives of this research project.

Model of Findings

This study's essential contribution to knowledge is the development of the meta-suit as both a physical artefact and a heuristic concept. Its creation was embedded in an interdisciplinary reading of the suit as a historical expression of masculinity and applied to the creation and analysis of a collective series through empirical Design Action Research methodology. The result was the formulation of the physical meta-suit as an ever-changing hybrid form capable of being individualised despite its apparent uniformity and the conceptual meta-suit as a heuristic device for a cross-disciplinary reading of how the suit has evolved and continues to do so. The heuristic meta-suit as a conceptual model could then be applied to a range of disciplines such as costume design, fashion design, sociology or psychology. From different perspectives and theoretical bases, these disciplines explore how the clothed body can be used to communicate concepts to audiences, making the cross-disciplinary meta-suit a valuable contribution to existing literature.

The male suit incorporates an inestimable combination of social, cultural, sexual, and performative factors. Like fashion more generally, it is polysemic; chosen by the wearer to display certain socio-economic and cultural ideals, yet its message is equally dependant on the perceptions of the viewer. As the male gaze has shifted from heterosexual to homosocial over the past decades, so too has the design and connotation of the untouchable suit evolved to better express individuality and personal conceptions of masculinity. For some, performing traditional, orthodox masculinity remains a priority, and thus the suit must retain a certain element of classic masculinity, such as retaining broad shoulders or a narrow waist, dark colours and traditional materials, or focusing on concealing rather than revealing.

For others, fashion can be a tool to challenge the prevailing societal norms about what constitutes masculine or being male. Reflecting a more heterodox form of masculinity (which selectively draws from orthodox conceptions and reinvents them), many men in contemporary society are exploring alternative forms of self-expression. The gendered line is blurring, and the influence of the feminine on the masculine is no longer the taboo it has been since the Great Masculine Renunciation. Using various combinations of addition and subtraction, concealing and revealing, minimalism or maximalism, the classic suit can be reimagined to better fit this evolving conceptualisation of masculinity and individuality, carving a new path for the suit into the future.

All of these elements underpin the conceptual and practical design of the meta-suit. Just as men shift between performing different masculinities in day-to-day life, so too can a suit adapt to match the context, setting, and needs of the wearer. Embedded in the meta-suit is this concept of situated performativity, which acknowledges that a suit cannot express its full power or message alone. It requires the interplay and interaction with the body beneath it, as well as the influence of context, setting, and audience, to truly communicate its message. The meta-suit, therefore, positions the suit elements of jacket and trousers as a flexible, fluid ensemble that can fit the needs of its wearer in any given circumstance: shaped by the interplay of all the elements outlined in the model of factors above.

This research project began 15 years ago, yet this conceptual debate remains just as poignant now as it was then. Perhaps, as Bowstead (2018) argued, 'the alleged death of the suit has been announced prematurely' (p. 3). Even as I come to the end of this journey, the V&A has announced an exhibition on 'Fashioning Masculinities: The Art of Menswear' opening in March of 2022, based on the forthcoming (2022) book of the same name by Rosalind McKever, Claire Wilcox, and Marta Franceschini. Both the study and the exhibition promise to explore 'how designers, tailors and artists — and their clients and sitters — have constructed and performed masculinity, and unpicked it at the seams' (V&A, 2021). It is encouraging — and a little vindicating — to see that the intersection of fashion and masculinity as explored across the course of this research has entered the mainstream debate. From here, it can only continue to develop, evolve, and progress.

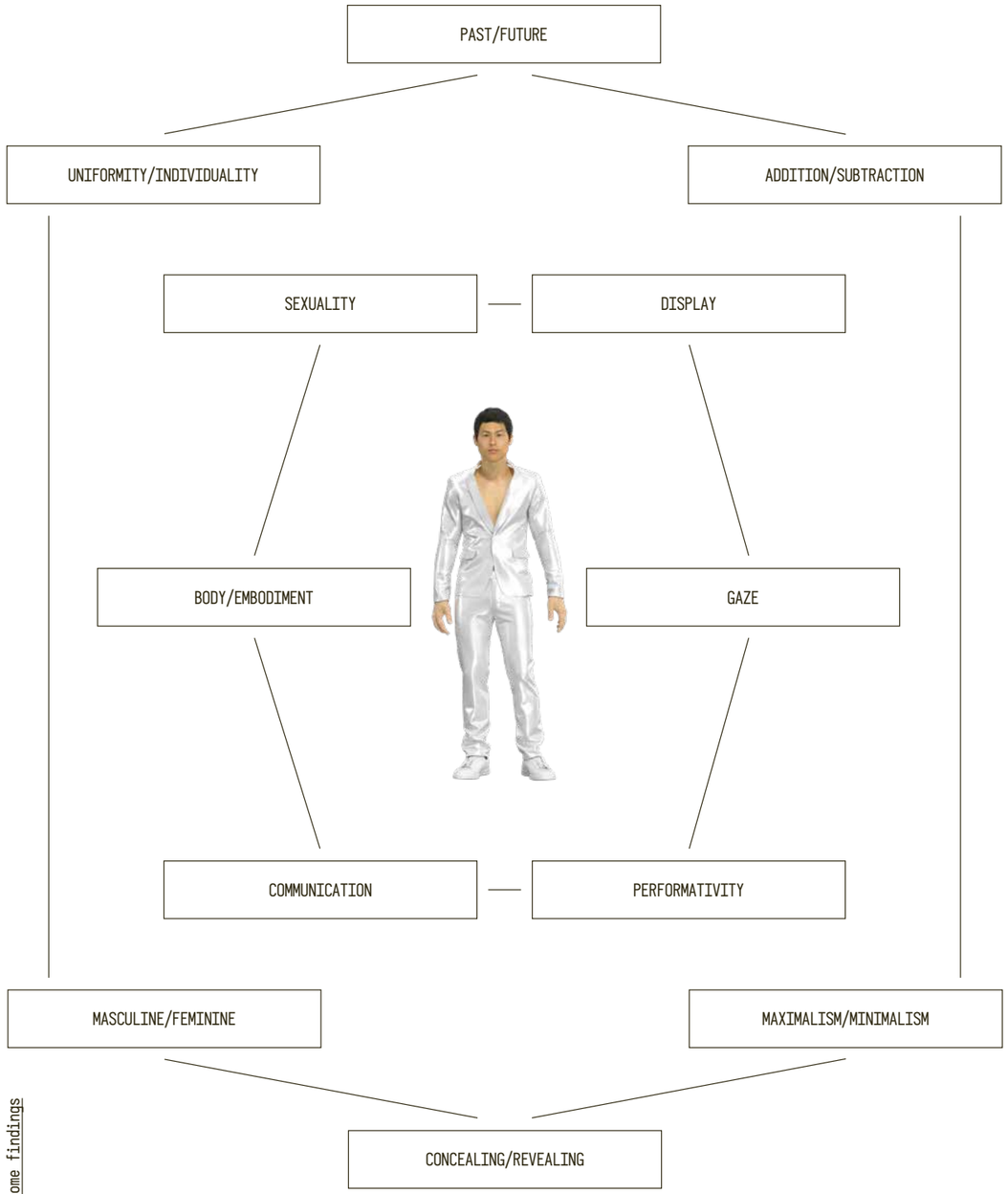


Table 6.8 Model of outcome findings (author's image)

6.5 Conclusion

Amies' & Hollander's authoritative statement on the unchangeable notion of the suit doesn't foreclose on the complexity and changeability of its abiding form. Amies' and Hollander's studies are two of the most solid examinations of the male suit, approached from different perspectives: Amies' from a designer's perspective and Hollander's from a historian's point of view. It is the combination of these perspectives and disciplines that makes their arguments so persuasive, just as a combination of disciplines and approaches underpins the concept of the meta-suit as a hybrid vehicle for a multitude of expressions. Challenging the borders between fashion/costume, conceptual/commercial fashion, and art/fashion bridges the gap between varying disciplines and helps to explain and locate interdisciplinary practice. This study has highlighted how men in the 21st century experiment with the suit in everyday life: melding fashion and anti-fashion, blurring traditional gender lines, and exploring alternate conceptions of masculinity in their quest for individuality.

Just as the suit is evolving, so too is our conceptualisation of masculinity and what makes something masculine. Different forms of masculinity exist along a continuum, ranging from the traditional to the progressive, and men routinely shift between these performances, depending on the requirements of context and social setting. The proposed meta-suit builds upon this theory of performative masculinity and applies it to the final designs, remaking the suit in a fluid, hybrid form that offers greater freedom of self-expression to modern men less bound by traditional perceptions of what it means to be masculine. Through iterative design stages and the co-productive aspect of the public installations, the meta-suit contributes to our collective understanding of how masculinity is and can be expressed by embodying the fluidity and multiplicity of masculinity.

At its conceptual core, the meta-suit is a heuristic tool: an original concept for investigating how the male suit is designed and worn in both current society and into the future. The male suit can itself be understood as a meta-suit, which, despite changes throughout history, remains an abiding performative form that has always symbolised masculinity. Its true strength, however, cannot be understood without recognising that it is the way that a suit interacts with the wearer and the context in which it is worn that gives it true meaning through situated performativity. As our understanding of masculinity evolves to incorporate more hybrid forms and challenge traditional notions of what it is to be male, so too can the suit.

In a practical sense, the meta-suit is designed around this concept of fluidity. Its ability to be altered depending on the context, social setting, and type of masculinity that the wearer seeks to perform makes it a more fitting garment for a contemporary early 21st-century society that is rethinking traditional gender roles and behaviours. The flexibility of its design allows the wearer to experiment with appearance and identity, exploring the increasingly understood (and accepted) plurality of masculinity in a way that suits their individual self-expression. The meta-suit is thus an embodied, hybrid vehicle in which the form of the suit adjusts according to the roles of masculinity performed by the male wearer in his everyday life, in a specific space and time.

Directions for Future Research

Although this research has sought to function outside of the commercial realm, there is a clear commercial application evident in the numerous mentions of men's fashion preferences, what they desire in a suit, and comments made during the workshops throughout this study. The iterative method can be applied as a critical way of research-

ing, designing and developing new products from familiar forms, reinforcing embodied research as an inherent part of the process.

Cyclical action research and the Design Action Research variant utilised in this study has been tested throughout my professional career as a performance designer within the discipline of costume and set design, spanning theatre, opera, ballet, contemporary dance, film, and commercial work. Combined with a multidisciplinary thinking process, it has allowed me to work across many different genres and combine the knowledge gained to produce the meta-suit concept.

Exploration of the suit as a sartorial assemblage and as a phenomenon discussed through the lenses of different disciplines have exposed the importance of collaboration and the cross-fertilisation of ideas and methodologies. This research has identified that interdisciplinary work develops approaches and methodologies specific to the male suit as it applies to both fashion and costume design. Both theoretical investigation and embodied research, as a collaborative process (between designer and wearer), have led to the development of the meta-suit as an expression of early 21st-century masculinity.

While this research project focused on men, masculinity, and the development of the male suit, Pitt and Fox's (2013) concept of performative masculinity — of performing gender along a continuum — is just as applicable to women and constructed femininities. This is a rich area for further research, especially in relation to an increasing emphasis on gender fluidity. The meta-suit and its associated concepts of situated performance can thus also be applied to women and non-binary/trans people who choose to perform along the sliding trajectory between masculinity and femininity, emphasising an inherently radical hybridity in 21st-century postmetrosexuality. Such sartorial performativity, informed by my performance design practice, can now be applied and developed further in theatre discourse, reinforcing an inherently reciprocal connection between fashion and costume, both linked through expressions of performance and performativity.

Bibliography

[19th-century dandy, portrait]. genusrosa. https://genusrosa.me/tag/dandy/

[alan taylor awi3 l.3a, photograph]. (n.d.). https://payload.cargocollective.com/1/4/138188/5039179/outfit%2013_o.jpeg

[alexander mcqueen black suit, photograph.] (n.d.). Alexander McQueen. https://www.alexandermcqueen.com/fr-de/veste-a-pinces-fendues-615303qpu721000.html

[ana locking awio, photograph]. (n.d.). Ana Locking. http://www.analocking.com/content/wio-ii/desfile/026.jpg

[ana locking ssii, photograph]. (2011). [Photograph]. Niwdenapolis. https://www.niwdenapolis.com/2011/01/ana-locking-springsummer-2011.html

[helmut lang ssi7, photograph]. (n.d.). Helmut Lang. https://i.pinimg.com/originals/5d/92/67/5d-92679c592a804329fdb49f557ab4b0.jpg

[jordan luca aw20, photograph]. (n.d.). Tagwalk. https://cdn.tag-walk.com/view/jordanluca-maw20-0014-55afef.jpg

[kimhekim transparent jacket, photograph]. (n.d.). Kimhekim. https://i.pinimg.com/564x/6c/d3/5e/6cd35e5c18236ff04e900abd2a4f8518.jpg

[manuel bolano awio, photograph]. (2017). Vamp. https://vamp.com.mt/app/uploads/2017/02/bizarrefashiontrends.jpg

[street-style pinstripe no vest, photograph]. (2004). https://2.bp.blogspot.com/-b2huqa7uqa0/wmowy2komti/aaaaaaabs2a/sxfolgbo5iiyyly3d_eu6bi2v_hto4gzqclcb/s1600/01014.jpg

abril, j. (n.d.). [Joseph Abril aw12, Photograph]. Notjustalabel. https://www.notjustalabel.com/collection/josepabril/josep-abril-fw12i3n30-wind

abril, j. (n.d.). [Joseph Abril aw12a, Photograph]. Notjustalabel. https://www.notjustalabel.com/collection/josepabril/josep-abril-fw12i3n30-wind

abril, j. (n.d.). [Joseph Abril aw12b, Photograph]. Notjustalabel. https://www.notjustalabel.com/collection/josepabril/josep-abril-fw12i3n30-wind

alexander mcqueen look 20/31. (2021). [Photograph]. Vogue. https://www.vogue.com/fashion-shows/spring-2021-menswear/alexander-mcqueen/slideshow/collection#20

alexander mcqueen look 29/31. (2021). [Photograph]. Vogue. https://www.vogue.com/fashion-shows/spring-2021-menswear/alexander-mcqueen/slideshow/collection#29

alexander mcqueen look 30/31. (2021). [Photograph]. Vogue. https://www.vogue.com/fashion-shows/spring-2021-menswear/alexander-mcqueen/slideshow/collection#30

alexander mcqueen look 5/14. (2021). [Photograph]. Vogue. https://www.vogue.com/fashion-shows/pre-fall-2021-menswear/alexander-mcqueen/slideshow/collection#5

alexander mcqueen look 9/14. (2021). [Photograph]. Vogue. https://www.vogue.com/fashion-shows/pre-fall-2021-menswear/alexander-mcqueen/slideshow/collection#9

alibellus, (n.d.). [Pink revealing, Photograph]. https://images.squarespace-cdn.com/content/v1/5193fedfe4b0c8ce778bc8f-d/1372364974322-9qhpn2mkmue3zipsmlcl/kei7zwdgbtoddi8pdm48kear4qpwj80yo-dzjpfidnctzw-zppgdn4juwvcjeizvwquxwk-myexglnqgpoivtjzujfbgE-7xrk3dmebrb-hupwbkpz5slzctp42eokfahO90ndcfqer-tikvftzyumuiuijwki-h5yTq0O_ddis17fg/27.jpg?format=2500w

amies, h. (1994). *The Englishman's Suit.* Quarter Books Ltd.

arnold, k. w. (2015). *Walter van Beirendonck Look 39/41.* [Photograph]. Vogue. https://www.vogue.com/fashion-shows/fall-2015-menswear/walter-van-beirendonck/slideshow/collection#39

arnold, k. w. (2016). *Thom Browne Look 29/41.* [Photograph]. Vogue. https://www.vogue.com/fashion-shows/fall-2016-menswear/thom-browne/slideshow/collection#29

arnold, k. w. (2016). *Walter Van Beirendonck Look 1/42.* [Photograph]. Vogue. https://www.vogue.com/fashion-shows/fall-2016-menswear/walter-van-beirendonck/slideshow/collection

arnold, k. w. (2017). *Maison Margiela Look 20/31.* [Photograph]. Vogue https://www.vogue.com/fashion-shows/spring-2021-menswear/alexander-mcqueen/slideshow/collection#20

arnold, k. w. (2017). *Maison Margiela Look 26/31.* [Photograph]. Vogue. https://www.vogue.com/fashion-shows/spring-2017-menswear/maison-martin-margiela/slideshow/collection#26

arnold, k. w. (2017). *Maison Margiela Look 28/31.* [Photograph]. Vogue. https://www.vogue.com/fashion-shows/spring-2017-menswear/maison-martin-margiela/slideshow/collection#28

arnold, k. w. (2017). *Thom Browne Look 16/45.* [Photograph]. Vogue. https://www.vogue.com/fashion-shows/fall-2017-menswear/thom-browne/slideshow/collection#16

arnold, k. w. (2017). *Thom Browne Look 17/45.* [Photograph]. Vogue. https://www.vogue.com/fashion-shows/fall-2017-menswear/thom-browne/slideshow/collection#17

arnold, k. w. (2017). *Thom Browne Look 18/45.* [Photograph]. Vogue. https://www.vogue.com/fashion-shows/fall-2017-menswear/thom-browne/slideshow/collection#18

arnold, k. w. (2017). *Thom Browne Look 19/45.* [Photograph]. Vogue. https://www.vogue.com/fashion-shows/fall-2017-menswear/thom-browne/slideshow/collection#19

arnold, k. w. (2017). *Thom Browne Look 22/45.* [Photograph]. Vogue. https://www.vogue.

com/fashion-shows/fall-2017-menswear/thom-browne/slideshow/collection#22

ARNOLD, K. W. (2017). *Thom Browne Look 30/45.* [Photograph]. Vogue. https://www.vogue.com/fashion-shows/fall-2017-menswear/thom-browne/slideshow/collection#30

ARNOLD, K. W. (2017).Thom Browne Look 22/45. [Photograph]. Vogue. https://www.vogue.com/fashion-shows/fall-2017-menswear/thom-browne/slideshow/collection#22

ARNOLD, K. W. (2018). *Walter Van Beirendonck Look 32/42.* [Photograph]. Vogue. https://www.vogue.com/fashion-shows/spring-2018-menswear/walter-van-beirendonck/slideshow/collection#32

ARNOLD, K. W. (2018). *Walter Van Beirendonck Look 5/42.* [Photograph]. Vogue. https://www.vogue.com/fashion-shows/spring-2018-menswear/walter-van-beirendonck/slideshow/collection#5

ARNOLD, K. W. (2019). *Thom Browne Look 23/61.* [Photograph]. Vogue. https://www.vogue.com/fashion-shows/spring-2019-menswear/thom-browne/slideshow/collection#23

ART GALLERY OF ONTARIO, (N.D). *Ice-blue suit. Designed by Freddie Burretti for the 'Life on Mars?' video, 1972* [Photograph]. Artsy. https://www.artsy.net/artwork/david-bowie-ice-blue-suit-designed-by-freddie-burretti-for-the-life-on-mars-video

AUSTIN, J. L. (1975). *How to do things with words: The William James lectures delivered at Harvard University in 1955* (2nd ed.). Oxford University Press.

B., A. (2012). [Asher Levine SS13, Photograph]. F.Y.!. https://fuckingyoung.es/wp-content/uploads/2012/07/AsherLevine_Cruise_SS13_7.jpg

B., A. (2013). [John Galliano AW13, Photograph]. F.Y.!. https://fuckingyoung.es/wp-content/uploads/2013/01/galliano_fw13_19.jpg

B., A. (2013). [John Galliano AW13a, Photograph]. F.Y.!. https://fuckingyoung.es/wp-content/uploads/2013/01/galliano_fw13_19.jpg

B., A. (n.d.). [Blue transparency, Photograph]. Xevi Fernández Spring/Summer 2017. F.Y.!. https://fuckingyoung.es/xevi-fernandez-springsummer-2017/

B., A. (n.d.). [Full transparency, Photograph]. VEKTOR Spring/Summer 2015. F.Y.!. https://fuckingyoung.es/vektor-springsummer-2015/

BALMAIN LOOK 24/60, (2020). [Photograph]. Vogue. https://www.vogue.com/fashion-shows/pre-fall-2020-menswear/balmain/slideshow/collection#24

BARNARD, M. (1996). *Fashion as Communication*. Routledge.

BARTHES, R. (1967). *The Death of the Author.*

BENJAMIN, W. (1989). *Charles Baudelaire: a Lyric Poet in the Era Of High Capitalism*. Verso.

BERGER, J. (1972). *Ways of Seeing*. Penguin.

BERTHELIER, R. C. (2017). *Dirk Bikkembergs Menswear Spring Summer 2017 Milan.* [Photograph]. Nowfashion. https://nowfashion.com/dirk-bikkembergs-menswear-spring-summer-2017-milan-19182

BLACKMAN, C. (2009). *One Hundred Years of Menswear.* Laurence King.

BLANK, T., & McNeil, P. (2016). *Reigning Men, Fashion in Menswear: 1715 — 2015.* Prestel.

BLAU H. (2013). *Performance: Troubling over Appearances — Fashion & Art.* Berg Publishers

BLUTEAU, J. M. (2021). The Devil is in the Detail: Why Men Still Wear Suits. In: *Dandy Style: 250 Years of British Men's Fashion*. Cole, S. & Lambert, M. (eds.) Yale University Press, London, pp. 63–73

BOLTON, A. (2003). *Men in Skirts.* V&A Publications.

BOLTON, A. (2006). *AngloMania: Tradition and Transgression in British Fashion*. MetPublications.

BOURDIEU, P. (1977). *Outline of a Theory of Practice*. Cambridge University Press.

BOURDIEU, P. (2001). *Masculine Domination.* Stanford University Press.

BOWSTEAD, J. M. (2018). *Menswear Revolution: The Transformation of Contemporary Male Fashion.* Bloomsbury Publishing.

BOWSTEAD, J. M. (2021). Contemporary British Menswear: Hybridity Flux and Globalisation. In: *Dandy Style: 250 Years of British Men's Fashion*. Cole, S. & Lambert, M. (eds.) Yale University Press, London, pp. 139–150

BREWARD C. (Ed.) (2000). *Fashion Theory: The Journal of Dress, Body & Culture,* 4(4).

BREWARD, C. (1999). *The Hidden Consumer: Masculinities, Fashion and City Life 1860-1914.* Manchester University Press.

BREWARD, C. (2003). *21 Century Dandy.* British Council Publications.

BREWARD, C. (2016). *The Suit: Form, Function and Style*. Reaktion Books.

BROWNE, T. (2020). *Thom Browne Look 3/14.* [Photograph]. Vogue. https://www.vogue.com/fashion-shows/fall-2020-menswear/thom-browne/slideshow/collection#3

BRUGE, E. (2016). [Photograph]. Twitter, Brady, A. https://twitter.com/mr_aidenbrady/status/800299092828188674?lang=fr

BRUNETTE, P., & WILLS, D. (1989). *Screen/Play: Derrida and Film Theory*.

BRUNETTE, P., & WILLS, D. (Eds.). (1994). *The spatial arts: an interview with Jacques Derrida*. Cambridge University Press.

BUGG, J. (2006). *Interface: concept and context as strategies for innovative fashion design and communication: an analysis from the perspective of the conceptual fashion design practitioner.* [Doctoral Dissertation, University of the Arts London], EThOS, https://ethos.bl.uk/OrderDetails.do?uin=uk.bl.ethos.487296

BUTLER, J. (1990). *Gender Trouble: Feminism and the Subversion of Identity*. Routledge.

BUTLER, J. (1993). *Bodies That Matter.* Routledge.

BUTLER, J. (1999). *Gender Trouble: Feminism and the Subversion of Identity.* Routledge.

BYRNE, C., & WITTE, M. (1990). *A Brave New World: Understanding Deconstruction.*

CALLAHAN, R., & ADAMS, N. (2013). *I Am Dandy: The Return of the Elegant Gentleman*. gestalten.

CAMBRIDGE, N. (2017). New Whistle and Flute: Orchestrating Sartorial Performances of Contemporary Masculinities. *Fashion Practice, 9*(2). 183–199

CAMMAROSANO, A. (2014). [Andrea Cammarosano AW14, Photograph]. Trendland. https://trendland.com/andrea-cammarosa-no-fw-2014/andrea-cammarosano1/

CAMMAROSANO, A. (2014). [Andrea Cammarosano AW14a, Photograph]. Trendland. https://trendland.com/andrea-cammarosa-no-fw-2014/andrea-cammarosano2/

CARLYLE, T. (1836). *Sartor Resartus.*

CASHMORE, E. (2002). *Beckham*. Polity.

CHAMBERLAYNE, E. (1669). *Angliæ Notitia: Or, The Present State of England: The First Part* (2nd ed.).

CHAPMAN R. & J. RUTHERFORD (1988). *Male Order: Unwrapping Masculinity.* Lawrence & Wishart.

CHARLTON, E. (2021). *Culture-jammer or neo-dandy, meet post-metrosexual man.* Fashion Network. https://ww.fashionnetwork.com/news/Culture-jammer-or-neo-dandy-meet-post-metrosexual-man,233307.html

CHENOUNE, F. (1993). *A History of Men's Fashion*. Paris, Flammarion.

CICOLINI, A. (2005). *The New English Dandy*. Assouline Publishing.

CLARK, J. (2004). *Spectres: When Fashion Turns Back.* V&A Publications.

COLE, S. (2000). *Don We Now Our Gay Apparel: Gay Men's Dress in the Twentieth Century.* Oxford.

COLE, S., & Lambert, M. (2021). *Dandy Style: 250 Years of British Men's Fashion.* Yale University Press.

CONNELL, R. (1995). *Masculinities*, Polity Press.

COWIE, A. (2015) [Photograph]. The Independent. https://www.independent.co.uk/news/world/europe/george-osborne-s-appeal-greece-act-responsibly-10019267.html

CRAIK, J. (1993). The Face of Fashion: Cultural Studies in Fashion. Routledge

CRAIK, J. (2003). The Cultural Politics of the Uniform. *Fashion Theory: The Journal of Dress Body and Culture, 7* (2), 127–147.

CRESWELL, J.W. (2009). *Research Design: Qualitative and Quantitative Approaches*. Sage Publications.

CUNNINGTON, P. E. (1972). *Costumes for Births, Marriages & Deaths*. Prometheus Books.

DAVIES, H. (2008). *Modern Menswear.* London: Laurence King

DAWSON, C. (2009) *Introduction to Research Methods: A Practical Guide for Anyone Undertaking a Research Project* (4th ed.). How to Books.

DELAPORTE, Y. (1979). *Vêtement et sociétés.* Société des amis du musée de l'homme.

DELAPORTE, Y. (1984). Stratégies d'information et d'intégration dans une association d'entomologistes: Une approche ethnozoologique, *Ethnologie française nouvelle serie*, 4.

DEMARLY, D. (1985). *Fashion for Men: An Illustrated History*. B.T. Batsford

DERRIDA, J. (1982). *Margins of Philosophy.* University of Chicago Press.

DIEZ DIEZ, C. (n.d.). [Carlos Diez Diez SS10, Photograph]. CarlosDiezDiez. https://www.carlosdiezdiez.com/web/gallery/archive/11-sir/img/20.jpg

DIGHTON, R. (1805). *George 'Beau' Brummel*. [Print]. Wikimedia Commons. https://hy.m.wikipedia.org/wiki/BrummellDighton1805.jpg

DOLCE & GABBANA SPRING/SUMMER 2022 LOOK 54. (2021). [Photograph]. Tagwalk. https://www.tag-walk.com/en/look/288841

DRAGONE, S. (2019). *Moschino Look 14/56.* [Photograph]. Vogue. https://www.vogue.com/fashion-shows/fall-2019-menswear/moschino/slideshow/collection#14

DRAGONE, S. (2019). *Moschino Look 5/56.* [Photograph]. Vogue. https://www.vogue.com/fashion-shows/fall-2019-menswear/moschino/slideshow/collection#5

EDWARDS, L. (2020). *How to Read a Suit: A Guide to Changing Men's Fashion from the 17th to the 20th Century.* Bloomsbury Visual Press.

EDWARDS, T. (1997). *Men in the Mirror.* Cassell.

EDWARDS, T. (2006). *Cultures of masculinity*. Routledge.

EDWARDS, T. (2011). *Fashion in Focus: concepts, practices and politics*. Routledge.

ENTWISTLE, J. & Wilson, E. ed. (2001). *Body Dressing.* Berg.

ENTWISTLE, J. (1997). *Fashioning the Self: Women, Dress, Power and Situated Bodily Practice in the Workplace.* [Doctoral Dissertation, Goldsmiths College University of London]

ENTWISTLE, J. (2000). *The Fashioned Body: Fashion, Dress, and Modern Social Theory*. Polity Press

ENTWISTLE, J. (2002). The Aesthetic Economy: The production of value in the field of fashion modelling. *Journal of Consumer Culture. 2*(3), 317–339.

ENTWISTLE, J. (2009). *The Aesthetic Economy of Fashion: Markets and Value in Clothing and Modelling.* Bloomsbury.

ES, G., Govaerts, A. and van Riel, S. (1989). *Belgie: Mode in de lage landen*. Cantecleer.

EVANS, C. (2003). *Fashion at the Edge: Spectacle, Modernity, and Deathliness.* Yale University Press.

EWING, E. (1984). *Everyday Dress, 1650-1900*. Chelsea House.

FEATHERSTONE, M., HEPWORTH, M., & TURNER, B. S. (Eds.). (1991). *The Body: Social Process and Cultural Theory*. SAGE Publications.

FEUDI, M. (2012). *Yohji Yamamoto Look 12/40.* [Photograph]. Vogue. https://www.vogue.com/fashion-shows/fall-2012-menswear/yohji-yamamoto/slideshow/collection#12

FEUDI, M. (2017). *Balenciaga Look 5/34.* [Photograph]. Vogue. https://www.vogue.com/fashion-shows/spring-2017-menswear/balenciaga/slideshow/collection#5

FINKELSTEIN, J. (1991). *The Fashioned Self.* Temple University Press.
FINKELSTEIN, J. (1994). *Slaves of Chic: an A-Z of Consumer Pleasures.* Minerva.
FINKELSTEIN, J. (1999). Chic—A look that's hard to see *Fashion Theory: The Journal of Dress, Body & Culture, 3*(3), 363–85
FIOR, F. (2012). *Walter van Beirendonck Look 1/36.* [Photograph]. Vogue. https://www.vogue.com/fashion-shows/spring-2012-menswear/walter-van-beirendonck/slideshow/collection
FIOR, F. (2017). *Helmut Lang Look 5/42.* Vogue. https://www.vogue.com/fashion-shows/spring-2020-menswear/helmut-lang/slideshow/collection#5
FIOR, F. (2020). *Ann Demeulemeester Look 4/45.* [Photograph]. Vogue. https://www.vogue.com/fashion-shows/fall-2020-menswear/ann-demeulemeester/slideshow/collection#4
FIOR, F. (2020). *Ann Demeulemeester Look 43/45.* [Photograph]. Vogue. https://www.vogue.com/fashion-shows/fall-2020-menswear/ann-demeulemeester/slideshow/collection#43
FIOR, F. (2020). *Ann Demeulemeester Look 5/45.* [Photograph]. Vogue. https://www.vogue.com/fashion-shows/fall-2020-menswear/ann-demeulemeester/slideshow/collection#5
FIOR, F. (2020). *Ann Demeulemeester Look 6/45.* [Photograph]. Vogue. https://www.vogue.com/fashion-shows/fall-2020-menswear/ann-demeulemeester/slideshow/collection#6
FIOR, F. (2020). *Ann Demeulermeester Look 42/45,* [Photograph]. Vogue. https://www.vogue.com/fashion-shows/spring-2020-menswear/ann-demeulemeester/slideshow/collection#42
FLÜGEL, J. C. (1930). *The Psychology of Clothes.* Hogarth.
FLUSSER, A. (2002). *Dressing the Man: Mastering the Art of Permanent Fashion.* It Books.
FORD, T. (2013). *Tom Ford Look 23/25.* [Photograph]. Vogue. https://www.vogue.com/fashion-shows/fall-2013-menswear/tom-ford/slideshow/collection#23
FORD, T. (2014). *Tom Ford Look 24/28,* [Photograph]. Vogue. https://www.vogue.com/fashion-shows/fall-2014-menswear/tom-ford/slideshow/collection#24
FORD, T. (2014). *Tom Ford Look 25/27,* [Photograph]. Vogue. https://www.vogue.com/fashion-shows/spring-2014-menswear/tom-ford/slideshow/collection#25
FORD, T. (2015). *Tom Ford Look 24/26,* [Photograph]. Vogue. https://www.vogue.com/fashion-shows/spring-2015-menswear/tom-ford/slideshow/collection#24
FORD, T. (2015). *Tom Ford Look 29/31,* [Photograph]. Vogue. https://www.vogue.com/fashion-shows/fall-2015-menswear/tom-ford/slideshow/collection#29
FORD, T. (2016). *Tom Ford Look 35/35,* [Photograph]. Vogue. https://www.vogue.com/fashion-shows/spring-2016-menswear/tom-ford/slideshow/collection#35
FORD, T. (2018), *Tom Ford Look 2/28,* [Photograph]. Vogue. https://www.vogue.com/fashion-shows/spring-2018-menswear/tom-ford/slideshow/collection#2
FORD, T. (2018), *Tom Ford Look 25/28,* [Photograph]. Vogue. https://www.vogue.com/fashion-shows/spring-2018-menswear/tom-ford/slideshow/collection#25
FORD, T. (2018). *Tom Ford Look 4/59,* [Photograph]. Vogue. https://www.vogue.com/fashion-shows/fall-2018-menswear/tom-ford/slideshow/collection#4
FORD, T. (2019), *Tom Ford Look 33/34,* [Photograph]. Vogue. https://www.vogue.com/fashion-shows/fall-2019-menswear/tom-ford/slideshow/collection#33
FORD, T. (2019), *Tom Ford Look 35/39,* [Photograph]. Vogue. https://www.vogue.com/fashion-shows/spring-2019-menswear/tom-ford/slideshow/collection#35
FORD, T. (2020), *Tom Ford Look 34/36,* [Photograph]. Vogue. https://www.vogue.com/fashion-shows/spring-2020-menswear/tom-ford/slideshow/collection#34
FORD, T. (2020), *Tom Ford Look 6/35,* [Photograph]. Vogue. https://www.vogue.com/fashion-shows/fall-2020-menswear/tom-ford/slideshow/collection#6
FORD, T. (2021), Tom Ford Look 33/37, [Photograph]. Vogue. https://www.vogue.com/fashion-shows/spring-2021-menswear/tom-ford/slideshow/collection#33
FRATINI, U. (2014). *Etro, Look 32/40.* [Photograph]. Vogue. https://www.vogue.com/fashion-shows/fall-2014-menswear/etro/slideshow/collection#32
FREUD, S. (1976). *Three Essays on the Theory of Sexuality.*
GECZY, A., & Karaminas, V. (2013). *Queer style.* Bloomsbury.
GECZY, A., & KARAMINAS, V. (2018). *Fashion and Masculinities in Popular Culture.* Routledge.
GILL, A. (1998). Deconstruction Fashion: The Making of Unfinished, Decomposing and Re-assembled Clothes. *Fashion Theory The Journal of Dress Body & Culture, 2*(1), 25–49.
GILL, E. (1931). *Clothes: An essay upon the nature and significance of the natural and artificial integuments worn by men and women,* J.Cape.
GOFFMAN, E. (1971). *The presentation of self in everyday life.* Penguin.
GREEN, E. J. (2020). Vogue. Alexander McQueen Look 5/24. [Photograph]. https://www.vogue.com/fashion-shows/spring-2020-menswear/alexander-mcqueen/slideshow/collection#5
GRILLO, A. (2020). *Kiko Kostadinov Look 17/31.* [Photograph]. Vogue. https://www.vogue.com/fashion-shows/fall-2020-menswear/kiko-kostadinov/slideshow/collection#17
GRILLO, A. (2020). *Kiko Kostadinov Look 19/31.* [Photograph]. Vogue. https://www.vogue.com/fashion-shows/fall-2020-menswear/kiko-kostadinov/slideshow/collection#19

HANNAH, D. (2014). Alarming the heart: Costume as performative body-object-event. *Scene, 2*(1), 15–34.
HANNAH, D. (2018). *Event Space: Theatre Architecture and the Historical Avant-Garde.* Routledge.
HARVEY, J. (2007). *Photography and Spirit (Exposures).* Reaktion Books.
HATAKEYAMA, T. (2003). [Viktor and Rolf AW03, Photograph]. Studio International. https://www.studiointernational.com/images/articles/f/fashion_in_colors/04_b.asp
HAYWARD, C. & DUNN, B. (2001). *Man About Town.* Hamlyn.
HEIM, F. J. (n.d.). *Untitled.* Muzeo. https://fr.muzeo.com/reproduction-oeuvre/sans-titre/francois-joseph-heim
HILL, D. (2018). The Peacock Revolution. in *Peacock Revolution: American Masculine Identity and Dress in the Sixties and Seventies.* 85–172. Bloomsbury Visual Arts
HOCH, P. (1979). *White Hero, Black Beast: Racism, Sexism, and the Mask of Masculinity.* Pluto Press.
HODGE, B. (2006). *Skin + Bones: Parallel Practices in Fashion and Architecture.* Thames & Hudson
HOLLANDER, A. (1994). *Sex and Suits: The Evolution of Modern Dress.* A.A. Knopf.
HOPKINS, D. (1985). *A Teacher's Guide to Classroom Research.* Open University Press.
IMBIMBO, L. (2014). *Streetstyle NY.* [Photograph]. F.Y.!. https://fuckingyoung.es/wp-content/uploads/2014/09/street-style_nyfw_ss15_day6_fy6.jpg
ITTEN, J. (1974) *The Art of Color.* John Wiley & Sons.
JENKINS, H. (2016). [17 June 2016, Photograph]. MFP. https://images.squarespace-cdn.com/content/v1/522acb-4ce4b0069c1e79e7d7/1434599322526-JQRJI580HIFPFDUPWG8X/ke17ZwdGBToddI8pDm48kNu93_lIRc0JoXikxAEKHf17gQa3H78H3Yotxjaiv_0fDoOvxcdMmMkkDsyUqMSSMWxHk725yiiHCCLfrh8OIz5QHyNOQBUUETDDSRWRJLTMDJyaVitQ06bkWUY00MxkmN-bdz7wg8la12Me-ub45vBE5029s6uMXtkNCzVgxK8m/IMG_2924Day2Pitti.jpg?format=1000w
JENKINS, H. (2016). [Men's fashion post 17 June 2016, Photograph]. MFP. https://images.squarespace-cdn.com/content/v1/522acb-4ce4b0069c1e79e7d7/1434599324974-7MW1II8IRQFOEJ530G8/ke17ZwdGBTodd I8pDm48kNu93_lIRc0JoXikxAEKHf-17gQa3H78H3Yotxjaiv_0fDoOvxcdMmMkkDsyUqMSSMWxHk725yiiHCCLfrh8OIz5QHyNOQBUUETDDSRWRJLTMDJyaVitQ06bkWUY00MxkmN-bdz7wg8la12Me-ub45vBE5029s6uMXtkNCzVgxK8m/IMG_3107Day2Pitti.jpg?format=1000w
JENKINS, H. (2019). [11 Jan 2019, Photograph]. Grenson. https://www.grenson.com/news/wp-content/uploads/2017/01/15937004_1290622957672131_3569602305524282217_0.jpg
JESSE, W. (1886). *The Life of George Beau Brummell Esq. commonly called Beau Brummell.* J. C. Nimmo.
JOKINEN, L. (2006). *Anton, 21.* [Photograph]. Hel Look. https://www.hel-looks.com/archive/#20060517_02
JOKINEN, L. (2006). *Kristoffer, 29.* [Photograph]. Hel Looks. https://www.hel-looks.com/archive/#20061222_04
JOKINEN, L. (2006). *Vesa, 25.* [Photograph]. Hel Look. https://www.hel-looks.com/archive/#20060113_01
JOKINEN, L. (2009). *Buster, 18.* [Photograph]. Hel Looks. https://www.hel-looks.com/archive/#20091027_01
JOKINEN, L. (2009). *Colin 33.* [Photograph]. Hel Looks. https://www.hel-looks.com/archive/#20090610_02
JOKINEN, L. (2009). *Jukka, 40.* [Photograph]. Hel Look. https://www.hel-looks.com/archive/#20090430_05
JOKINEN, L. (2009). *Mario, 30.* [Photograph]. Hel Looks. https://www.hel-looks.com/archive/#20120309_01
JOKINEN, L. (2009). *Mikko, 27.* [Photograph]. Hel Looks. https://www.hel-looks.com/archive/#20090425_01
JOKINEN, L. (2010). *Juho Risto Aukusti, 22.* [Photograph]. Hel Look. https://www.hel-looks.com/archive/#20100504_01
JOKINEN, L. (2010). *Maria, 24, Janne, 26.* [Photograph]. Hel Looks. https://www.hel-looks.com/archive/#20100511_01
JOKINEN, L. (2010). *Vinícius, 22.* [Photograph]. Hel Look. https://www.hel-looks.com/archive/#20100505_02
JOKINEN, L. (2011). *Jaakko, 27.* [Photograph]. Hel Looks. https://www.hel-looks.com/archive/#20110930_05
JOKINEN, L. (2011). *John, 47.* [Photograph]. Hel Looks. https://www.hel-looks.com/archive/#20110618_01
JOKINEN, L. (2011). *Teemu.* [Photograph]. Hel Looks. https://www.hel-looks.com/archive/#20111122_02
JOKINEN, L. (2011). *Timo.* [Photograph]. Hel Looks. https://www.hel-looks.com/archive/#20111117_01
JOKINEN, L. (2012). *Aaro, 20.* [Photograph]. Hel Looks. https://www.hel-looks.com/archive/#20120515_01
JOKINEN, L. (2012). *Hannu, 42.* [Photograph]. Hel Looks. https://www.hel-looks.com/archive/#20120915_02
JOKINEN, L. (2012). *Wilson, 45.* [Photograph]. Hel Look. https://www.hel-looks.com/archive/#20120815_02
JOKINEN, L. (2013). *Ilmo, 31.* [Photograph]. Hel Looks. https://www.hel-looks.com/archive/#20130619_01
JOKINEN, L. (2013). *Jari, 23.* [Photograph]. Hel Look. https://www.hel-looks.com/archive/#20130908_02

JOKINEN, L. (2014). *Daniel, 18*. [Photograph]. Hel Look. https://www.hel-looks.com/archive/#20140201_01

JOKINEN, L. (2014). *Pietari, 21.* [Photograph]. Hel Looks. https://www.hel-looks.com/archive/#20140312_01

JOKINEN, L. (2018). *Lassi, 27.* [Photograph]. Hel Looks. https://www.hel-looks.com/archive/#20180602_03

JOKINEN, L. (2018). *Miska, 23.* [Photograph]. Hel Looks. https://www.hel-looks.com/archive/#20180523_09

JOKINEN, L. (2020). *Alex, 25*. [Photograph]. Hel Look. https://www.hel-looks.com/archive/#20200903_02

JOKINEN, L. (2020). *Paavo, 19.* [Photograph]. Hel Look. https://www.hel-looks.com/archive/#20200903_09

JOKINEN, L. (n.d.). *Sami, 37.* [Photograph]. Hel Looks. https://www.hel-looks.com/archive/#20070508_02

JOKINEN, L. (n.d.). *Viktori, 19*. [Photograph]. Hel Look. https://hel-looks.com/20120824_01/

JONES, D. (2017). *London Sartorial: Men's Style From Street to Bespoke*. Rizzoli.

JONES, J. (2004). *Sexing la mode: gender, fashion and commercial culture in old regime France.* Berg.

KAMIMURA, (N.D.). [Tune, Photograph]. Tumblr. https://64.media.tumblr.com/3efb9c8744 1d63bed8b25d00dffdbc55/tumblr_n32abyDwOy1twhus501_500.png

KAUSHIK VELENDRA LOOK 1/15, (2020). [Photograph]. Vogue. https://www.vogue.com/fashion-shows/fall-2020-menswear/kaushik-velendra/slideshow/collection#1

KAUSHIK VELENDRA LOOK 2/15, (2020). [Photograph]. Vogue. https://www.vogue.com/fashion-shows/fall-2020-menswear/kaushik-velendra/slideshow/collection#2

KAUSHIK VELENDRA LOOK 7/15, (2020). [Photograph]. Vogue. https://www.vogue.com/fashion-shows/fall-2020-menswear/kaushik-velendra/slideshow/collection#7

KAUSHIK VELENDRA LOOK 9/15, (2020). [Photograph]. Vogue. https://www.vogue.com/fashion-shows/fall-2020-menswear/kaushik-velendra/slideshow/collection#9

KEMMIS, S., & MCTAGGART, R. (1988). *The Action Research Planner*. Deakin University Press.

KIM, J. (2015). [Jooyoung Kim, Photograph]. The New School Parsons. https://www.newschool.edu/parsons/profile/jooyoung-kim/

KIM, J. (2015). [Translucent Beauty Collection Masked, Photograph]. The New School Parsons. https://www.newschool.edu/parsons/profile/jooyoung-kim/

KORINE, H. (2019). [Photograph]. Gucci. TeenVogue. https://www.teenvogue.com/story/harry-styles-blue-gucci-suit-is-going-into-a-museum

KUCHTA, D. (1996). The Making of the Self-Made Man. In de Grazia, V. & Furlough, E. (Eds.) *The Sex of Things: Gender and Consumption in Historical Perspective.* University of California Press.

KUCHTA, D. (2002). *The Three-Piece Suit and Modern Masculinity: England 1550-1850.* University of California Press.

KUMAR, S. (2016). The Post-Metrosexual Man. *Man's World India.* https://www.mansworldindia.com/people/personalities/talk/the-post-metrosexual-man/

L'HOMME PARE / 2005, (2005). [Photograph]. Normal Studio. http://www.normalstudio.fr/en/ns/page/projects/space/lho#top

LACMA. (2013). *Men's Tailcoat.* [Photograph]. LACMA. https://collections.lacma.org/node/174972

LACMA. (2018). *Man's Three-piece Suit (Coat, Vest, and Breeches*). [Photograph]. LACMA. https://collections.lacma.org/node/247916

LACMA. (2021). *Coat, circa 1800*. [Photograph]. https://collections.lacma.org/node/2257515

LACMA. (2021). *Coat, England, 1799-1800*. [Photograph]. https://collections.lacma.org/node/221455

LACMA. (2021). *Coat, Probably German, 1720s-1730s.* [Photograph]. https://collections.lacma.org/node/233631

LACMA. (2021). *Court Coat and Vest, Italy, circa 1800*. [Photograph]. https://collections.lacma.org/node/244236

LACMA. (2021). *Frock Coat and Trousers, Northern Ireland, circa 1852*. [Photograph]. https://collections.lacma.org/node/220990

LACMA. (2021). *Lorgnette, France, 1790s*. [Photograph]. https://collections.lacma.org/node/214558

LACMA. (2021). *Lounge Suit, Embroidered in India for the European market, 1860s.* [Photograph]. https://collections.lacma.org/node/214529

LACMA. (2021). *Man's Suit, France, circa 1760*. [Photograph]. https://collections.lacma.org/node/214667

LACMA. (2021). *Man's Coat, France, 1795-1805*. [Photograph]. https://collections.lacma.org/node/1642305

LACMA. (2021). *Man's Court Ensemble, England, 1758*. [Photograph]. https://collections.lacma.org/node/238438

LACMA. (2021). *Man's Ensemble (Coat, Waistcoat, Shirt, and Breeches).* [Photograph]. https://collections.lacma.org/node/2288908

LACMA. (2021). *Man's Ensemble (Tailcoat, Vest, Trousers), England, 1840s*. [Photograph]. https://collections.lacma.org/node/232732

LACMA. (2021). *Man's Frock Coat, England, 1750-1760*. [Photograph]. https://collections.lacma.org/node/607032

LACMA. (2021). *Man's Morning Coat and Vest, England, circa 1880*. [Photograph]. https://collections.lacma.org/node/221446

LACMA. (2021). *Man's Suit (Coat and Breeches), 1785-1790*. [Photograph]. https://collections.lacma.org/node/2238568

LACMA. (2021). *Man's Suit (Coat and Breeches), France, circa 1785*. [Photograph]. https://collections.lacma.org/node/213839

LACMA. (2021). *Man's Suit (Coat, Vest, and Breeches), France, circa 1810*. [Photograph]. https://collections.lacma.org/node/214507

LACMA. (2021). *Man's Suit (Jacket and Trousers), England, 1860-1870*. [Photograph]. https://collections.lacma.org/node/221131

LACMA. (2021). *Man's Suit, France, 1780-1785*. [Photograph]. https://collections.lacma.org/node/214662

LACMA. (2021). *Man's Suit, France, circa 1755*. [Photograph]. https://collections.lacma.org/node/214656

LACMA. (2021). *Man's Suit, Probably England, circa 1780*. [Photograph]. https://collections.lacma.org/node/214642

LACMA. (2021). *Man's Suit, Spain, circa 1785*. [Photograph]. https://collections.lacma.org/node/214562

LACMA. (2021). *Man's Tailcoat, Probably England, 1825-1830*. [Photograph]. https://collections.lacma.org/node/174972

LACMA. (2021). *Man's Trousers, France, circa 1840*. [Photograph]. https://collections.lacma.org/node/215334

LACMA. (2021). *Man's Vest, France, 1790-1795*. [Photograph]. https://collections.lacma.org/node/220348

LACMA. (2021). *Man's Vest, France, circa 1790*. [Photograph]. https://collections.lacma.org/node/178692

LACMA. (2021). *Smoking Suit, England, circa 1880*. [Photograph]. https://collections.lacma.org/node/222900

LACMA. (2021). *Suit, England, circa 1780*. [Photograph]. https://collections.lacma.org/node/213788

LACMA. (2021). *Three-piece Court Suit, France, circa 1760*. [Photograph]. https://collections.lacma.org/node/214641

LACMA. (2021). *Three-piece Suit, England, circa 1765*. [Photograph]. https://collections.lacma.org/node/214506

LACMA. (2021). *Three-piece Suit, France, circa 1765*. [Photograph]. https://collections.lacma.org/node/213820

LACMA. (2021). *Three-piece Suit, Italy, circa 1770*. [Photograph]. https://collections.lacma.org/node/247916

LACMA. (2021). *Vest, England, 1820s*. [Photograph]. https://collections.lacma.org/node/171672

LACMA. (2021). *Vest, France, circa 1790*. [Photograph]. https://collections.lacma.org/node/215335

LAROSE, R. (2010). [Raun LaRose AW10, Photograph]. Malemode. https://malemode.files.wordpress.com/2010/08/cb923-raunlaroseaw101.jpg

LAROSE, R. (2011). [Raun LaRose SS12, Photograph]. Schon!. https://schonmagazine.com/raun-larose/

LATORRE, P. (2017). *Moschino Look 21/69*. [Photograph]. Vogue. https://www.vogue.com/fashion-shows/spring-2017-menswear/thom-browne/slideshow/collection#11

LAVER, J. (1968). *Dandies*. Weidenfeld & Nicolson.

LEDER, D. (1990). *The Absent Body.* University of Chicago Press.

LEE, S. (2012). *About.* https://www.sixlee.be/about

LELAND, J. (2013). The Masculine Mystique. *The New York Times.* https://www.nytimes.com/2013/12/01/nyregion/custom-suits-to-make-transgender-and-female-clients-feel-handsome.html

LIEBOVITZ, A. (2006). Donald and Melania Trump 2006 [Photograph]. *Annie Leibovitz Gets Candid About The Queen (!) That Infamous Trump Photo*. https://hauteliving.com/2018/01/annie-leibovitz-book-2018/649368/

LOOS, A. (1908). *Ornament and Crime.* University of Washington. https://depts.washington.edu/vienna/documents/Loos/Loos_Ornament.htm

LOSCIALPO, F. (2012). Traces and Constellations: the Invisible Genealogies of Fashion. *Endyesthai (to Dress).*

LOVERBOY, C. J. (n.d.). [Charles Jeffrey Loverboy AW17, Photograph]. https://i.pinimg.com/originals/84/e5/c5/84e5c5d-c6429e40d4b2cf6adf68abbc3.jpg

LUCIONI, A. (2019). *Balmain Look 8/98.* [Photograph]. Vogue. https://www.vogue.com/fashion-shows/fall-2019-menswear/balmain/slideshow/collection#8

LUCIONI, A. (2019). *Thom Browne Look 14/39.* [Photograph]. Vogue. https://www.vogue.com/fashion-shows/fall-2019-menswear/thom-browne/slideshow/collection#14

LUCIONI, A. (2020). *Balmain Look 34/77.* [Photograph]. Vogue. https://www.vogue.com/fashion-shows/fall-2020-menswear/balmain/slideshow/collection#34

LUCIONI, A. (2020). *Balmain Look 35/77.* [Photograph]. Vogue. https://www.vogue.com/fashion-shows/fall-2020-menswear/balmain/slideshow/collection#35

LUCIONI, A. (2020). *Balmain Look 87/104.* [Photograph]. Vogue. https://www.vogue.com/fashion-shows/spring-2020-menswear/balmain/slideshow/collection#87

LUCIONI, A. (2020). *Balmain Look 88/104.* [Photograph]. Vogue. https://www.vogue.com/fashion-shows/spring-2020-menswear/balmain/slideshow/collection#88

LUCIONI, A. (2020). *Balmain Look 93/104.* [Photograph]. Vogue. https://www.vogue.com/fashion-shows/spring-2020-menswear/balmain/slideshow/collection#93

LUCIONI, A. (2020). *Craig Green Look 48/49.* [Photograph]. Vogue. https://www.vogue.com/fashion-shows/spring-2020-menswear/craig-green/slideshow/collection#48

LUCIONI, A. (2020). *Craig Green Look 49/49.* [Photograph]. Vogue. https://www.vogue.

com/fashion-shows/spring-2020-menswear/craig-green/slideshow/collection#49

LUCIONI, A. (2020). *Louis Vuitton Look 1/65.* [Photograph]. Vogue. https://www.vogue.com/fashion-shows/fall-2019-menswear/louis-vuitton/slideshow/collection

LUCIONI, A. (2020). *Louis Vuitton Look 17/56.* [Photograph]. Vogue. https://www.vogue.com/fashion-shows/fall-2020-menswear/louis-vuitton/slideshow/collection#17

LUCIONI, A. (2020). *Louis Vuitton Look 19/65.* [Photograph]. Vogue. https://www.vogue.com/fashion-shows/fall-2019-menswear/louis-vuitton/slideshow/collection#19

LUCIONI, A. (2020). *Louis Vuitton Look 2/65.* [Photograph]. Vogue. https://www.vogue.com/fashion-shows/fall-2019-menswear/louis-vuitton/slideshow/collection#2

LUCIONI, A. (2020). *Louis Vuitton Look 20/65.* [Photograph]. Vogue. https://www.vogue.com/fashion-shows/fall-2019-menswear/louis-vuitton/slideshow/collection#20

LUCIONI, A. (2020). *Ludovic de Saint Sernin Look 1/31.* [Photograph]. Vogue. https://www.vogue.com/fashion-shows/spring-2020-menswear/ludovic-de-saint-sernin/slideshow/collection

LUCIONI, A. (2020). *Ludovic de Saint Sernin Look 2/31.* [Photograph]. Vogue. https://www.vogue.com/fashion-shows/spring-2020-menswear/ludovic-de-saint-sernin/slideshow/collection#2

LUCIONI, A. (2020). *Thom Browne Look 37/39.* [Photograph]. Vogue. https://www.vogue.com/fashion-shows/spring-2020-menswear/thom-browne/slideshow/collection#37

LUCIONI, A. (2020). *Thom Browne Look 4/39.* [Photograph]. Vogue. https://www.vogue.com/fashion-shows/spring-2020-menswear/thom-browne/slideshow/collection#4

LURIE, A. (1992). *The Language of Clothes*. Bloomsbury.

MACLISE, D. (n.d.). *Alfred, Count D'Orsay.* [Drawing]. National Portrait Gallery. https://www.npg.org.uk/collections/search/portrait/mw41779/Alfred-Count-Dorsay

MADEIRA, M. (2006). *Thom Browne Look 35/41.* [Photograph]. Vogue. https://www.vogue.com/fashion-shows/fall-2006-menswear/thom-browne/slideshow/collection#35

MADEIRA, M. (2007). *Thom Browne Look 14/45.* [Photograph]. Vogue. https://www.vogue.com/fashion-shows/fall-2007-menswear/thom-browne/slideshow/collection#14

MADEIRA, M. (2007). *Thom Browne Look 2/15.* [Photograph]. Vogue. https://www.vogue.com/fashion-shows/spring-2007-menswear/thom-browne/slideshow/collection#2

MADEIRA, M. (2008). *Thom Browne Look 31/56,* [Photograph]. Vogue. https://www.vogue.com/fashion-shows/spring-2008-menswear/thom-browne/slideshow/collection#31

MADEIRA, M. (2008). *Thom Browne Look 33/49.* [Photograph]. Vogue. https://www.vogue.com/fashion-shows/fall-2008-menswear/thom-browne/slideshow/collection#33

MADEIRA, M. (2008). *Thom Browne Look 8/56,* [Photograph]. Vogue. https://www.vogue.com/fashion-shows/spring-2008-menswear/thom-browne/slideshow/collection#8

MADEIRA, M. (2008). *Yohji Yamamoto Look 34/36,* [Photograph]. Vogue. https://www.vogue.com/fashion-shows/fall-2008-menswear/yohji-yamamoto/slideshow/collection#34

MADEIRA, M. (2008). *Yohji Yamamoto Look 35/36,* [Photograph]. Vogue. https://www.vogue.com/fashion-shows/fall-2008-menswear/yohji-yamamoto/slideshow/collection#35

MADEIRA, M. (2009). *Ann Demeulermeester Look 26/30,* [Photograph]. Vogue. https://www.vogue.com/fashion-shows/spring-2009-menswear/ann-demeulemeester/slideshow/collection#26Simons, R. (n.d.). [Raf Simons AW09, Photograph]. Tumblr. https://in-the-name-of-raf.tumblr.com/image/164603080156

MADEIRA, M. (2009). *Raf Simons Look 28/47.* [Photograph]. Vogue. https://www.vogue.com/fashion-shows/spring-2009-menswear/raf-simons/slideshow/collection#28

MADEIRA, M. (2009). *Walter Van Beirendonck Look 7/39,* [Photograph]. Vogue. https://www.vogue.com/fashion-shows/spring-2011-menswear/walter-van-beirendonck/slideshow/collection#7

MADEIRA, M. (2009). *Walter Van Beirendonck Look 9/39,* [Photograph]. Vogue. https://www.vogue.com/fashion-shows/spring-2011-menswear/walter-van-beirendonck/slideshow/collection#9

MADEIRA, M. (2010). *Calvin Klein Collection Look 11/44.* [Photograph]. Vogue. https://www.vogue.com/fashion-shows/spring-2010-menswear/calvin-klein-collection/slideshow/collection#11

MADEIRA, M. (2010). *Calvin Klein Collection Look 13/44.* [Photograph]. Vogue. https://www.vogue.com/fashion-shows/spring-2010-menswear/calvin-klein-collection/slideshow/collection#13

MADEIRA, M. (2011). *Thom Browne Look 38/41.* [Photograph]. Vogue. https://www.vogue.com/fashion-shows/spring-2011-menswear/thom-browne/slideshow/collection#38

MALOSSI, G. (2000). *Material Man: Masculinity Sexuality Style*. Abrams.

MANNAY, D., FINK, J., & LOMAX, H. (2019). Visual Ethnography. In P. Atkinson, S. Delamont, A. Cernat, J.W. Sakshaug, & R.A. Williams (Eds.), *SAGE Research Methods Foundations*. https://www.doi.org/10.4135/9781526421036775961

MARGIELA, M. M. (2010). *Maison Margiela Look 26/26*. [Photograph]. Vogue. https://www.vogue.com/fashion-shows/fall-2010-menswear/maison-martin-margiela/slideshow/collection#26

MARTIN, R., & KODA, H. (1993). *Infra-Apparel*. MetPublications.

MAUSS M. & Brewster, B. (1979). *Sociology and Psychology Essays.* Law Book Co.

MCCARTHY, J. (2019). [Harry Syles, Photograph]. Vogue. https://www.vogue.fr/vogue-hommes/article/au-met-gala-harry-styles-pousse-accumulation-de-bagues-a-extreme-bijoux

MCDOWELL, C. (1997). *The Man of Fashion: Peacock Males and the Perfect Gentleman.* Thames & Hudson.

MCKENZIE, J. (2001). *Perform or Else: From Discipline to Performance.* Routledge.

MCLEOD, M. (1994). *Undressing Architecture: Fashion, Gender, and Modernity*. Princeton Architectural Press.

MCNEIL, P. AND KARAMINAS, V. (Eds.). (2009). *The Men's Fashion Reader.* Berg.

MERRIAM-WEBSTER. (2021). Suit. *Merriam-Webster Dictionary Online*. https://www.merriam-webster.com/dictionary/suit

MINGUET FRUCTUOSO, J. M. (2012). *Menswear fashion forward designers*. Instituto Monsa de Ediciones.

MORT, F. (1996). *Cultures of Consumption: Masculinities and Social Space in Late Twentieth Century Britain.* Routledge.

MULVEY, L. (1989). *Visual and Other Pleasures.* Macmillan.

MULVEY, L. (1996). *Fetishism and Curiosity*. Bloomsbury.

MUSGRAVE, E. (2009). *Sharp Suits*. Pavilion.

NEGRIN, A. (n.d.). [Lazoschmidl AW19, Photograph]. The Pink Prince. https://www.thepinkprince.com/single-post/2019/01/26/lazoschmidl-aw19-pfwm

NIXON, S. (1996). *Hard Looks: Masculinities, the Visual and Practices of Consumption.* UCL Press.

NUHRAT, Y. (2020). Bodies, football Jerseys, and Multiple Male Aesthetics through Football in Turkey. *Fashion Theory, 24*(5). 679–696.

OECHSLE, M., & Müller, U. (2012). *Fatherhood in Late Modernity: Cultural Images, Social Practices, Structural Frames* (S. Hess, Ed.; 1st ed.). Verlag Barbara Budrich.

OED ONLINE. (2021). Decoration, n. *Oxford University Press*. www.oed.com/view/Entry/48390

ORTA, L. (2010). Questioning Identity – *Aware, Art Fashion Identity*, Damiani

OSTICK, E. (1950). *Textiles for Tailors*. The Tailor and Cutter.

PASTON. G. (1905). *Social Caricature in the Eighteenth Century*. Meuthuen.

PAVIS, P. (1996). *The Intercultural Performance Reader.* Routledge

PEPYS, S. (1985). *The Shorter Pepys*. London. (Original work published 1666)

PERKIN, H. (1989). Teaching the Nations How to Play: Sport and Society in the British Empire and Commonwealth. *The International Journal of the History of Sport. 6*(2). 145–155.

PHILBEY, M. (n.d.). [Photograph]. https://i.pinimg.com/originals/e1/6e/9b/e16e9bee-a583e83d550e70dd04e65e97.jpg

PIOLA, A. (n.d.). [Bernhard Willhelm SS13, Photograph]. Bernhardwillhelm. http://www.bernhardwillhelm.com/media/thumbnails/uploads/s-s-13-m/22-by-alfredo-piola_scroll_image.jpg

PITT, S. AND FOX, C. (2011). Performative Masculinity: A New Theory on Masculinity. In K. Gregersdotter and N. Hallen (Eds.), *Femininities and Masculinities in Action: On Theory and Practice in a Moving Field* (pp. 37–46). Inter-Disciplinary Press.

PITT, S. AND FOX, C. (2013). Revisiting Connell's Masculinities: Performative Masculinity — A New Approach. In K. Gregersdotter and N. Hallen (Eds.), *Femininities and Masculinities in Action: On Theory and Practice in a Moving Field* (pp. 155–174). Inter-Disciplinary Press.

POLHEMUS,T. (2011). *Fashion & Anti-fashion*. Lulu.

PONG, O. L. (n.d.). [Oilam Louisa Pong SS15, Photograph]. https://pauseonline.s3.amazonaws.com/wp-content/uploads/2015/06/LCFB15OilamPangStefaniaEllaMalewicz_20150608_0225.jpg

PUCCI, G. (2013). *Thom Browne Look 3/40.* [Photograph]. Vogue. https://www.vogue.com/fashion-shows/spring-2013-menswear/thom-browne/slideshow/collection#3

READ, A. (2003). *Theatre and Everyday Life: An Ethics of Performance.* Routledge.

REBL, T. (2015). [Tom Rebl SS16, Photograph]. FashionTV. https://company.fashiontv.com/tom-rebl-fallwinter-2015/

REBL, T. (2018). *Tom Rebl Collection 4/53.* [Photograph]. TomRebl. https://www.tomrebl.com/collections/ss2018/

RIBEIRO, A. (1986). *Dress and Morality.* Batsford.

ROBERTS, B. (2002). *Biographical Research.* Open University Press.

RODIC, Y. (2015). London, January 2015. [Photograph]. http://www.facehunter.org/page/23

ROETZEL, B. (1999). *Gentlemen: A Timeless Fashion.* Konemann.

ROUJAS, G. (2015). *Walter van Beirendonck Menswear Spring Summer 2015 Paris 3,* [Photograph]. Nowfashion. https://now-fashion.com/walter-van-beirendonck-menswear-spring-summer-2015-paris-9053

ROUJAS, G. (n.d.). [Ervin Latimer AW18, Photograph]. https://images.squarespace-cdn.com/content/v1/597222a8e58c62a14e7882f8/1527505326366-A550MZTMT7PX2PLU7YN7/ke17ZwdGBToddI8pDm48kGeNtXjnsVE0FC98ofHjoQx7gQa3H78H3Yotxjaiv_ofDoOvxcdMmMkkDsyUqMSsMWxHk725yiiHCCLfrh8OIz5QPOohDIaIeljMHgDF5CvlOqpeNLcJ80NK65_fV7SIuVURxIstYj4VcQ3u4G8psS8pi9-2HRX2fy4mVTF2-S9Jl-PRhrjbf-ufqwsswgrw9rg/11-Ervin-Latimer-NAYTOSI8-1604.jpg?format=750w

RYANG, J. (2006). *Thom Browne Look 8/10.* [Photograph]. Vogue. https://www.vogue.com/fashion-shows/spring-2006-menswear/thom-browne/slideshow/collection#8

SAITANO, G. (2017). *Maison-Margiela-Menswear-SS17.* [Photograph]. Nowfashion. https://nowfashion.com/maison-margiela-menswear-spring-summer-2017-paris-19304/shots/936248

SANTAMARIA, G. (2015). [2015, Meninthistown, Photograph]. Tumblr. https://images.squarespace-cdn.com/content/v1/5791239764964388f424075c/1471672262997-FVLIP86CEOKX8AYWG3HE/ke17ZwdGBTOddI8pDm48kONTRHhHm_SdUugZugtGBFIUqsxRUqqbr1mOJYKfIPR7LoDQ9mXPOjoJoqy81S2I8PaoYXhp6HxIwZIk7Mi3Tsic-L2IOPH3Dwrhl-Ne3Z2-gRavxmbI2PUW6ZJEPyeXAfe8GCkkfonS61NbsWyEek6liCGkj4dr9PBmyqqYlee/tumblr_nx6nmxP4Lv1qbzysnoI_1280.jpg?format=1500w
SAVILE, G. (1688). *The Lady's New-Year's-Gift; or, Advice to a Daughter.*
SCARDI, G. (2010). *Aware: art fashion identity*. Damiani.
SCHECHNER, R. (2004). Performance studies: The broad spectrum approach. In Bial, H. (ed.), *The Performance Studies Reader*, 7–9. Routledge.
SCHUMAN, S. (2002). [Street-style brown no vest, Photograph]. The Sartorialist. https://astor-black.files.wordpress.com/2011/04/summer.jpg
SCHUMAN, S. (2002). [Street-style no vest, Photograph]. The Sartorialist. https://i.pinimg.com/originals/93/a4/cd/93a4cd-6b98ceaf893b89f7b848b05b05.jpg
SCHUMAN, S. (2002). [Street-style striped no vest, Photograph]. The Sartorialist. https://romins26.files.wordpress.com/2011/03/sartorialist8.jpg
SCHUMAN, S. (2003). [Jacket Subtracted, Photograph]. The Sartorialist. https://i.pinimg.com/564x/8d/2b/ab/8d-2bab55174953d6b34290d7f2d17afc.jpg
SCHUMAN, S. (2004). [01.07.04, Photograph]. The Sartorialist. https://i.pinimg.com/564x/34/a4/b2/34a4b262396b6234cc411bc725be98d2.jpg
SCHUMAN, S. (2004). [Black suit with hat, Photograph]. The Sartorialist. Paperblog. https://www.paperblog.fr/3396967/the-sartorialist-by-scott-schuman/
SCHUMAN, S. (2004). [Coney Island, New York, 11.07.06, Photograph]. The Sartorialist. https://www.thesartorialist.com/coney-island-new-york/
SCHUMAN, S. (2004). [Hipster Shorts, Photograph]. The Sartorialist. https://www.f5.pl/wp-content/uploads/2021/04/hipster-shorts.jpg
SCHUMAN, S. (2004). [Michael Haar, New York, 11.07.06, Photograph]. The Sartorialist. https://www.thesartorialist.com/the-antique-dj-chelsea/
SCHUMAN, S. (2004). [Red and Black Striped Suit, Photograph]. The Sartorialist.
SCHUMAN, S. (2004). [Red Velvet, Photograph]. The Sartorialist. https://i.pinimg.com/originals/e8/88/32/e8883258719b8b-1ce600414343f36358.jpg
SCHUMAN, S. (2004). [White and Creme, Photograph]. The Sartorialist. https://i.pinimg.com/564x/5a/e7/3c/5ae-73c17939dbd24fcae4c8fece06428.jpg
SCHUMAN, S. (2006). [Streetwear, NYC, Photograph]. The Sartorialist. https://i.pinimg.com/originals/c1/15/2e/c1152e576f258da28a1e438717daed28.jpg
SCHUMAN, S. (2006). Freeman casual NYC. [Photograph]. The Sartorialist. https://fashionmagazinemodels.blogspot.com/2006/04/on-streethickey-freeman-casual-nyc.html
SCHUMAN, S. (2007). [03.06.07, Photograph]. The Sartorialist. https://i.pinimg.com/474x/f0/98/e7/f098e7cc1186a5883f4795a71111fcob.jpg
SCHUMAN, S. (2007). [May 31, 2007, New York, Photograph]. The Sartorialist. https://1.bp.blogspot.com/_qjpwnP-w4c10/Rl7Dp6qiq0I/AAAAAAAABSM/xcBeZfLbSuY/s1600/DBparkAve.jpg
SCHUMAN, S. (2007). [Photograph]. https://diggdis.files.wordpress.com/2009/03/old-skool-pimp.jpg
SCHUMAN, S. (2007). [Vest without Jacket, Photograph]. The Sartorialist. https://hardecor.com.br/wp-content/uploads/2013/02/FabrizioParis1.jpg
SCHUMAN, S. (2009). [12.08.09, Photograph]. The Sartorialist. https://i.pinimg.com/564x/f2/f4/de/f2f4deb5c95f133dfd933671b11284ae.jpg
SCHUMAN, S. (2009). [Street-style pink no vest, Photograph]. The Sartorialist. https://i.pinimg.com/564x/43/59/df/4359df-309b725c170c6d8b33688oa18f.jpg
SCHUMAN, S. (2012). [01.06.12, Photograph]. The Sartorialist. https://images.thesartorialist.com/photos/1600/SohoStripe.jpg
SCHUMAN, S. (2012). [02.07.01, Photograph]. The Sartorialist. Laparadigmdelegance. https://leparadigmedelelegance.files.wordpress.com/2012/01/litepants.jpg?w=584
SCHUMAN, S. (2012). [12.07.06, Photograph]. The Sartorialist. Laparadigmdelegance. https://leparadigmedelelegance.files.wordpress.com/2012/06/6058ian2web.jpg
SCHUMAN, S. (2012). [October 17, 2012, Paris, Photograph]. The Sartorialist. https://i.pinimg.com/564x/76/80/d8/7680d-86deb601f5441e3c6a13db0a42b.jpg
SCHUMAN, S. (2012). [Photograph]. Sartorialist. https://i.pinimg.com/originals/6e/d6/81/6e-d681ae2c20c82929c7f47f7a4a4ab6.jpg
SCHUMAN, S. (2012). [Street-style blue no vest, Photograph]. The Sartorialist. https://io.wp.com/i896.photobucket.com/albums/ac167/filippofiora/2014/what-to-wear-for-spring-10.jpg~original?zoom=2
SCHUMAN, S. (2013). [2013, Grey coat men in New York, Photograph]. The Sartorialist. Menstylefashion. https://i2.wp.com/www.menstylefashion.com/wp-content/uploads/2013/03/Grey-Coat-men-in-New-York.jpg?w=600&ssl=1
SCHUMAN, S. (2013). [Forest Green Colours, Photograph]. The Sartorialist. http://blog.livedoor.jp/momoko105/archives/51690128.html
SCHUMAN, S. (2014). [Red and Black Striped Suit, Photograph]. The Sartorialist.

https://i.pinimg.com/564x/13/0b/46/130b-467ca9dc5fb6fa210f98850350c8.jpg
SCHUMAN, S. (2014). [Stylish look with jeans, Photograph]. The Sartorialist. https://i.styleoholic.com/stylish-men-looks-with-jeans-suitable-for-work-14.jpg
SCHUMAN, S. (n.d.). [10.08.04, Photograph]. Gingerandgold. https://gingerandgold.typepad.com/.a/6a00e553835c908833010535b6b8bb970b-800wi
SCHUMAN, S. (n.d.). [Near the Duomo, Milan, Photograph]. The Sartorialist. https://i.pinimg.com/564x/2d/9b/00/2d9b-0050c48ed2956dcc00bdf6b359cc.jpg
SCHUMAN, S. (n.d.). [Photograph]. The Sartorialist. https://images.squarespace-cdn.com/content/v1/55a50de7e4b091074c1bd-3ce/1442895895264-S1W8KF9XSIP83PORQ638/ke17ZwdGBTOddI8pDm48kCcQm5N-drvQAgRx03Ds28al7gQa3H78H3Yotx-jaiv_ofDoOvxcdMmMKkDsyUqMSSMWx-Hk725yiiHCCLfrh8O1z5QPOOhD1AIeljMHgD-F5CVlOqpeNLcJ80NK65_fV7S1UdssZ-LIq0aHvW2GZ0d9kXBvX-rl7rWwpRB-w3hvz9Gzsvv3WwuoKep38JmcVmPLq5Fw/sartorialist07.jpg?format=750w
SCHUMAN, S. (n.d.). [Purple Socks, Photograph]. The Sartorialist. https://i.pinimg.com/564x/cd/2a/d5/cd2ad5d93a9c7fff9abcbd5631bb51e0.jpg
SCHUMAN, S. (n.d.). [Street-style subtracted socks feet only, Photograph]. The Sartorialist. https://i2.wp.com/s019.radikal.ru/i618/1205/8f/a2593b5adf68.jpg
SCHUMAN, S. (n.d.). [Street-style subtracted socks green bag, Photograph]. The Sartorialist. Fashion(Ed) in London. https://fashionedinlondon.wordpress.com/2012/08/07/mankles-mankles-go-away-please-dont-say-youre-here-to-stay/
SCHUMAN, S. (n.d.). [Street-style subtracted socks on phone, Photograph]. The Sartorialist. https://i.pinimg.com/564x/80/34/c0/8034c-ofeee9e5514507350308 5cb4640.jpg
SCHUMAN, S. (n.d.). [Street-style subtracted socks pattern suit, Photograph]. The Sartorialist. https://i.pinimg.com/564x/fb/58/70/fb5870dbdc134b5635ea561835199bcb.jpg
SEDGWICK, E. K. (1985). *Between Men: English Literature and Male Homosocial Desire*. Columbia University Press.
SHARON WAUCHOB LOOK 42/66, (2019). [Photograph]. Vogue. https://www.vogue.com/fashion-shows/spring-2019-menswear/sharon-wauchob/slideshow/collection#42
SHERWOOD, J. (2007). *The London Cut: Savile Row Bespoke Tailoring*. Marsilio.
SHERWOOD, J. (2010). *Savile Row The Master Tailors of British Bespoke*. Thames Hudson.
SIMONS, R. (n.d.). [Raf Simons AW09, Photograph]. Tumblr. https://in-the-name-of-raf.tumblr.com/image/164603080156
SIMONS, R. (n.d.). [Raf Simons AW09a, Photograph]. Tumblr. https://in-the-name-of-raf.tumblr.com/image/1646471471 94
SIMPSON, M (1996). *It's a Queer World.* Vintage
SIMPSON, M. (1994). *Male Impersonators: Men Performing Masculinity*. Cassell.
SIMPSON, M. (2002). *Meet the Metrosexual*. Salon.
SIMPSON, M. (2014). *The Metrosexual is Dead. Long Live the Spornosexual.* The Telegraph.
SIX LEE, (2013). *S_ S 2013 S2 Aa.* [Photograph]. Six Lee. https://www.sixlee.be/ss13?lightbox=image_vgt
SIX LEE, (N.D.). *S_ S 2013 S7 Aa.* [Photograph]. Six Lee. https://www.sixlee.be/ss13?lightbox=image_eac
SIX LEE, (N.D.). *S05-1.* [Photograph]. Six Lee. https://www.sixlee.be/fw13?lightbox=i812st
SIX LEE, (N.D.). *S08-1.* [Photograph]. Six Lee. https://www.sixlee.be/fw13?lightbox=i14iws5
SMITH, R. (2005). *Men's Style: The Thinking Man's Guide to Dress*. McClelland & Stewart.
SONY PICTURES. (2015). [Photograph]. Business Insider. https://www.businessinsider.com/how-to-dress-exactly-like-james-bond-in-spectre-2015-11?IR=T#shoes-crockett-and-jones-6
SONY PICTURES. (n.d.). [James Bond, Casino Royale, Photograph]. https://i.pinimg.com/originals/e3/0c/7b/e30c7b-5be50996b8b0c766e7d2163c85.jpg
SONY PICTURES. (n.d.). [James Bond, Skyfall, Photograph]. Couturecrib. https://www.couturecrib.com/wp-content/uploads/2020/11/82cd29a8551841 1372bf1614457f12c4.jpg
SONY PICTURES. (n.d.). [James Bond, Spectre, Photograph]. https://media.services.cinergy.ch/media/box1024/9536bc653a0e0f-b8c8ea5c827a9c18d3f4bc000.jpg
SPERZEL, M. (2019). [13 June 2019, Photograph]. https://images.squarespace-cdn.com/content/v1/522acb-4ce4b0069c1e79e7d7/1529091947782-OSV7S-4JTMYDEA5000ZOA/ke17ZwdGBTOddI8pDm48kGeNtXjns-VEOFC980fHjoQx7gQa3H78H3Yotx-jaiv_ofDoOvxcdMmMKkDsyUqMSSMWx-Hk725yiiHCCLfrh8O1z5QPOOhD1AIeljMHgD-F5CVlOqpeNLcJ80NK65_fV7SIUVURxIstY-j4VcQ3u4G8psS8p19-2HRX2fy4mVTF2-S9Jl-PRhrjbf-ufqwsswgrw9rg/oV1A3220-.jpg?format=1500w
SPINDLER, A. M. (1993). Coming Apart. *The New York Times.*
ST. John, W. (2003). *Metrosexuals Come Out*. New York Times.
STURMA, M. (2000). *Mimicry, Mockery and Make-overs: Western Visitors in South Pacific Dress*. Fashion Theory
SYLVESTER, L. M., CHAMBERS, M. C., & OWEN-COCKER, G. R. (Eds.). (2014). *Medieval Dress and Textiles in Britain*. The Boydell Press.
TAGWALK. (n.d.). [Palomo Spain, Photograph]. Tag-Walk. https://cdn.tag-walk.com/view/723-2-f581cf.jpg

TAGWALK. (n.d.). [Valette AW21, Photograph]. Tag-Walk. https://cdn.tag-walk.com/view/015-f5cbaf.jpg

TAKIS. (2014). The Masculinity of the Male Peacock. In Stone, A. (ed.), *The Contested and the Poetic: Gender and the Body*. 68–69. Interdisciplinary Press.

THE COMPASS. (2013). *Suiting 101: An Introduction to Suit Jacket Construction*. [Diagram]. Black Lapel. https://blacklapel.com/thecompass/anatomy-of-a-suit-jacket-fused-vs-canvassed/

THOMAS, A. (2010). *Alexander McQueen Look 26/36*. [Photograph]. Vogue. https://www.vogue.com/fashion-shows/fall-2010-menswear/alexander-mcqueen/slideshow/collection#26

THOMAS, A. (2010). *Thom Browne Look 29/41*. [Photograph]. Vogue. https://www.vogue.com/fashion-shows/fall-2010-menswear/thom-browne/slideshow/collection#29

THOMAS, H. (2003). *The body, dance, and cultural theory*. Basingstoke: Palgrave Macmillan.

TOMBOLINI, L. (2018). *Moschino Look 2/85*. [Photograph]. Vogue. https://www.vogue.com/fashion-shows/fall-2018-menswear/moschino/slideshow/collection#2

TOMBOLINI, L. (2018). *Moschino Look 4/85*. [Photograph]. Vogue. https://www.vogue.com/fashion-shows/fall-2018-menswear/moschino/slideshow/collection#4

TOMBOLINI, L. (2018). *Moschino Look 63/85*. [Photograph]. Vogue. https://www.vogue.com/fashion-shows/fall-2018-menswear/moschino/slideshow/collection#63

TOMBOLINI, L. (2018). *Walter van Beirendonck Look 17/38*. [Photograph]. Vogue. https://www.vogue.com/fashion-shows/spring-2019-menswear/walter-van-beirendonck/slideshow/collection#17

TOMBOLINI, L. (2018). *Walter van Beirendonck Look 3/38*. [Photograph]. Vogue. https://www.vogue.com/fashion-shows/spring-2019-menswear/walter-van-beirendonck/slideshow/collection#3

TOMBOLINI, L. (2019). *Dolce & Gabbana Look 25/139*. [Photograph]. Vogue. https://www.vogue.com/fashion-shows/spring-2019-menswear/dolce-gabbana/slideshow/collection#25

TOMBOLINI, L. (2019). *Maison Margiela Look 29/35*. [Photograph]. Vogue. https://www.vogue.com/fashion-shows/spring-2019-menswear/maison-martin-margiela/slideshow/collection#28

TONDO, M. (2013). *Rick Owens Look 8/44*. [Photograph]. Vogue. https://www.vogue.com/fashion-shows/spring-2013-menswear/rick-owens/slideshow/collection#8

TONDO, M. (2013). *Thom Browne Look 1/41*. [Photograph]. Vogue. https://www.vogue.com/fashion-shows/fall-2013-menswear/thom-browne/slideshow/collection#1

TONDO, M. (2013). *Versace Look 31/55*. [Photograph]. Vogue. https://www.vogue.com/fashion-shows/fall-2013-menswear/versace/slideshow/collection#31

TONDO, M. (2014). *Thom Browne Look 26/42*. [Photograph]. Vogue. https://www.vogue.com/fashion-shows/spring-2014-menswear/thom-browne/slideshow/collection#26

TONDO, M. (2015). *Costume National Look 34/41*. [Photograph]. Vogue. https://www.vogue.com/fashion-shows/spring-2015-menswear/costume-national/slideshow/collection#34

TONDO, M. (2016). *Burberry Look Look 2/55*. [Photograph]. Vogue. https://www.vogue.com/fashion-shows/spring-2016-menswear/burberry-prorsum/slideshow/collection#2

TONDO, M. (2016). *Burberry Look Look 3/55*. [Photograph]. Vogue. https://www.vogue.com/fashion-shows/spring-2016-menswear/burberry-prorsum/slideshow/collection#3

TONDO, M. (2016). *Burberry Look Look 37/55*. [Photograph]. Vogue. https://www.vogue.com/fashion-shows/spring-2016-menswear/burberry-prorsum/slideshow/collection#37

TONDO, M. (2016). *Burberry Look Look 41/55*. [Photograph]. Vogue. https://www.vogue.com/fashion-shows/spring-2016-menswear/burberry-prorsum/slideshow/collection#41

TONDO, M. (2016). *Burberry Look Look 51/55*. [Photograph]. Vogue. https://www.vogue.com/fashion-shows/spring-2016-menswear/burberry-prorsum/slideshow/collection#51

TONDO, M. (2016). *Burberry Look Look 53/55*. [Photograph]. Vogue. https://www.vogue.com/fashion-shows/spring-2016-menswear/burberry-prorsum/slideshow/collection#53

TONDO, M. (2016). *Thom Browne Look 16/34*. [Photograph]. Vogue. https://www.vogue.com/fashion-shows/spring-2016-menswear/thom-browne/slideshow/collection#16

TONDO, M. (2016). *Walter Van Beirendonck Look 1/39*. [Photograph]. Vogue. https://www.vogue.com/fashion-shows/spring-2016-menswear/walter-van-beirendonck/slideshow/collection

TONDO, M. (2016). *Walter van Beirendonck Look 19/39*. [Photograph]. Vogue. https://www.vogue.com/fashion-shows/spring-2016-menswear/walter-van-beirendonck/slideshow/collection#19

TONDO, M. (2016). *Walter Van Beirendonck Look 36/39*. [Photograph]. Vogue. https://www.vogue.com/fashion-shows/spring-2016-menswear/walter-van-beirendonck/slideshow/collection#36

TONDO, M. (2017). *Parsons MFA Look 10/116*. [Photograph]. Vogue. https://www.vogue.com/fashion-shows/spring-2017-ready-to-wear/parsons-mfa/slideshow/collection#10

TONDO, M. (2017). *Parsons MFA Look 6/116*. [Photograph]. Vogue. https://www.vogue.com/fashion-shows/spring-2017-ready-to-wear/parsons-mfa/slideshow/collection#6

TONDO, M. (2018). *Fendi Look 29/52*. [Photograph]. Vogue. https://www.vogue.com/fashion-shows/spring-2018-menswear/fendi/slideshow/collection#29

TONDO, M. (2018). *Thom Browne Look 29/30*. [Photograph]. Vogue. https://www.vogue.com/fashion-shows/fall-2018-menswear/thom-browne/slideshow/collection#29

TROY, N. (2002). *Couture Culture. A Study of Modern Art and Fashion*. MIT Press.

TSCHUDIN, D. (2006). *Aitor Throup, Royal College of Art graduate show, 2006*. [Photograph]. Royal College of Art, London. https://artsandculture.google.com/asset/aitor-throup-royal-college-of-art-graduate-show-2006-aitor-throup/gwF3GUMEngIu_Q

TSCHUDIN, D. (2011). *Aitor Throup (2)*, [Photograph]. Meetthedesigner. http://meetthedesigner.co.uk/2011/08/meet-de-signer-aitor-throup/aitor-throup-2/

TZENKOVA, A. (2014). [Andrea Commarosano *AW14*, Photograph]. Trendland. https://trendland.com/andrea-cammarosano-fw-2014/

TZENKOVA, A. (2014). [Andrea Commarosano AW14a, Photograph]. Trendland. https://trendland.com/andrea-cammarosano-fw-2014/

V&A. (2021). *Broken suit, Stefano Pilati, Italy, 2015*. [Photograph]. https://collections.vam.ac.uk/item/O1317010/broken-suit-ensemble-pilati-stefano/

V&A. (2021). *Coat, Brass and Pike, UK, 1910*. [Photograph]. https://collections.vam.ac.uk/item/O17493/coat-brass-and-pike/

V&A. (2021). *Coat, England, 1740*. [Photograph]. https://collections.vam.ac.uk/item/O34282/coat-unknown/

V&A. (2021). *Coat, UK 1760*. [Photograph]. https://collections.vam.ac.uk/item/O13937/coat-unknown/

V&A. (2021). *Coat, Waistcoat and Breeches, France, 1755-60*. [Photograph]. https://collections.vam.ac.uk/item/O13933/coat-waistcoat-and-unknown/

V&A. (2021). *Dinner Suit Ensemble, Tom Ford, Italy, 2004*. [Photograph]. https://collections.vam.ac.uk/item/O137323/dinner-suit-ensemble-ford-tom/

V&A. (2021). *Double-Breasted suit, UK, 1904*. [Photograph]. https://collections.vam.ac.uk/item/O13954/double-breasted-suit-unknown/

V&A. (2021). *Ensemble, Rubinacci, Italy, 2012*. [Photograph]. https://collections.vam.ac.uk/item/O1324949/ensemble-rubinacci/

V&A. (2021). *Evening suit, Charles Wallis Ltd, 1923*. [Photograph]. https://collections.vam.ac.uk/item/O34494/evening-suit-charles-wallis-ltd/

V&A. (2021). *Evening suit, Morris & Co, UK, 1885*. [Photograph]. https://collections.vam.ac.uk/item/O16800/evening-suit-morris-co/evening-suit-morris--co/

V&A. (2021). Exhibition: Fashioning Masculinities: The Art of Menswear. https://www.vam.ac.uk/exhibitions/fashioning-masculinities-the-art-of-menswear

V&A. (2021). *Lounge suit, 1918-20*. [Photograph]. https://collections.vam.ac.uk/item/O13958/lounge-suit-unknown/

V&A. (2021). *Man's suit, 1775-85*. [Photograph]. https://collections.vam.ac.uk/item/O13942/suit-unknown/

V&A. (2021). *Man's suit, 1871*. [Photograph]. https://collections.vam.ac.uk/item/O13953/double-breasted-frock-unknown/

V&A. (2021). *Man's suit, Bruno Piatelli, 1968*. [Photograph]. https://collections.vam.ac.uk/item/O363426/mans-suit-piatelli-bruno/

V&A. (2021). *Man's suit, France, 1780*. [Photograph]. https://collections.vam.ac.uk/item/O1154719/suit-unknown/

V&A. (2021). *Man's suit, Gilbert Feruch, France, 1967*. [Photograph]. https://collections.vam.ac.uk/item/O15608/nehru-suit-suit-gilbert-feruch/

V&A. (2021). *Man's suit, John Galliano, UK, 1985*. [Photograph]. https://collections.vam.ac.uk/item/O368006/suit-galliano-john/

V&A. (2021). *Man's suit, John Galliano, UK, 1985*. [Photograph]. https://collections.vam.ac.uk/item/O140668/suit-john-galliano/

V&A. (2021). *Man's suit, John Michael, 1970, UK*. [Photograph]. https://collections.vam.ac.uk/item/O135429/suit-john-michael/

V&A. (2021). *Man's suit, Mark Powell, UK, 1996*. [Photograph]. https://collections.vam.ac.uk/item/O164836/mans-suit-powell-mark/

V&A. (2021). *Man's suit, Oswald Boateng, UK, 1996*. [Photograph]. https://collections.vam.ac.uk/item/O110812/suit-boateng-ozwald/

V&A. (2021). *Man's suit, Paul Smith, UK, 1988*. [Photograph]. https://collections.vam.ac.uk/item/O84293/suit-smith-paul/

V&A. (2021). *Man's suit, Richard James, UK, 1998*. [Photograph]. https://collections.vam.ac.uk/item/O1247152/suit-richard-james/

V&A. (2021). *Man's suit, Rupert Lycett Green, 1971, UK*. [Photograph]. https://collections.vam.ac.uk/item/O17498/suit-rupert-lycett-green/

V&A. (2021). *Man's suit, Rupert Lycett, UK, 1968*. [Photograph]. https://collections.vam.ac.uk/item/O84709/mans-suit-green-rupert-lycett/

V&A. (2021). *Man's suit, Selfridges & Co, UK, 1945*. [Photograph]. https://collections.vam.ac.uk/item/O16805/suit-selfridges-co/suit-selfridges--co/

V&A. (2021). *Man's suit, Take Six, UK, 1967*. [Photograph]. https://collections.vam.ac.uk/item/O125265/suit-take-six/

V&A. (2021). *Man's suit, Timothy Everest, UK, 2006*. [Photograph]. https://collections.vam.ac.uk/item/O1141281/mans-suit-ensemble-everest-timothy/

V&A. (2021). *Man's suit, Trimingham, UK, 1940*. [Photograph]. https://collections.vam.ac.uk/item/O16804/suit-trimingham/

V&A. (2021). *Man's suit, Vivienne Westwood, UK, 1995*. [Photograph]. https://collections.vam.ac.uk/item/O1193407/suit-vivienne-westwood/

V&A. (2021). *Man's suit, Wendy Dagworthy, UK, 1984*. [Photograph]. https://collections.vam.ac.uk/item/O1242763/suit-wendy-dagworthy/

V&A. (2021). *Man's suit, 1940*. [Photograph]. https://collections.vam.ac.uk/item/O84102/suit-utility/

V&A. (2021). *Man's suit, Anderson (t) Sheppard, UK 1964*. [Photograph]. https://collections.vam.ac.uk/item/O84110/suit-hallbery-mr/
V&A. (2021). *Man's suit, Anthony Corbett, UK, 1961*. [Photograph]. https://collections.vam.ac.uk/item/O84106/suit-corbett-anthony/
V&A. (2021). *Man's suit, France, 1750*. [Photograph]. https://collections.vam.ac.uk/item/O13935/suit-unknown/
V&A. (2021). *Man's suit, Just Men, UK, 1968*. [Photograph]. https://collections.vam.ac.uk/item/O84710/suit-just-men/
V&A. (2021). *Man's suit, Kilgour French (t) Stanbury, UK, 1969*. [Photograph]. https://collections.vam.ac.uk/item/O84713/suit-kilgour-french/
V&A. (2021). *Man's suit, Mr Fish, England, 1968*. [Photograph]. https://collections.vam.ac.uk/item/O7844/mans-suit-mr-fish/
V&A. (2021). *Man's suit, Tom Gilbey, UK, 1968*. [Photograph]. https://collections.vam.ac.uk/item/O122793/suit-gilbey-tom/
V&A. (2021). *Man's Suit, UK, 1930-50*. [Photograph]. https://collections.vam.ac.uk/item/O1325483/mans-evening-suit-unknown/
V&A. (2021). *Man's Suit, YSL, France, 1970*. [Photograph]. https://collections.vam.ac.uk/item/O34314/suit-yves-saint-laurent/
V&A. (2021). *Morning suit, Moss Bros, UK, 1996*. [Photograph]. https://collections.vam.ac.uk/item/O83668/morning-suit-moss-bros/
V&A. (2021). *Single-Breasted suit, Tommy Nutter, UK, 1983*. [Photograph]. https://collections.vam.ac.uk/item/O15611/single-breasted-suit-tommy-nutter/
V&A. (2021). *Trousers, US, 1845-53*. [Photograph]. https://collections.vam.ac.uk/item/O75654/trousers-unknown/
V&A. (2021). *Wedding suit, UK, 1680s*. [Photograph]. https://collections.vam.ac.uk/item/O78912/wedding-suit-unknown/
VANIER, A. & Salmon, B. (2005). L'homme pare. *Connaissance des Arts N° 262, Hors-Série*. Decitre.
VANIER, A. & Salmon, B. (2006). [Photograph]. Musée des Arts Décoratifs, Paris. https://madparis.fr/francais/musees/musee-des-arts-decoratifs/expositions/expositions-terminees/l-homme-pare/
VLAMOS, Y. & Tondo, M. (2019). *Gucci Look 53/85*. [Photograph]. Vogue. https://www.vogue.com/fashion-shows/spring-2019-ready-to-wear/gucci/slideshow/collection#
VLAMOS, Y. (2011). *Thom Browne Look 27/45*. [Photograph]. Vogue. https://www.vogue.com/fashion-shows/fall-2011-menswear/thom-browne/slideshow/collection#27
VLAMOS, Y. (2012). *Thom Browne Look 26/40*. [Photograph]. Vogue. https://www.vogue.com/fashion-shows/fall-2012-menswear/thom-browne/slideshow/collection#26
VLAMOS, Y. (2012). *Thom Browne Look 29/40*. [Photograph]. Vogue. https://www.vogue.com/fashion-shows/fall-2012-menswear/thom-browne/slideshow/collection#29
VLAMOS, Y. (2012). *Thom Browne Look 32/49*. [Photograph]. Vogue. https://www.vogue.com/fashion-shows/spring-2012-menswear/thom-browne/slideshow/collection#32
VLAMOS, Y. (2012). *Thom Browne Look 35/40*. [Photograph]. Vogue. https://www.vogue.com/fashion-shows/fall-2012-menswear/thom-browne/slideshow/collection#35
VLAMOS, Y. (2013). *Dior Men Look 28/45*. [Photograph]. Vogue. https://www.vogue.com/fashion-shows/spring-2013-menswear/dior-homme/slideshow/collection#28
VLAMOS, Y. (2013). *Paul Smith Look 12/44*. [Photograph]. Vogue. https://www.vogue.com/fashion-shows/spring-2013-menswear/paul-smith/slideshow/collection#12
VLAMOS, Y. (2014). *Alexander McQueen Look 15/29*. [Photograph]. Vogue. https://www.vogue.com/fashion-shows/spring-2014-menswear/alexander-mcqueen/slideshow/collection#15
VLAMOS, Y. (2014). *Paul Smith Look 11/47*. [Photograph]. Vogue. https://www.vogue.com/fashion-shows/spring-2014-menswear/paul-smith/slideshow/collection#11
VLAMOS, Y. (2014). *Thom Browne Look 17/43*. [Photograph]. Vogue. https://www.vogue.com/fashion-shows/fall-2014-menswear/thom-browne/slideshow/collection#17
VLAMOS, Y. (2014). *Walter van Beirendonck Look 4/42*. [Photograph]. Vogue. https://www.vogue.com/fashion-shows/fall-2014-menswear/walter-van-beirendonck/slideshow/collection#4
VLAMOS, Y. (2015). *Charles Jeffrey Loverboy Look 31/34*. [Photograph]. Vogue. https://www.vogue.com/fashion-shows/spring-2019-menswear/charles-jeffrey-loverboy/slideshow/collection#31
VLAMOS, Y. (2015). *Gucci Look 53/85*. [Photograph]. Vogue. https://www.vogue.com/fashion-shows/spring-2019-ready-to-wear/gucci/slideshow/collection#53
VLAMOS, Y. (2015). *Thom Browne Look 1/39*. [Photograph]. Vogue. https://www.vogue.com/fashion-shows
VLAMOS, Y. (2015). *Thom Browne Look 10/39*. [Photograph]. Vogue. https://www.vogue.com/fashion-shows/spring-2015-menswear/thom-browne/slideshow/collection#10
VLAMOS, Y. (2015). *Thom Browne Look 11/39*. [Photograph]. Vogue. https://www.vogue.com/fashion-shows/spring-2015-menswear/thom-browne/slideshow/collection#11
VLAMOS, Y. (2015). *Thom Browne Look 12/39*. [Photograph]. Vogue. https://www.vogue.com/fashion-shows/spring-2015-menswear/thom-browne/slideshow/collection#12
VLAMOS, Y. (2015). *Thom Browne Look 14/39*. [Photograph]. Vogue. https://www.vogue.com/fashion-shows/spring-2015-menswear/thom-browne/slideshow/collection#14
VLAMOS, Y. (2015). *Thom Browne Look 2/39*. [Photograph]. Vogue. https://www.vogue.com/fashion-shows/spring-2015-menswear/thom-browne/slideshow/collection#2
VLAMOS, Y. (2015). *Thom Browne Look 20/39*. [Photograph]. Vogue. https://www.vogue.com/fashion-shows/spring-2015-menswear/thom-browne/slideshow/collection#20
VLAMOS, Y. (2015). *Thom Browne Look 28/39*. [Photograph]. Vogue. https://www.vogue.com/fashion-shows/spring-2015-menswear/thom-browne/slideshow/collection#28
VLAMOS, Y. (2015). *Thom Browne Look 3/39*. [Photograph]. Vogue. https://www.vogue.com/fashion-shows/spring-2015-menswear/thom-browne/slideshow/collection#3
VLAMOS, Y. (2015). *Thom Browne Look 30/39*. [Photograph]. Vogue. https://www.vogue.com/fashion-shows/spring-2015-menswear/thom-browne/slideshow/collection#30
VLAMOS, Y. (2015). *Thom Browne Look 33/39*. [Photograph]. Vogue. https://www.vogue.com/fashion-shows/spring-2015-menswear/thom-browne/slideshow/collection#33
VLAMOS, Y. (2015). *Thom Browne Look 5/39*. [Photograph]. Vogue. https://www.vogue.com/fashion-shows/spring-2015-menswear/thom-browne/slideshow/collection#5
VLAMOS, Y. (2015). *Thom Browne Look 6/39*. [Photograph]. Vogue. https://www.vogue.com/fashion-shows/spring-2015-menswear/thom-browne/slideshow/collection#6
VLAMOS, Y. (2015). *Thom Browne Look 8/39*. [Photograph]. Vogue. https://www.vogue.com/fashion-shows/spring-2015-menswear/thom-browne/slideshow/collection#8
VLAMOS, Y. (2015). *Thom Browne Look 9/39*. [Photograph]. Vogue. https://www.vogue.com/fashion-shows/spring-2015-menswear/thom-browne/slideshow/collection#9
VLAMOS, Y. (2017). *Thom Browne Look 11/43*. [Photograph]. Vogue. https://www.vogue.com/fashion-shows/spring-2017-menswear/thom-browne/slideshow/collection#11
VLAMOS, Y. (2017). *Thom Browne Look 25/43*. [Photograph]. Vogue. https://www.vogue.com/fashion-shows/spring-2017-menswear/thom-browne/slideshow/collection#25
VLAMOS, Y. (2018). *Thom Browne Look 21/47*. [Photograph]. Vogue. https://www.vogue.com/fashion-shows/spring-2018-menswear/thom-browne/slideshow/collection#21

Blogs

FACEHUNTER. http://www.facehunter.org/ (Last accessed 01/2021)
HEL-LOOKS. https://hel-looks.com/ (Last accessed 01/2021)
MEN IN THIS TOWN. https://www.meninthistown.com (Last accessed 01/2021)
MEN'S FASHION POST. https://mensfashionpost.com (Last accessed 01/2021)
THE SARTORIALIST. https://www.thesartorialist.com/ (Last accessed 01/2021)

VLAMOS, Y. (2019). *Charles Jeffrey Loverboy Look 31/34*. [Photograph]. Vogue. https://www.vogue.com/fashion-shows/spring-2019-menswear/charles-jeffrey-loverboy/slideshow/collection#31
VOGUE. (2015). [Photograph]. Vogue. https://www.vogue.fr/suzy-menkes/suzy-menkes-column/articles/-suzy-menkes-on-alexander-mc-queen-savage-beauty-exhibition/24837
WALTER VAN BEIRENDONCK LOOK 26/34. (2013). [Photograph]. Vogue. https://www.vogue.com/fashion-shows/fall-2013-menswear/walter-van-beirendonck/slideshow/collection#26
WALTER VAN BEIRENDONCK LOOK 28/34. (2013). [Photograph]. Vogue. https://www.vogue.com/fashion-shows/fall-2013-menswear/walter-van-beirendonck/slideshow/collection#28
WANG, K. (2008). *Forgotten Peacocks Review*. Vauxhall Fashion Scout. https://www.fashionscout.co.uk/
WARRICK, A. & CAVALLARO, D. (1998). *Fashioning the Frame*. Design.
WAUGH, N. (1964). *The Cut of Men's Clothes 1600 — 1900*. Theatre Arts Books.
WEST, C., & ZIMMERMAN, D. H. (1987). Doing Gender. *Gender and Society, 1*(2), 125–151.
WEST, I. (2019). [Photograph]. https://fashionexhibitionmaking.arts.ac.uk/esquires-singular-suit/
WHITE, J. (n.d.). *Alan Taylor AW13 02/12*. [Photograph]. Dazed Digital. https://www.dazeddigital.com/fashion/gallery/15493/1/alan-taylor-aw13
WHITE, J. (n.d.). *Alan Taylor AW13 08/12*. [Photograph]. Dazed Digital. https://www.dazeddigital.com/fashion/gallery/15493/7/alan-taylor-aw13
WHITE, J. (n.d.). *Alan Taylor AW13. 03/12* [Photograph]. Dazed Digital. https://www.dazeddigital.com/fashion/gallery/15493/2/alan-taylor-aw13
WIGLEY, M. (1993). *The Architecture of Deconstruction*. MIT Press.
WIGLEY, M., & Johnson, P. (1988). *Deconstructivist Architecture*. Museum of Modern Art/Little Brown & Co.
WILSON, E. (1985). *Adorned in Dreams*. Rutgers University Press.
WOOLF V. (1932). The Common Reader, Second Series.

Exhibitions

BRITISH COUNCIL. (2003–2005). 21st Century Dandy. Budapest, Kiev, Krasnoyarsk, Moscow, Santiago & Zagreb.

FUNEN ART MUSEUM. (2007). The Disappearing Body: Men and Fashion, 1750–2007. Odense.

LOS ANGELES COUNTY MUSEUM OF ART. (2016). Reigning Men: Fashion in Menswear, 1715–2015. Los Angeles.

MODE MUSEUM. (2004–2005) Malign Muses/ Spectres: When Fashion Turns Back. Antwerp; Victoria & Albert Museum. London.

MUSEUM OF FASHION AND TEXTILES. (2006). L'Homme Paré. Paris.

MUSEUM OF FASHION AND TEXTILES. (2008). Peacocks and Pinstripes: a Snapshot of Masculine Style. London.

MUSEUM OF FASHION AND TEXTILES. (2011). Tommy Nutter — Rebel on the Row. London.

SOMERSET HOUSE LONDON. (2009). Esquire's Singular Suit. London

THE METROPOLITAN MUSEUM OF ART. (2004). Men in Skirts. New York; The Victoria & Albert Museum. London.

THE SAINSBURY GALLERY. (2022). Fashioning Masculinities: The Art of Menswear. The Victoria & Albert Museum. London.

List of Figures

Appendices

List of Tables

Chapter 1: Introduction & Design Action Methodology

Chapter 2: The Design of an Archetype: The Suit

Chapter 3: Beneath the Suit: Theory and Complexity

Chapter 4: The Workshops: De-Re-Constructing the Suit

Chapter 5: Plus or Minus, Suit Yourself

Chapter 6: The Meta-Suit

Appendices

List of Expanded Captions

Table 2.3 Visual Chronology — 1720–1880, LACMA

L1. LACMA, (2021). *Coat, Probably German, 1720s–1730s.* [Photograph]. https://collections.lacma.org/node/233631
L2. LACMA, (2021). *Man's Frock Coat, England, 1750–1760.* [Photograph]. https://collections.lacma.org/node/607032
L3. LACMA, (2021). *Man's Suit, France, circa 1755.* [Photograph]. https://collections.lacma.org/node/214656
L4. LACMA, (2021). *Man's Court Ensemble, England, 1758.* [Photograph]. https://collections.lacma.org/node/238438
L5. LACMA, (2021). *Three-piece Court Suit, France, circa 1760.* [Photograph]. https://collections.lacma.org/node/214641
L6. LACMA, (2021). *Man's Suit, France, circa 1760.* [Photograph]. https://collections.lacma.org/node/214667
L7. LACMA, (2021). *Three-piece Suit, France, circa 1765.* [Photograph]. https://collections.lacma.org/node/213820
L8. LACMA, (2021). *Three-piece Suit, England, circa 1765.* [Photograph]. https://collections.lacma.org/node/214506
L9. LACMA, (2021). *Three-piece Suit, Italy, circa 1770.* [Photograph]. https://collections.lacma.org/node/247916
L10. LACMA, (2021). *Suit, England, circa 1780.* [Photograph]. https://collections.lacma.org/node/213788
L11. LACMA, (2021). *Man's Suit, France, 1780-1785.* [Photograph]. https://collections.lacma.org/node/214662
L12. LACMA, (2021). *Man's Suit, Spain, circa 1785.* [Photograph]. https://collections.lacma.org/node/214562
L13. LACMA, (2021). *Man's Suit, Probably England, circa 1780.* [Photograph]. https://collections.lacma.org/node/214642
L14. LACMA, (2021). *Man's Suit (Coat and Breeches), France, circa 1785.* [Photograph]. https://collections.lacma.org/node/213839
L15. LACMA, (2021). *Man's Suit (Coat and Breeches), 1785-1790.* [Photograph]. https://collections.lacma.org/node/2238568
L16. LACMA, (2021). *Vest, France, circa 1790.* [Photograph]. https://collections.lacma.org/node/215335
L17. LACMA, (2021). *Man's Vest, France, circa 1790.* [Photograph]. https://collections.lacma.org/node/178692
L18. LACMA, (2021). *Lorgnette, France, 1790s.* [Photograph]. https://collections.lacma.org/node/214558
L19. LACMA, (2021). *Man's Vest, France, 1790-1795.* [Photograph]. https://collections.lacma.org/node/220348
L20. LACMA, (2021). *Man's Coat, France, 1795-1805.* [Photograph]. https://collections.lacma.org/node/1642305
L21. LACMA, (2021). *Coat, England, 1799-1800.* [Photograph]. https://collections.lacma.org/node/221455
L22. LACMA, (2021). *Court Coat and Vest, Italy, circa 1800.* [Photograph]. https://collections.lacma.org/node/244236
L23. LACMA, (2021). *Coat, circa 1800.* [Photograph]. https://collections.lacma.org/node/2257515
L24. LACMA, (2021). *Man's Suit (Coat, Vest, and Breeches), France, circa 1810.* [Photograph]. https://collections.lacma.org/node/214507
L25. LACMA, (2021). *Vest, England, 1820s.* [Photograph]. https://collections.lacma.org/node/171672
L26. LACMA, (2021). *Man's Tailcoat, Probably England, 1825-1830.* [Photograph]. https://collections.lacma.org/node/174972
L27. LACMA, (2021). *Man's Ensemble (Tailcoat, Vest, Trousers), England, 1840s.* [Photograph]. https://collections.lacma.org/node/232732
L28. LACMA, (2021). *Man's Trousers, France, circa 1840.* [Photograph]. https://collections.lacma.org/node/215334
L29. LACMA, (2021). *Frock Coat and Trousers, Northern Ireland, circa 1852.* [Photograph]. https://collections.lacma.org/node/220990
L30. LACMA, (2021). *Lounge Suit, Embroidered in India for the European market, 1860s.* [Photograph]. https://collections.lacma.org/node/214529
L31. LACMA, (2021). *Man's Suit (Jacket and Trousers), England, 1860-1870.* [Photograph]. https://collections.lacma.org/node/221131
L32. LACMA, (2021). *Man's Morning Coat and Vest, England, circa 1880.* [Photograph]. https://collections.lacma.org/node/221446
L33. LACMA, (2021). *Smoking Suit, England, circa 1880.* [Photograph]. https://collections.lacma.org/node/222900

Table 2.4 Visual Chronology — 1680–1968, V&A

V1. V&A, (2021). *Wedding suit, UK, 1680s.* [Photograph]. https://collections.vam.ac.uk/item/O78912/wedding-suit-unknown/
V2. V&A, (2021). *Coat, England, 1740.* [Photograph]. https://collections.vam.ac.uk/item/O34282/coat-unknown/
V3. V&A, (2021). *Man's suit, France, 1750.* [Photograph]. https://collections.vam.ac.uk/item/O13935/suit-unknown/
V4. V&A, (2021). *Coat, Waistcoat and Breeches, France, 1755-60.* [Photograph]. https://collections.vam.ac.uk/item/O13933/coat-waistcoat-and-unknown/

V5. V&A, (2021). *Coat, UK 1760*. [Photograph]. https://collections.vam.ac.uk/item/O13937/coat-unknown/
V6. V&A, (2021). *Man's suit, 1775-85*. [Photograph]. https://collections.vam.ac.uk/item/O13942/suit-unknown/
V7. V&A, (2021). *Man's suit, France, 1780*. [Photograph]. https://collections.vam.ac.uk/item/O1154719/suit-unknown/
V8. V&A, (2021). *Trousers, US, 1845-53*. [Photograph]. https://collections.vam.ac.uk/item/O75654/trousers-unknown/
V9. V&A, (2021). *Man's suit, 1871*. [Photograph]. https://collections.vam.ac.uk/item/O13953/double-breasted-frock-unknown/
V10. V&A, (2021). *Evening suit, Morris & Co, UK, 1885*. [Photograph]. https://collections.vam.ac.uk/item/O16800/evening-suit-morris-co/evening-suit-morris--co/
V11. V&A, (2021). *Double-Breasted suit, UK, 1904*. [Photograph]. https://collections.vam.ac.uk/item/O13954/double-breasted-suit-unknown/
V12. V&A, (2021). *Coat, Brass and Pike, UK, 1910*. [Photograph]. https://collections.vam.ac.uk/item/O17493/coat-brass-and-pike/
V13. V&A, (2021). *Lounge suit, 1918-20*. [Photograph]. https://collections.vam.ac.uk/item/O13958/lounge-suit-unknown/
V14. V&A, (2021). *Evening suit, Charles Wallis Ltd, 1923*. [Photograph]. https://collections.vam.ac.uk/item/O34494/evening-suit-charles-wallis-ltd/
V15. V&A, (2021). *Man's Suit, UK, 1930-50*. [Photograph]. https://collections.vam.ac.uk/item/O1325483/mans-evening-suit-unknown/
V16. V&A, (2021). *Man's suit, Trimingham, UK, 1940*. [Photograph]. https://collections.vam.ac.uk/item/O16804/suit-trimingham/
V17. V&A, (2021). *Man's suit, 1940*. [Photograph]. https://collections.vam.ac.uk/item/O84102/suit-utility/
V18. V&A, (2021). *Man's suit, Selfridges & Co, UK, 1945*. [Photograph]. https://collections.vam.ac.uk/item/O16805/suit-selfridges-co/suit-selfridges--co/
V19. V&A, (2021). *Man's suit, Anthony Corbett, UK, 1961*. [Photograph]. https://collections.vam.ac.uk/item/O84106/suit-corbett-anthony/
V20. V&A, (2021). *Man's suit, Anderson & Sheppard, UK 1964*. [Photograph]. https://collections.vam.ac.uk/item/O84110/suit-hallbery-mr/
V21. V&A, (2021). *Man's suit, Gilbert Feruch, France, 1967*. [Photograph]. https://collections.vam.ac.uk/item/O15608/nehru-suit-suit-gilbert-feruch/
V22. V&A, (2021). *Man's suit, Take Six, UK, 1967*. [Photograph]. https://collections.vam.ac.uk/item/O125265/suit-take-six/
V23. V&A, (2021). *Man's suit, Bruno Piatelli, 1968*. [Photograph]. https://collections.vam.ac.uk/item/O363426/mans-suit-piatelli-bruno/
V24. V&A, (2021). *Man's suit, Just Men, UK, 1968*. [Photograph]. https://collections.vam.ac.uk/item/O84710/suit-just-men/
V25. V&A, (2021). *Man's suit, Rupert Lycett, UK, 1968*. [Photograph]. https://collections.vam.ac.uk/item/O84709/mans-suit-green-rupert-lycett/
V26. V&A, (2021). *Man's suit, Tom Gilbey, UK, 1968*. [Photograph]. https://collections.vam.ac.uk/item/O122793/suit-gilbey-tom/
V27. V&A, (2021). *Man's suit, Mr Fish, England, 1968*. [Photograph]. https://collections.vam.ac.uk/item/O7844/mans-suit-mr-fish/

Table 2.5
Visual Chronology — 1969–2015, V&A

V28. V&A, (2021). *Man's suit, Kilgour French & Stanbury, UK, 1969*. [Photograph]. https://collections.vam.ac.uk/item/O84713/suit-kilgour-french/
V29. V&A, (2021). *Man's suit, John Michael, 1970, UK*. [Photograph]. https://collections.vam.ac.uk/item/O135429/suit-john-michael/
V30. V&A, (2021). *Man's Suit, YSL, France, 1970*. [Photograph]. https://collections.vam.ac.uk/item/O34314/suit-yves-saint-laurent/
V31. V&A, (2021). *Man's suit, Rupert Lycett Green, 1971, UK*. [Photograph]. https://collections.vam.ac.uk/item/O17498/suit-rupert-lycett-green/
V32. V&A, (2021). *Single-Breasted suit, Tommy Nutter, UK, 1983*. [Photograph]. https://collections.vam.ac.uk/item/O15611/single-breasted-suit-tommy-nutter/
V33. V&A, (2021). *Man's suit, Wendy Dagworthy, UK, 1984*. [Photograph]. https://collections.vam.ac.uk/item/O1242763/suit-wendy-dagworthy/
V34. V&A, (2021). *Man's suit, John Galliano, UK, 1985*. [Photograph]. https://collections.vam.ac.uk/item/O368006/suit-galliano-john/
V35. V&A, (2021). *Man's suit, John Galliano, UK, 1985*. [Photograph]. https://collections.vam.ac.uk/item/O140668/suit-john-galliano/
V36. V&A, (2021). *Man's suit, Paul Smith, UK, 1988*. [Photograph]. https://collections.vam.ac.uk/item/O84293/suit-smith-paul/
V37. V&A, (2021). *Man's suit, Vivienne Westwood, UK, 1995*. [Photograph]. https://collections.vam.ac.uk/item/O1193407/suit-vivienne-westwood/
V38. V&A, (2021). *Man's suit, Mark Powell, UK, 1996*. [Photograph]. https://collections.vam.ac.uk/item/O164836/mans-suit-powell-mark/
V39. V&A, (2021). *Morning suit, Moss Bros, UK, 1996*. [Photograph]. https://collections.vam.ac.uk/item/O83668/morning-suit-moss-bros/
V40. V&A, (2021). *Man's suit, Oswald Boateng, UK, 1996*. [Photograph]. https://collections.vam.ac.uk/item/O110812/suit-boateng-ozwald/
V41. V&A, (2021). *Man's suit, Richard James, UK, 1998*. [Photograph]. https://collections.vam.ac.uk/item/O1247152/suit-richard-james/
V42. V&A, (2021). *Dinner Suit Ensemble, Tom Ford, Italy, 2004*. [Photograph]. https://collections.vam.ac.uk/item/O137323/dinner-suit-ensemble-ford-tom/

V43. V&A, (2021). *Man's suit, Timothy Everest, UK, 2006*. [Photograph]. https://collections.vam.ac.uk/item/O1141281/mans-suit-ensemble-everest-timothy/
V44. V&A, (2021). *Ensemble, Rubinacci, Italy, 2012*. [Photograph]. https://collections.vam.ac.uk/item/O1324949/ensemble-rubinacci/
V45. V&A, (2021). *Broken suit, Stefano Pilati, Italy, 2015*. [Photograph]. https://collections.vam.ac.uk/item/O1317010/broken-suit-ensemble-pilati-stefano/

Table 2.6
Tom Ford suit design 2013 — 2021

AW13 by T. Ford, (2013), *Tom Ford Look 23/25*. [Photograph]. Vogue. https://www.vogue.com/fashion-shows/fall-2013-menswear/tom-ford/slideshow/collection#23
AW14 by T. Ford, (2014), *Tom Ford Look 24/28*, [Photograph]. Vogue. https://www.vogue.com/fashion-shows/fall-2014-menswear/tom-ford/slideshow/collection#24
SS14 by T. Ford, (2014), *Tom Ford Look 25/27*, [Photograph]. Vogue. https://www.vogue.com/fashion-shows/spring-2014-menswear/tom-ford/slideshow/collection#25
AW15 by T. Ford, (2015), *Tom Ford Look 29/31*, [Photograph]. Vogue. https://www.vogue.com/fashion-shows/fall-2015-menswear/tom-ford/slideshow/collection#29
SS15 by T. Ford, (2015), *Tom Ford Look 24/26*, [Photograph]. Vogue. https://www.vogue.com/fashion-shows/spring-2015-menswear/tom-ford/slideshow/collection#24
SS16 by T. Ford, (2016), *Tom Ford Look 35/35*, [Photograph]. Vogue. https://www.vogue.com/fashion-shows/spring-2016-menswear/tom-ford/slideshow/collection#35
AW18 by T. Ford, (2018), *Tom Ford Look 4/59*, [Photograph]. Vogue. https://www.vogue.com/fashion-shows/fall-2018-menswear/tom-ford/slideshow/collection#4
SS18A by T. Ford, (2018), *Tom Ford Look 2/28*, [Photograph]. Vogue. https://www.vogue.com/fashion-shows/spring-2018-menswear/tom-ford/slideshow/collection#2
SS18B by T. Ford, (2018), *Tom Ford Look 25/28*, [Photograph]. Vogue. https://www.vogue.com/fashion-shows/spring-2018-menswear/tom-ford/slideshow/collection#25
AW 19 by T. Ford, (2019), *Tom Ford Look 33/34*, [Photograph]. Vogue. https://www.vogue.com/fashion-shows/fall-2019-menswear/tom-ford/slideshow/collection#33
SS19 by T. Ford, (2019), *Tom Ford Look 35/39*, [Photograph]. Vogue. https://www.vogue.com/fashion-shows/spring-2019-menswear/tom-ford/slideshow/collection#35
AW20 by T. Ford, (2020), *Tom Ford Look 6/35*, [Photograph]. Vogue. https://www.vogue.com/fashion-shows/fall-2020-menswear/tom-ford/slideshow/collection#6
SS20 by T. Ford, (2020), *Tom Ford Look 34/36*, [Photograph]. Vogue. https://www.vogue.com/fashion-shows/spring-2020-menswear/tom-ford/slideshow/collection#34
SS21 by T. Ford, (2021), *Tom Ford Look 33/37*, [Photograph]. Vogue. https://www.vogue.com/fashion-shows/spring-2021-menswear/tom-ford/slideshow/collection#33

Table 2.7
Thom Browne suit design 2006 — 2020

AW06 by M. Madeira, (2006). *Thom Browne Look 35/41*. [Photograph]. Vogue. https://www.vogue.com/fashion-shows/fall-2006-menswear/thom-browne/slideshow/collection#35
SS06 courtesy of J. Ryang, (2006). *Thom Browne Look 8/10*. [Photograph]. Vogue. https://www.vogue.com/fashion-shows/spring-2006-menswear/thom-browne/slideshow/collection#8
AW07 by M. Madiera, (2007). *Thom Browne Look 14/45*. [Photograph]. Vogue. https://www.vogue.com/fashion-shows/fall-2007-menswear/thom-browne/slideshow/collection#14
SS07 by M. Madiera, (2007). *Thom Browne Look 2/15*. [Photograph]. Vogue. https://www.vogue.com/fashion-shows/spring-2007-menswear/thom-browne/slideshow/collection#2
AW08 by M. Madiera, (2008). *Thom Browne Look 33/49*. [Photograph]. Vogue. https://www.vogue.com/fashion-shows/fall-2008-menswear/thom-browne/slideshow/collection#33
SS08 by M. Madiera, (2008). *Thom Browne Look 31/56*. [Photograph]. Vogue. https://www.vogue.com/fashion-shows/spring-2008-menswear/thom-browne/slideshow/collection#31
AW10 by A. Thomas, (2010). *Thom Browne Look 29/41*. [Photograph]. Vogue. https://www.vogue.com/fashion-shows/fall-2010-menswear/thom-browne/slideshow/collection#29
AW11 by Y. Vlamos, (2011). *Thom Browne Look 27/45*. [Photograph]. Vogue. https://www.vogue.com/fashion-shows/fall-2011-menswear/thom-browne/slideshow/collection#27
SS11 by M. Madiera, (2011). *Thom Browne Look 38/41*. [Photograph]. Vogue. https://www.vogue.com/fashion-shows/spring-2011-menswear/thom-browne/slideshow/collection#38
AW12 by Y. Vlamos, (2012). *Thom Browne Look 26/40*. [Photograph]. Vogue. https://www.vogue.com/fashion-shows/fall-2012-menswear/thom-browne/slideshow/collection#26
SS12 by Y. Vlamos, (2012). *Thom Browne Look 32/49*. [Photograph]. Vogue. https://www.vogue.com/fashion-shows/spring-2012-menswear/thom-browne/slideshow/collection#32
AW13 by M. Tondo, (2013). *Thom Browne Look 1/41*. [Photograph]. Vogue. https://www.vogue.com/fashion-shows/fall-2013-menswear/thom-browne/slideshow/collection#1
SS13 by G. Pucci, (2013). *Thom Browne Look 3/40*. [Photograph]. Vogue. https://www.vogue.com/fashion-shows/spring-2013-menswear/thom-browne/slideshow/collection#3

AW14 by Y. Vlamos, (2014). *Thom Browne Look 17/43.* [Photograph]. Vogue. https://www.vogue.com/fashion-shows/fall-2014-menswear/thom-browne/slideshow/collection#17
SS14 by M. Tondo, (2014). *Thom Browne Look 26/42.* [Photograph]. Vogue. https://www.vogue.com/fashion-shows/spring-2014-menswear/thom-browne/slideshow/collection#26
SS15 by G. Giannoni, (2015). *Thom Browne Men's RTW Spring 2015 Look 1/39.* [Photograph]. WWD. https://wwd.com/fashion-news/fashion-features/gallery/thom-browne-mens-rtw-spring-2015/
AW16 by K. W. Arnold, (2016). *Thom Browne Look 29/41.* [Photograph]. Vogue. https://www.vogue.com/fashion-shows/fall-2016-menswear/thom-browne/slideshow/collection#29
SS16 by M. Tondo, (2016). *Thom Browne Look 16/34.* [Photograph]. Vogue. https://www.vogue.com/fashion-shows/spring-2016-menswear/thom-browne/slideshow/collection#16
AW17 by K. W. Arnold, (2017). *Thom Browne Look 22/45.* [Photograph]. Vogue. https://www.vogue.com/fashion-shows/fall-2017-menswear/thom-browne/slideshow/collection#22
SS17 by Y. Vlamos, (2017). *Thom Browne Look 25/43.* [Photograph]. Vogue. https://www.vogue.com/fashion-shows/spring-2017-menswear/thom-browne/slideshow/collection#25
AW18 by M. Tondo, (2018). *Thom Browne Look 29/30.* [Photograph]. Vogue. https://www.vogue.com/fashion-shows/fall-2018-menswear/thom-browne/slideshow/collection#29
SS18 by Y. Vlamos, (2018). *Thom Browne Look 21/47.* [Photograph]. Vogue. https://www.vogue.com/fashion-shows/spring-2018-menswear/thom-browne/slideshow/collection#21
AW19 by A. Lucioni, (2019). *Thom Browne Look 14/39.* [Photograph]. Vogue. https://www.vogue.com/fashion-shows/fall-2019-menswear/thom-browne/slideshow/collection#14
SS19 by K. W. Arnold, (2019). *Thom Browne Look 23/61.* [Photograph]. Vogue. https://www.vogue.com/fashion-shows/spring-2019-menswear/thom-browne/slideshow/collection#23
AW20 courtesy of Thom Browne, (2020). *Thom Browne Look 3/14.* [Photograph]. Vogue. https://www.vogue.com/fashion-shows/fall-2020-menswear/thom-browne/slideshow/collection#3
SS20A by A. Lucioni, (2020). *Thom Browne Look 4/39.* [Photograph]. Vogue. https://www.vogue.com/fashion-shows/spring-2020-menswear/thom-browne/slideshow/collection#4
SS20B by A. Lucioni, (2020). *Thom Browne Look 37/39.* [Photograph]. Vogue. https://www.vogue.com/fashion-shows/spring-2020-menswear/thom-browne/slideshow/collection#37

Figure 3.3

SONY PICTURES. (n.d.). [James Bond, Casino Royale, Photograph]. https://i.pinimg.com/originals/e3/0c/7b/e30c7b5be50996b8b0c766e7d2163c85.jpg
SONY PICTURES. (n.d.). [James Bond, Skyfall, Photograph]. Couturecrib. https://www.couturecrib.com/wp-content/uploads/2020/11/82cd29a8551841l372bf1614457f12c4.jpg
SONY PICTURES. (n.d.). [James Bond, Spectre, Photograph]. https://media.services.cinergy.ch/media/box1024/9536bc653a0e0fb8c8eaa5c827a9c18d3f4bc000.jpg

Table 5.2
Colour on the catwalk — Infinite Genealogy

H.1 [*Pino Cordella 1928, Photograph*]. (n.d.). Puglita https://www.ansa.it/puglia/notizie/2016/04/05/abito-firmato-da-cordella-a-museo-lac-ma_73903381-4c4f-4420-b1bf-a0b7f33f376f.html
H.2 by M. Madiera, (2008). *Thom Browne Look 39/49.* [Photograph]. Vogue. https://www.vogue.com/fashion-shows/fall-2008-menswear/thom-browne/slideshow/collection#39
H.3A by M. Madiera, (2009). *Jil Sander Look 2/43.* [Photograph]. Vogue. https://www.vogue.com/fashion-shows/spring-2009-menswear/jil-sander/slideshow/collection#2
H.3B by M. Madiera, (2009). *Jil Sander Look 7/43.* [Photograph]. Vogue. https://www.vogue.com/fashion-shows/spring-2009-menswear/jil-sander/slideshow/collection#7
H.3C by M. Madiera, (2009). *Jil Sander Look 15/43.* [Photograph]. Vogue. https://www.vogue.com/fashion-shows/spring-2009-menswear/jil-sander/slideshow/collection#15
H.4 by S. Armstrong, (2016). *Joshua Kane Look 19.* [Photograph]. Vogue. https://www.vogue.co.uk/shows/spring-summer-2016-menswear/joshua-kane/collection
H.5 [*Ana Locking AW11, Photograph*]. (n.d). Ana Locking. http://www.analocking.com/en/oi1112a.html
H.6 C. Caius, (2011). [*Raun Larose SS11, Photograph].* thefashionisto. https://www.thefashionisto.com/raun-larose-spring-2011-sophisticated-rebel/
H.7 courtesy of Marc Jacobs, (2012). *Marc Jacobs Look 27/37.* [Photograph]. Vogue. https://www.vogue.com/fashion-shows/fall-2012-menswear/marc-jacobs/slideshow/collection#27
H.8 Podium Pictures, (n.d). [*Ixone Elzo SS12*, Photograph]. ElMundo. https://www.elmundo.es/yodona/estaticas/especiales/2011/pasarelas/09/cibeles/ixoneelzo.html
H.9 by M. Tondo, (2014). *Thom Browne Look 10/42.* [Photograph]. Vogue. https://www.vogue.com/fashion-shows/spring-2014-menswear/thom-browne/slideshow/collection#10
H.10 [*Palomo Spain Cruise 18, Photograph].* (2018). Palomo. https://www.palomospain.com/archives/cruise-2018-collection-palomo-for-favor
H.11A courtesy of Alexander McQueen, (2020). *Alexander McQueen Look 2/34.* [Photograph]. Vogue. https://www.vogue.com/fashion-shows/fall-2020-menswear/alexander-mcqueen/slideshow/collection#2
H.11B courtesy of Alexander McQueen, (2020). *Alexander McQueen Look 25/34.* [Photograph]. Vogue. https://www.vogue.com/fashion-shows/fall-2020-menswear/alexander-mcqueen/slideshow/collection#25
H.12 courtesy of Givenchy, (2019). *Givenchy Look 35/37.* [Photograph]. Vogue. https://www.vogue.com/fashion-shows/fall-2019-menswear/givenchy/slideshow/collection#35
H.13 by K. W. Arnold, (2019). *Alexander McQueen Look 34/42.* [Photograph]. Vogue. https://www.vogue.com/fashion-shows/spring-2019-menswear/alexander-mcqueen/slideshow/collection#34
H.14A by A. Lucioni, (2020). *Fendi Look 46/55.* [Photograph]. Vogue. https://www.vogue.com/fashion-shows/fall-2020-menswear/fendi/slideshow/collection#46
H.14B by A. Lucioni, (2020). *Fendi Look 27/55.* [Photograph]. Vogue. https://www.vogue.com/fashion-shows/fall-2020-menswear/fendi/slideshow/collection#27
H.15 courtesy of Alexander McQueen, (2021). *Alexander McQueen Look 24/31.* [Photograph]. Vogue. https://www.vogue.com/fashion-shows/spring-2021-menswear/alexander-mcqueen/slideshow/collection#24
F.1A by M. Lykov, (2009). *Jil Sander Look 1/43.* [Photograph]. Vogue. https://www.vogue.com/fashion-shows/spring-2009-menswear/jil-sander/slideshow/collection#1
F.1B by M. Lykov, (2009). *Jil Sander Look 5/43.* [Photograph]. Vogue. https://www.vogue.com/fashion-shows/spring-2009-menswear/jil-sander/slideshow/collection#5
F.1C by M. Lykov, (2009). *Jil Sander Look 6/43.* [Photograph]. Vogue. https://www.vogue.com/fashion-shows/spring-2009-menswear/jil-sander/slideshow/collection#6
F.1D by M. Lykov, (2009). *Jil Sander Look 40/43.* [Photograph]. Vogue. https://www.vogue.com/fashion-shows/spring-2009-menswear/jil-sander/slideshow/collection#40
F.2 [*Zem SS12, Photograph].* (n.d.). Not Just a Label. https://www.notjustalabel.com/collection/zem/z-e-m-ss12
F.3A by Y. Vlamos, (2015). *Antonio Marras Look 32/44.* [Photograph]. Vogue. https://www.vogue.com/fashion-shows/spring-2015-menswear/antonio-marras/slideshow/collection#32
F.3B by Y. Vlamos, (2015). *Antonio Marras Look 28/44.* [Photograph]. Vogue. https://www.vogue.com/fashion-shows/spring-2015-menswear/antonio-marras/slideshow/collection#28
F.4 by F. Fior, (2020). *Marni Look 49/51.* [Photograph]. Vogue. https://www.vogue.com/fashion-shows/spring-2020-menswear/marni/slideshow/collection#49
F.5 by Y. Vlamos, (2012). *Bottega Veneta Look 1/37.* [Photograph]. Vogue. https://www.vogue.com/fashion-shows/fall-2012-menswear/bottega-veneta/slideshow/collection#1
F.6 *Walter Van Beirendonck Look 6/34.* (2013). [Photograph]. Vogue. https://www.vogue.com/fashion-shows/fall-2013-menswear/walter-van-beirendonck/slideshow/collection#6
F.7A by F. Fior, (2014). *Walter Van Beirendonck Look 14/32.* [Photograph]. Vogue. https://www.vogue.com/fashion-shows/spring-2014-menswear/walter-van-beirendonck/slideshow/collection#14
F.7B by F. Fior, (2014). *Walter Van Beirendonck Look 12/32.* [Photograph]. Vogue. https://www.vogue.com/fashion-shows/spring-2014-menswear/walter-van-beirendonck/slideshow/collection#12
F.7C by F. Fior, (2014). *Walter Van Beirendonck Look 5/32.* [Photograph]. Vogue. https://www.vogue.com/fashion-shows/spring-2014-menswear/walter-van-beirendonck/slideshow/collection#5
F.7D by F. Fior, (2014). *Walter Van Beirendonck Look 3/32.* [Photograph]. Vogue. https://www.vogue.com/fashion-shows/spring-2014-menswear/walter-van-beirendonck/slideshow/collection#3
F.7E by F. Fior, (2014). *Walter Van Beirendonck Look 4/32.* [Photograph]. Vogue. https://www.vogue.com/fashion-shows/spring-2014-menswear/walter-van-beirendonck/slideshow/collection#4
F.8A by M. Tondo, (2015). *Alexander McQueen Look 1/29.* [Photograph]. Vogue. https://www.vogue.com/fashion-shows/spring-2015-menswear/alexander-mcqueen/slideshow/collection#1
F.8B by M. Tondo, (2015). *Alexander McQueen Look 14/29.* [Photograph]. Vogue. https://www.vogue.com/fashion-shows/spring-2015-menswear/alexander-mcqueen/slideshow/collection#14
F.8C by M. Tondo, (2015). *Alexander McQueen Look 2/29.* [Photograph]. Vogue. https://www.vogue.com/fashion-shows/spring-2015-menswear/alexander-mcqueen/slideshow/collection#2
F.8D by M. Tondo, (2015). *Alexander McQueen Look 9/29.* [Photograph]. Vogue. https://www.vogue.com/fashion-shows/spring-2015-menswear/alexander-mcqueen/slideshow/collection#9
F.9 by U. Fratini, (2011). *Walter Van Beirendonck Look 10/32.* [Photograph]. Vogue. https://www.vogue.com/fashion-shows/fall-2011-menswear/walter-van-beirendonck/slideshow/collection#10
F.10 by Friendo NG, (2014). *Yung Wong.* Behance.net. https://www.behance.net/gallery/16224271/-Industrial-project(n-tu)-Raf-Simons-fw1415/modules/111329093
F.11 by M. Tondo, (2015) *Agi & Sam Look 6/23.* [Photograph]. Vogue. https://www.vogue.com/fashion-shows/fall-2015-menswear/agi-sam/slideshow/collection#6
F.12 courtesy of Dolce & Gabbana, (2021). *Dolce & Gabbana Look 32/113.* [Photograph]. Vogue. https://www.vogue.com/fashion-shows/fall-2021-menswear/dolce-gabbana/slideshow/collection#32
B.1 by M. Madeira, (2009). *Alexander McQueen Look 19/35.* [Photograph]. Vogue. https://www.vogue.com/fashion-shows/spring-2009-menswear/alexander-mcqueen/slideshow/collection#19

B.2 by F. Fior, (2012). *Moschino Look 36/40.* [Photograph]. Vogue. https://www.vogue.com/fashion-shows/spring-2012-menswear/moschino/slideshow/collection#36
B.3 by M. Tondo, (2015). *Vivienne Westwood Look 6/38.* [Photograph]. Vogue. https://www.vogue.com/fashion-shows/spring-2015-menswear/vivienne-westwood/slideshow/collection#6
B.4 M. Steur, (2015). *Etudes Studio Menswear Spring Summer 2015 Paris #2.* [Photograph]. NowFashion. https://nowfashion.com/etudes-studio-menswear-spring-summer-2015-paris-9379
B.5 J. Bumpus, (2013). [*Agi and Sam AW13, Photograph].* (n.d.). Not Just a Label. https://www.notjustalabel.com/collection/agiandsam/autumn-winter-13
B.6 by Y. Vlamos, (2015). *Antonio Marras Look 14/44.* [Photograph]. Vogue. https://www.vogue.com/fashion-shows/spring-2015-menswear/antonio-marras/slideshow/collection#14
B.7A by M. Tondo, (2012). *Walter Van Beirendonck Look 8/34.* [Photograph]. Vogue. https://www.vogue.com/fashion-shows/fall-2012-menswear/walter-van-beirendonck/slideshow/collection#8
B.7B by M. Tondo, (2012). *Walter Van Beirendonck Look 9/34.* [Photograph]. Vogue. https://www.vogue.com/fashion-shows/fall-2012-menswear/walter-van-beirendonck/slideshow/collection#9
B.8 courtesy of Alexander McQueen, (2020). *Alexander McQueen Look 5/34.* [Photograph]. Vogue. https://www.vogue.com/fashion-shows/fall-2020-menswear/alexander-,,,mcqueen/slideshow/collection#5
B.9A courtesy of Alexander McQueen, (2020). *Alexander McQueen Look 3/34.* [Photograph]. Vogue. https://www.vogue.com/fashion-shows/fall-2020-menswear/alexander-mcqueen/slideshow/collection#3
B.9B courtesy of Alexander McQueen, (2021). *Alexander McQueen Look 5/14.* [Photograph]. Vogue. https://www.vogue.com/fashion-shows/pre-fall-2021-menswear/alexander-mcqueen/slideshow/collection#5
B.10 courtesy of Casablanca, (2021). *Casablanca Look 5/32.* [Photograph]. Vogue. https://www.vogue.com/fashion-shows/spring-2021-menswear/casablanca/slideshow/collection#5
B.11 courtesy of Balmain, (2021). *Balmain Look 8/38.* [Photograph]. Vogue. https://www.vogue.com/fashion-shows/resort-2021-menswear/balmain/slideshow/collection#8
B.12A by F. Fior, (2020). *Comme des Garcons Homme Plus Look 26/32.* [Photograph]. Vogue. https://www.vogue.com/fashion-shows/fall-2020-menswear/comme-des-garcons-homme-plus/slideshow/collection#26
B.12B by F. Fior, (2020). *Comme des Garcons Homme Plus Look 20/32.* [Photograph]. Vogue. https://www.vogue.com/fashion-shows/fall-2020-menswear/comme-des-garcons-homme-plus/slideshow/collection#20
P.1 [*Agi and Sam SS13, Photograph].* (2013). FTape. http://ftape.com/media/man-ss13-catwalk-show/
P.2 by A. Lucioni, (2020). *Thom Browne Look 37/39.* [Photograph]. Vogue. https://www.vogue.com/fashion-shows/spring-2020-menswear/thom-browne/slideshow/collection#37
P.3A courtesy of Alexander McQueen, (2021). *Alexander McQueen Look 28/31.* [Photograph]. Vogue. https://www.vogue.com/fashion-shows/spring-2021-menswear/alexander-mcqueen/slideshow/collection#28
P.3B courtesy of Alexander McQueen, (2021). *Alexander McQueen Look 29/31.* [Photograph]. Vogue. https://www.vogue.com/fashion-shows/spring-2021-menswear/alexander-mcqueen/slideshow/collection#29
P.4 Y. Meynadier, (2021). *Casablanca Look 51/78.* [Photograph]. Vogue. https://www.vogue.com/fashion-shows/fall-2021-menswear/casablanca/slideshow/collection#51
P.5 Y. Vlamos, (2017). *Gucci Look 114/120.* [Photograph]. Vogue. https://www.vogue.com/fashion-shows/fall-2017-ready-to-wear/gucci/slideshow/collection#114
P.6 courtesy of Alexander McQueen, (2020). *Alexander McQueen Look 33/34.* [Photograph]. Vogue. https://www.vogue.com/fashion-shows/fall-2020-menswear/alexander-mcqueen/slideshow/collection#33
P.7 by M. Madeira, (2006). *Alexander McQueen Look 4/45.* [Photograph]. Vogue. https://www.vogue.com/fashion-shows/spring-2006-menswear/alexander-mcqueen/slideshow/collection#4
P.8 C. Caldwell, (2009). *Look 19.* [Photograph]. Vogue. https://www.vogue.co.uk/shows/autumn-winter-2009-menswear/libertine/collection
P.9A by F. Fior, (2012). *Givenchy Look 27/43.* [Photograph]. Vogue. https://www.vogue.com/fashion-shows/spring-2012-menswear/givenchy/slideshow/collection#27
P.9B by F. Fior, (2012). *Givenchy Look 5/43.* [Photograph]. Vogue. https://www.vogue.com/fashion-shows/spring-2012-menswear/givenchy/slideshow/collection#5
P.10A by M. Feudi, (2012). *Ann Demeulemeester Look 2/35.* [Photograph]. Vogue. https://www.vogue.com/fashion-shows/fall-2012-menswear/ann-demeulemeester/slideshow/collection#2
P.10B by M. Feudi, (2012). *Ann Demeulemeester Look 33/35.* [Photograph]. Vogue. https://www.vogue.com/fashion-shows/fall-2012-menswear/ann-demeulemeester/slideshow/collection#33
P.11 by F. Fior, (2013). *Alexander McQueen Look 19/28.* [Photograph]. Vogue. https://www.vogue.com/fashion-shows/fall-2013-menswear/alexander-mcqueen/slideshow/collection#19
P.12 courtesy of Alexander McQueen, (2020). *Alexander McQueen Look 22/34.* [Photograph]. Vogue. https://www.vogue.com/fashion-shows/fall-2020-menswear/alexander-mcqueen/slideshow/collection#22

P.13A by S. Armstrong, (2017). *Look 33.* [Photograph]. Vogue. https://www.vogue.co.uk/shows/spring-summer-2017-menswear/joshua-kane/collection
P.13B by S. Armstrong, (2017). *Look 30.* [Photograph]. Vogue. https://www.vogue.co.uk/shows/spring-summer-2017-menswear/joshua-kane/collection
P.14A courtesy of Alexander McQueen, (2021). *Alexander McQueen Look 4/31.* [Photograph]. Vogue. https://www.vogue.com/fashion-shows/spring-2021-menswear/alexander-mcqueen/slideshow/collection#4
P.14B courtesy of Alexander McQueen, (2021). *Alexander McQueen Look 8/31.* [Photograph]. Vogue. https://www.vogue.com/fashion-shows/spring-2021-menswear/alexander-mcqueen/slideshow/collection#8
P.14C courtesy of Alexander McQueen, (2021). *Alexander McQueen Look 19/31.* [Photograph]. Vogue. https://www.vogue.com/fashion-shows/spring-2021-menswear/alexander-mcqueen/slideshow/collection#19
P.14D courtesy of Alexander McQueen, (2021). *Alexander McQueen Look 11/31.* [Photograph]. Vogue. https://www.vogue.com/fashion-shows/spring-2021-menswear/alexander-mcqueen/slideshow/collection#11
P.15 by Y. Vlamos, (2016). *Alexander McQueen Look 24/34.* [Photograph]. Vogue. https://www.vogue.com/fashion-shows/spring-2016-menswear/alexander-mcqueen/slideshow/collection#24
P.16 [*Boaz Van Doornik SS17, Photograph].* (n.d.). Not Just a Label. https://www.notjustalabel.com/collection/boazvan-doornik/monumental-memories
P.17 by M. Feudi, (2012). [*Damir Doma AW12, Photograph].* Vogue. https://www.vogue.co.jp/popup_collection/damir-doma/12aw-mens/runway#11
P.18 by Y. Vlamos, (2016). *Dries Van Noten Look 9/53.* [Photograph]. Vogue. https://www.vogue.com/fashion-shows/spring-2016-menswear/dries-van-noten/slideshow/collection#9

Table 5.3 — Subtraction in everyday life — Infinite Genealogy

ST.1 by L. Jokinen, (2012). *Aaro, 20.* [Photograph]. Hel Looks. https://www.hel-looks.com/archive/#20120515_01
ST.2 by L. Jokinen, (2011). *Jaakko, 27.* [Photograph]. Hel Looks. https://www.hel-looks.com/archive/#20110930_05
ST.3 by L. Jokinen, (2013). *Ilmo, 31.* [Photograph]. Hel Looks. https://www.hel-looks.com/archive/#20130619_01
ST.4 by L. Jokinen, (2009). *Mikko, 27.* [Photograph]. Hel Looks. https://www.hel-looks.com/archive/#20090425_01
ST.5 by S. Schuman, (2006). *Freeman casual NYC.* [Photograph]. The Sartorialist. https://fashionmagazinemodels.blogspot.com/2006/04/on-streethickey-freeman-casual-nyc.html
ST.6 by S. Schuman, (2006). [Streetwear, NYC, Photograph]. The Sartorialist. https://i.pinimg.com/originals/c1/15/2e/c1152e576f258da28a1e438717daed28.jpg
SS.1 by S. Schuman, (2014). [Stylish look with jeans, Photograph]. The Sartorialist. https://i.styleoholic.com/stylish-men-looks-with-jeans-suitable-for-work-14.jpg
SS.2 by L. Jokinen, (2006). *Anton, 21.* [Photograph]. Hel Look. https://www.hel-looks.com/archive/#20060517_02
SS.3 by L. Jokinen, (2010). *Vinícius, 22.* [Photograph]. Hel Look. https://www.hel-looks.com/archive/#20100505_02
SS.4 by S. Schuman, (2004). [Black suit with hat, Photograph]. The Sartorialist. Paperblog. https://www.paperblog.fr/3396967/the-sartorialist-by-scott-schuman/
SS.5 by S. Schuman, (2014). [Red and Black Striped Suit, Photograph]. The Sartorialist. https://i.pinimg.com/564x/13/0b/46/130b467ca9dc5fb6fa210f98850350c8.jpg
SS.6 by S. Schuman, (2013). [Forest Green Colours, Photograph]. The Sartorialist. http://blog.livedoor.jp/momoko0105/archives/51690128.html
SL.1 by L. Jokinen, (2014). *Daniel, 18.* [Photograph]. Hel Look. https://www.hel-looks.com/archive/#20140201_01
SL.2 by L. Jokinen, (2012). *Jaarko, 42.* [Photograph]. Hel Look. https://www.hel-looks.com/archive/#20120524_05
SL.3 by L. Jokinen, (2009). *Jukka, 40.* [Photograph]. Hel Look. https://www.hel-looks.com/archive/#20090430_05
SL.4 by L. Jokinen, (2006). *Vesa, 25.* [Photograph]. Hel Look. https://www.hel-looks.com/archive/#20060113_01
SL.5 by L. Jokinen, (2012). *Wilson, 45.* [Photograph]. Hel Look. https://www.hel-looks.com/archive/#20120815_02
SL.6 by S. Schuman, (2004). [Red Velvet, Photograph]. The Sartorialist. https://i.pinimg.com/originals/e8/88/32/e8883258719b8b1ce600414343f36358.jpg
SL.7 by S. Schuman, (2004). [Hipster Shorts, Photograph]. The Sartorialist. https://www.f5.pl/wp-content/uploads/2021/04/hipster-shorts.jpg
SL.8 by S. Schuman, (2004). [Red and Black Striped Suit, Photograph]. The Sartorialist.
SJ.1 by L. Jokinen, (2013). *Jari, 23.* [Photograph]. Hel Look. https://www.hel-looks.com/archive/#20130908_02
SJ.2 by S. Schuman, (2003). [Jacket Subtracted, Photograph]. The Sartorialist. https://i.pinimg.com/564x/8d/2b/ab/8d2bab55174953d6b34290d7f2d17afc.jpg
SJ.3 by S. Schuman, (2004). [White and Creme, Photograph]. The Sartorialist. https://i.pinimg.com/564x/5a/e7/3c/5ae73c17939dbd24fcae4c8fece06428.jpg
SJ.4 by S. Schuman, (2007). [Vest without Jacket, Photograph]. The Sartorialist. https://hardecor.com.br/wp-content/uploads/2013/02/FabrizioParis1.jpg

SV.1 by S. Schuman, (2002). [Street-style no vest, Photograph]. The Sartorialist. https://i.pinimg.com/originals/93/a4/cd/93a4cd-6b98ceaf893b89f7b848b05b05.jpg
SV.2 by S. Schuman, (2002). [Street-style brown no vest, Photograph]. The Sartorialist. https://astor-black.files.wordpress.com/2011/04/summer.jpg
SV.3 by S. Schuman, (2009). [Street-style pink no vest, Photograph]. The Sartorialist. https://i.pinimg.com/564x/43/59/df/4359d-f309b725c170c6d8b336880a18f.jpg
SV.4. [Street-style pinstripe no vest, Photograph]. (2004). https://2.bp.blogspot.com/-b2hUQa7UQa0/WMOWY2kOMTI/AAAAAAAABS2A/SXfolgB051IYyly3d_EU6b12V_ht04gZQCLCB/s1600/01014.jpg
SV.5 by S. Schuman, (2012). [Street-style blue no vest, Photograph]. The Sartorialist. https://io.wp.com/i896.photobucket.com/albums/ac167/filippofiora/2014/what-to-wear-for-spring-10.jpg~original?zoom=2
SV.6 by S. Schuman, (2002). [Street-style striped no vest, Photograph]. The Sartorialist. https://romins26.files.word-press.com/2011/03/sartorialist8.jpg
BY S. Schuman, (n.d.). [Street-style subtracted socks on phone, Photograph]. The Sartorialist. https://i.pinimg.com/564x/80/34/c0/8034c-0feee9e5514507350308 5cb4640.jpg
BY S. Schuman, (n.d.). [Street-style sub-tracted socks feet only, Photograph]. The Sartorialist. https://i2.wp.com/s019.radikal.ru/i618/1205/8f/a2593b5adf68.jpg
BY S. Schuman, (n.d.). [Street-style sub-tracted socks green bag, Photograph]. The Sartorialist. Fashion (Ed) in London. https://fashionedinlondon.wordpress.com/2012/08/07/mankles-mankles-go-away-please-dont-say-youre-here-to-stay/
BY S. Schuman, (n.d.). [Street-style subtracted socks pattern suit, Photograph]. The Sartorialist. https://i.pinimg.com/564x/fb/58/70/fb5870dbdc134b5635ea561835199bcb.jpg
BY L. Jokinen, (n.d.). *Viktori, 19*. [Photograph]. Hel Look. https://hel-looks.com/20120824_01/

Table 5.4 Subtraction on the catwalk — Infinite Genealogy

S.1 by M. Maderia, (2009). *Raf Simons Look 28/47.* [Photograph]. Vogue. https://www.vogue.com/fashion-shows/spring-2009-menswear/raf-simons/slideshow/collection#28
S.2 *Blaak ss '11,* (2011). [Photograph]. Dazeddigital. https://www.dazeddigital.com/fashion/gallery/7956/4/blaak-ss-11
S.3 [Ana Locking SS11, Photograph]. (2011). [Photograph]. Niwdenapolis. https://www.niwdenapolis.com/2011/01/ana-locking-springsummer-2011.html
S.4 by A. Puras. (2012). [Subtracted sleeves, Photograph]. Positive-Magazine. https://www.positive-magazine.com/alberto-puras/
S.5 by Y. Vlamos, (2012). *Thom Browne Look 29/40.* [Photograph]. Vogue. https://www.vogue.com/fashion-shows/fall-2012-menswear/thom-browne/slideshow/collection#29
S.6 by R. LaRose, (2011). [Raun LaRose SS12, Photograph]. Schon!. https://schonmagazine.com/raun-larose/
S.7 by F. Fior, (2012). *Walter van Beirendonck Look 1/36.* [Photograph]. Vogue. https://www.vogue.com/fashion-shows/spring-2012-menswear/walter-van-beirendonck/slideshow/collection
S.8 by M. Pulido, (n.d.). [*Subtracted inner sleeves*, Photograph]. Neo2. https://www.neo2.com/wp-content/uploads/13-alberto-puras.jpg
S.9 by Y. Vlamos, (2014). *Walter van Beirendonck Look 4/42.* [Photograph]. Vogue. https://www.vogue.com/fashion-shows/fall-2014-menswear/walter-van-beirendonck/slideshow/collection#4
S.10 by Six Lee, (n.d.). *S03-1.* [Photograph]. Six Lee. https://www.sixlee.be/fw13?lightbox=i416ga
S.11 by K. W. Arnold, (2017). *Maison Margiela Look 26/31.* [Photograph]. Vogue https://www.vogue.com/fashion-shows/spring-2021-menswear/alexander-mcqueen/slideshow/collection#20
S.12 by L. Tombolini, (2018). *Moschino Look 63/85.* [Photograph]. Vogue. https://www.vogue.com/fashion-shows/fall-2018-menswear/moschino/slideshow/collection#63
S.13 by M. Feudi, (2018). *Balmain Look 79/85.* [Photograph]. Vogue. https://www.vogue.com/fashion-shows/fall-2018-menswear/moschino/slideshow/collection#63
S.14 by A. Lucioni, (2019). *Balmain Look 8/98.* [Photograph]. Vogue. https://www.vogue.com/fashion-shows/fall-2019-menswear/balmain/slideshow/collection#8
S.15 by TagWalk, (n.d.). [Subtracted shoulder panels, Photograph]. Tag-Walk. https://cdn.tag-walk.com/zoom/namacheko-mss20-0006-b5fa77.jpg
S.16 by D. Paige & L. Paige, (2021). *Botter Look 18/31.* [Photograph]. Vogue. https://www.vogue.com/fashion-shows/fall-2021-menswear/botter/slideshow/collection#18
S.17 *Alexander McQueen Look 20/31.* (2021). [Photograph]. Vogue. https://www.vogue.com/fashion-shows/spring-2021-menswear/alexander-mcqueen/slideshow/collection#20

Table. 5.5 Transparency on the catwalk Infinite Genealogy

1 by M. Maderia, (2007). *Thom Browne Look 2/15.* [Photograph]. Vogue. https://www.vogue.com/fashion-shows/spring-2007-menswear/thom-browne/slideshow/collection#2
2 by M. Maderia, (2010). *Calvin Klein Collection Look 13/44.* [Photograph]. Vogue. https://www.vogue.com/fashion-shows/spring-2010-menswear/calvin-klein-collection/slideshow/collection#13
3 by Y. Vlamos, (2013). *Dior Men Look 28/45.* [Photograph]. Vogue. https://www.vogue.com/fashion-shows/spring-2013-menswear/dior-homme/slideshow/collection#28

4 by M. Tondo, (2013). *Rick Owens Look 8/44.* [Photograph]. Vogue. https://www.vogue.com/fashion-shows/spring-2013-menswear/rick-owens/slideshow/collection#8
5 by A. B., (n.d.). [Full transparency, Photograph]. VEKTOR Spring/Summer 2015. F.Y.!. https://fuckingyoung.es/vektor-springsummer-2015/
6 by A. B., (n.d.). [Blue transparency, Photograph]. Xevi Fernández Spring/Summer 2017. F.Y.!. https://fuckingyoung.es/xevi-fernandez-springsummer-2017/
7 by M. Tondo, (2017). *Parsons MFA Look 6/116.* [Photograph]. Vogue. https://www.vogue.com/fashion-shows/spring-2017-ready-to-wear/parsons-mfa/slideshow/collection#6
8 by M. Tondo, (2017). *Parsons MFA Look 10/116.* [Photograph]. Vogue. https://www.vogue.com/fashion-shows/spring-2017-ready-to-wear/parsons-mfa/slideshow/collection#10
9 by R. C. Berthelier, (2017). *Dirk Bikkembergs Menswear Spring Summer 2017 Milan.* [Photograph]. Nowfashion. https://nowfashion.com/dirk-bikkembergs-mens-wear-spring-summer-2017-milan-19182
10 by M. Tondo, (2018). *Fendi Look 29/52.* [Photograph]. Vogue. https://www.vogue.com/fashion-shows/spring-2018-mens-wear/fendi/slideshow/collection#29
11 by L. Tombolini, (2019). *Maison Margiela Look 29/35.* [Photograph]. Vogue. https://www.vogue.com/fashion-shows/spring-2019-menswear/maison-martin-margiela/slideshow/collection#28
12 by A. Lucioni, (2020). *Ludovic de Saint Sernin Look 1/31.* [Photograph]. Vogue. https://www.vogue.com/fashion-shows/spring-2020-menswear/ludovic-de-saint-sernin/slideshow/collection
13A by J. Kim, (2015). [Jooyoung Kim, Photograph]. The New School Parsons. https://www.new-school.edu/parsons/profile/jooyoung-kim/
13B by J. Kim, (2015). [Translucent Beauty Collection Masked, Photograph]. The New School Parsons. https://www.newschool.edu/parsons/profile/jooyoung-kim/
14 [Kimhekim Transparent Jacket, Photograph]. (n.d.). Kimhekim. https://i.pinimg.com/564x/6c/d3/5e/6cd35e5c18236ff04e900abd2a4f8518.jpg

Table. 5.6 — Revealing on the catwalk — Infinite Genealogy

F.1 by M. Tondo, (2015). *Costume National Look 34/41.* [Photograph]. Vogue. https://www.vogue.com/fashion-shows/spring-2015-menswear/costume-national/slideshow/collection#34
F.2 *Sharon Wauchob Look 42/66,* (2019). [Photograph]. Vogue. https://www.vogue.com/fashion-shows/spring-2019-menswear/sharon-wauchob/slideshow/collection#42
F.3 by J. Kim, (2015). [*Jooyoung Kim,* Photograph]. The New School Parsons. https://www.new-school.edu/parsons/profile/jooyoung-kim/
F.4 by Tagwalk. (n.d.). [*Palomo Spain,* Photograph]. Tag-Walk. https://cdn.tag-walk.com/view/723-2-f581cf.jpg
F.5 by L. Tombolini, (2018). *Moschino Look 2/85.* [Photograph]. Vogue. https://www.vogue.com/fashion-shows/fall-2018-menswear/moschino/slideshow/collection#2
A.1 by L. Tombolini, (2018). *Moschino Look 4/85.* [Photograph]. Vogue. https://www.vogue.com/fashion-shows/fall-2018-menswear/moschino/slideshow/collection#4
A.2 by Tagwalk. (n.d.). [Valette AW21, Photograph]. Tag-Walk. https://cdn.tag-walk.com/view/015-f5cbaf.jpg
A.3 by K. W. Arnold, (2017). *Maison Margiela Look 26/31.* [Photograph]. Vogue. https://www.vogue.com/fashion-shows/spring-2017-menswear/maison-martin-margiela/slideshow/collection#26
A3.A by K. W. Arnold, (2017). *Maison Margiela Look 28/31.* [Photograph]. Vogue. https://www.vogue.com/fashion-shows/spring-2017-menswear/maison-martin-margiela/slideshow/collection#28
A.4 by O. L. Pong, (n.d.). [Oilam Louisa Pong SS15, Photograph]. https://pauseonline.s3.amazonaws.com/wp-content/uploads/2015/06/LCFB15OilamPangStefaniaEllaMalewicz_20150608_0225.jpg
A.5 by L. Tombolini, (2018). *Walter van Beirendonck Look 3/38.* [Photograph]. Vogue. https://www.vogue.com/fashion-shows/spring-2019-menswear/walter-van-beirendonck/slideshow/collection#3
A.5A by L. Tombolini, (2018). *Walter van Beirendonck Look 17/38.* [Photograph]. Vogue. https://www.vogue.com/fashion-shows/spring-2019-menswear/walter-van-beirendonck/slideshow/collection#17
D.1 [Ana Locking SS11, Photograph]. (2011). [Photograph]. Niwdenapolis. https://www.niwdenapolis.com/2011/01/ana-locking-springsummer-2011.html
D.2 by R. LaRose, (2011). [Raun LaRose SS12, Photograph]. Schon!. https://schonmagazine.com/raun-larose/
D.3 [Alexander McQueen Black Suit, Photograph.] (n.d.). Alexander McQueen. https://www.alexandermcqueen.com/fr-de/veste-a-pinces-fendues-615303QPU721000.html
D.4 by A. Lucioni, (2020). *Louis Vuitton Look 17/56.* [Photograph]. Vogue. https://www.vogue.com/fashion-shows/fall-2020-menswear/louis-vuitton/slideshow/collection#17
D.5 [Ana Locking AW10, Photograph]. (n.d.). Ana Locking. http://www.analocking.com/content/w10-11/desfile/026.jpg
T.1 by P. Latorre, (2017). *Moschino Look 21/69.* [Photograph]. Vogue. https://www.vogue.com/fashion-shows/spring-2017-menswear/thom-browne/slideshow/collection#11
T.2 by Y. Vlamos, (2017). *Thom Browne Look 11/43.* [Photograph]. Vogue. https://www.vogue.com/fashion-shows/spring-2017-menswear/thom-browne/slideshow/collection#11
T.3 by L. Tombolini, (2019). *Dolce & Gabbana Look 25/139.* [Photograph]. Vogue. https://www.

vogue.com/fashion-shows/spring-2019-menswear/dolce-gabbana/slideshow/collection#25
T.4 by M. Tondo, (2016). *Burberry Look Look 53/55.* [Photograph]. Vogue. https://www.vogue.com/fashion-shows/spring-2016-menswear/burberry-prorsum/slideshow/collection#53
T.4A by M. Tondo, (2016). *Burberry Look Look 2/55.* [Photograph]. Vogue. https://www.vogue.com/fashion-shows/spring-2016-menswear/burberry-prorsum/slideshow/collection#2
T.4B by M. Tondo, (2016). *Burberry Look Look 37/55.* [Photograph]. Vogue. https://www.vogue.com/fashion-shows/spring-2016-menswear/burberry-prorsum/slideshow/collection#37
T.4C by M. Tondo, (2016). *Burberry Look Look 51/55.* [Photograph]. Vogue. https://www.vogue.com/fashion-shows/spring-2016-menswear/burberry-prorsum/slideshow/collection#51
T.4D by M. Tondo, (2016). *Burberry Look Look 3/55.* [Photograph]. Vogue. https://www.vogue.com/fashion-shows/spring-2016-menswear/burberry-prorsum/slideshow/collection#3
T.4E by M. Tondo, (2016). *Burberry Look Look 41/55.* [Photograph]. Vogue. https://www.vogue.com/fashion-shows/spring-2016-menswear/burberry-prorsum/slideshow/collection#41
T.5 by F. Fior, (2020). *Ann Demeulemeester Look 43/45.* [Photograph]. Vogue. https://www.vogue.com/fashion-shows/fall-2020-menswear/ann-demeulemeester/slideshow/collection#43
T.5A by F. Fior, (2020). *Ann Demeulemeester Look 4/45.* [Photograph]. Vogue. https://www.vogue.com/fashion-shows/fall-2020-menswear/ann-demeulemeester/slideshow/collection#4
T.5B by F. Fior, (2020). *Ann Demeulemeester Look 6/45.* [Photograph]. Vogue. https://www.vogue.com/fashion-shows/fall-2020-menswear/ann-demeulemeester/slideshow/collection#6
T.5C by F. Fior, (2020). *Ann Demeulemeester Look 5/45.* [Photograph]. Vogue. https://www.vogue.com/fashion-shows/fall-2020-menswear/ann-demeulemeester/slideshow/collection#5
I.1A by M. Maderia, (2010). *Calvin Klein Collection Look 13/44.* [Photograph]. Vogue. https://www.vogue.com/fashion-shows/spring-2010-menswear/calvin-klein-collection/slideshow/collection#13
I.1B by M. Maderia, (2010). *Calvin Klein Collection Look 11/44.* [Photograph]. Vogue. https://www.vogue.com/fashion-shows/spring-2010-menswear/calvin-klein-collection/slideshow/collection#11
I.2 by Alibellus, (n.d.). [Pink revealing, Photograph]. https://images.squarespace-cdn.com/content/v1/5193fedfe4b0c8ce778bc8fd/1372364974322-9QHPN2MKMUE3ZIPSMLCL/ke17ZwdGBToddI8pDm48kEar4QPwj80Yo-dzJpfIdNCtZw-zPPgdn4jUwVcJEIZvWQUxwkmyExglNqGp0IvTJZUJFbgE-7XRK3dMEBRBhUpwBkPz5sLzcTp42eOKFahO90NdCFqer-tIkvfTZYumUIuiJwKi-h5yTq0O_DdIs17fg/27.jpg?format=2500w
I.3 by M. Tondo, (2017). *Parsons MFA Look 6/116.* [Photograph]. Vogue. https://www.vogue.com/fashion-shows/spring-2017-ready-to-wear/parsons-mfa/slideshow/collection#6
I.4 [Helmut Lang SS17, Photograph]. (n.d.). Helmut Lang. https://i.pinimg.com/originals/5d/92/67/5d92679c592a804329fdb49f557ab4b0.jpg
I.5A by A. Lucioni, (2020). *Craig Green Look 49/49.* [Photograph]. Vogue. https://www.vogue.com/fashion-shows/spring-2020-menswear/craig-green/slideshow/collection#49
I.5B by A. Lucioni, (2020). *Craig Green Look 48/49.* [Photograph]. Vogue. https://www.vogue.com/fashion-shows/spring-2020-menswear/craig-green/slideshow/collection#48
C.1 by M. Maderia, (2007). *Thom Browne Look 2/15.* [Photograph]. Vogue. https://www.vogue.com/fashion-shows/spring-2007-menswear/thom-browne/slideshow/collection#2
C.2 by A. Negrin, (n.d.). [*Lazoschmidl AW19*, Photograph]. The Pink Prince. https://www.thepinkprince.com/single-post/2019/01/26/lazoschmidl-aw19-pfwm
C.3A by A. Lucioni, (2020). *Ludovic de Saint Sernin Look 1/31.* [Photograph]. Vogue. https://www.vogue.com/fashion-shows/spring-2020-menswear/ludovic-de-saint-sernin/slideshow/collection
C.3B by A. Lucioni, (2020). *Ludovic de Saint Sernin Look 2/31.* [Photograph]. Vogue. https://www.vogue.com/fashion-shows/spring-2020-menswear/ludovic-de-saint-sernin/slideshow/collection#2
C.4 by M. Tondo, (2013). *Versace Look 31/55.* [Photograph]. Vogue. https://www.vogue.com/fashion-shows/fall-2013-menswear/versace/slideshow/collection#31
C.5 by C. Diez Diez, (n.d.). [Carlos Diez Diez SS10, Photograph]. CarlosDiezDiez. https://www.carlosdiezdiez.com/web/gallery/archive/11-sir/img/20.jpg
L.1 by T. Hatakeyama, (2003). [Viktor and Rolf AW03, Photograph]. Studio International. https://www.studiointernational.com/images/articles/f/fashion_in_colors/04_b.asp
L.2 by A. Lucioni, (2020). *Balmain Look 93/104.* [Photograph]. Vogue. https://www.vogue.com/fashion-shows/spring-2020-menswear/balmain/slideshow/collection#93
L.3A [Alan Taylor AW13 L.3a, Photograph]. (n.d.). https://payload.cargocollective.com/1/4/138188/5039179/outfit%2013_0.jpeg
L.3B by J. White, (n.d.). *Alan Taylor AW13 02/12.* [Photograph]. Dazed Digital. https://www.dazeddigital.com/fashion/gallery/15493/1/alan-taylor-aw13
L.3C by J. White, (n.d.). *Alan Taylor AW13 08/12.* [Photograph]. Dazed Digital. https://www.dazeddigital.com/fashion/gallery/15493/7/alan-taylor-aw13
L.3D by J. White, (n.d.). *Alan Taylor AW13. 03/12* [Photograph]. Dazed Digital.

https://www.dazeddigital.com/fashion/gallery/15493/2/alan-taylor-aw13

Table. 5.17
Addition in everyday life suit wearers — Infinite Genealogy

AC1 by L. Jokinen, (2009). *Buster, 18.* [Photograph]. Hel Looks. https://www.hel-looks.com/archive/#20091027_01
AC2 by L. Jokinen, (2009). *Mario, 30.* [Photograph]. Hel Looks. https://www.hel-looks.com/archive/#20120309_01
AC3 by L. Jokinen, (2009). *Sami, 37.* [Photograph]. Hel Looks. https://www.hel-looks.com/archive/#20070508_02
AC4 by S. Schuman, (2007). [Photograph]. https://diggdis.files.wordpress.com/2009/03/old-skool-pimp.jpg
AC5 by S. Schuman, (n.d.). [Photograph]. The Sartorialist. https://images.squarespace-cdn.com/content/v1/55a50de7e4b091074c1bd3ce/1442895895264-SIW8KF9XSIP83PORQ638/ke17ZwdGBToddI8pDm48kCcQm5NdrvQAgRx03Ds28al7gQa3H78H3Yotxjaiv_ofDoOvxcdMmMKkDsyUqMSSMWxHk725yiiHCCLfrh8OIz5QP0ohDIaIeljMHgDF5CVlOqpeNLcJ80NK65_fV7SIUdssZLIq0aHvW2GZ0d9kXBvX-rl7rWwpRBw3hvz9Gzsvv3WwuoKep38JmcVmpLq5Fw/sartorialist07.jpg?format=750w
AC6 by S. Schuman, (2012). [12.07.06, Photograph]. The Sartorialist. Laparadigmdelegance. https://leparadigmedelelegance.files.wordpress.com/2012/06/6058ian2web.jpg
AC7 by S. Schuman, (n.d.). [10.08.04, Photograph]. Gingerandgold. https://gingerandgold.typepad.com/.a/6a00e553835c908833010535b6b8bb970b-800wi
AS1 by L. Jokinen, (2012). *Hannu, 42.* [Photograph]. Hel Looks. https://www.hel-looks.com/archive/#20120915_02
AS2 by L. Jokinen, (2011). *John, 47.* [Photograph]. Hel Looks. https://www.hel-looks.com/archive/#20110618_01
AS3 by L. Jokinen, (2011). *Teemu.* [Photograph]. Hel Looks. https://www.hel-looks.com/archive/#20111122_02
AS4 by S. Schuman, (2012). [01.06.12, Photograph]. The Sartorialist. https://images.thesartorialist.com/photos/1600/SohoStripe.jpg
AS5 by S. Schuman, (2012). [02.07.01, Photograph]. The Sartorialist. Laparadigmdelegance. https://leparadigmedelelegance.files.wordpress.com/2012/01/litepants.jpg?w=584
AC01 by L. Jokinen, (2010). *Maria, 24, Janne, 26.* [Photograph]. Hel Looks. https://www.hel-looks.com/archive/#20100511_01
AC02 by L. Jokinen, (2006). *Kristoffer, 29.* [Photograph]. Hel Looks. https://www.hel-looks.com/archive/#20061222_04
AC03 by L. Jokinen, (2014). *Pietari, 21.* [Photograph]. Hel Looks. https://www.hel-looks.com/archive/#20140312_01
AC04 by S. Schuman, (n.d.). [Near the Duomo, Milan, Photograph]. The Sartorialist. https://i.pinimg.com/564x/2d/9b/00/2d9b0050c48ed2956dcc00bdf6b359cc.jpg
AC05 by S. Schuman, (n.d.). [Purple Socks, Photograph]. The Sartorialist. https://i.pinimg.com/564x/cd/2a/d5/cd2ad5d93a9c7fff9abcbd5631bb51e0.jpg
AC06 by S. Schuman, (2004). [01.07.04, Photograph]. The Sartorialist. https://i.pinimg.com/564x/34/a4/b2/34a4b262396b6234cc411bc725be98d2.jpg
AV1 by L. Jokinen, (2011). *Timo.* [Photograph]. Hel Looks. https://www.hel-looks.com/archive/#20111117_01
AV2 by S. Schuman, (2004). [Michael Haar, New York, 11.07.06, Photograph]. The Sartorialist. https://www.thesartorialist.com/the-antique-dj-chelsea/
AV3 by H. Jenkins, (2016). [17 June 2016, Photograph]. MFP. https://images.squarespace-cdn.com/content/v1/522acb4ce4b0069c1e79e7d7/1434599322526-JQRJ1580HIFPFDUPWG8X/ke17ZwdGBToddI8pDm48kNu93_lIRc0JoXikXAEKHf17gQa3H78H3Yotxjaiv_ofDoOvxcdMmMKkDsyUqMSSMWxHk725yiiHCCLfrh8OIz5QHyNOqBUUEtDDSRWrJLTmDJyaVitQ06bkWUY0OMxkmN-bdz7wg8la12Me-ub45VBE5029s6UMXtkNCzVgxK8m/IMG_2924Day2Pitti.jpg?format=1000w
AV4 by M. Sperzel, (2019). [13 June 2019, Photograph]. https://images.squarespace-cdn.com/content/v1/522acb4ce4b0069c1e79e7d7/1529091947782-OSV7S4JTMYDEA5000ZOA/ke17ZwdGBToddI8pDm48kGeNtXjnsVEOFC98OfHjoQx7gQa3H78H3Yotxjaiv_ofDoOvxcdMmMKkDsyUqMSSMWxHk725yiiHCCLfrh8OIz5QP0ohDIaIeljMHgDF5CVlOqpeNLcJ80NK65_fV7SIUVURXIstYj4VcQ3u4G8psS8p19-2HRX2fy4MVTF2-S9Jl-PRhrjbf-ufqwssWgrw9rg/oV1A3220-.jpg?format=1500w
AV5 by H. Jenkins, (2019). [11 Jan 2019, Photograph]. Grenson. https://www.grenson.com/news/wp-content/uploads/2017/01/15937004_1290622957672131_3569602305524282217_0.jpg
AV6 by Kamimura, (n.d.). [Tune, Photograph]. Tumblr. https://64.media.tumblr.com/3efb9c87441d63bed8b25d00dffdbc55/tumblr_n32abyDwOy1twhus501_500.png
AL1 by S. Schuman, (2007). [03.06.07, Photograph]. The Sartorialist. https://i.pinimg.com/474x/f0/98/e7/f098e7cc1186a5883f4795a71111fc0b.jpg
AL2 by S. Schuman, (2004). [Coney Island, New York, 11.07.06, Photograph]. The Sartorialist. https://www.thesartorialist.com/coney-island-new-york/
AL3 by S. Schuman, (2009). [12.08.09, Photograph]. The Sartorialist. https://i.pinimg.com/564x/f2/f4/de/f2f4deb5c95f133dfd933671b11284ae.jpg
AL4 by S. Schuman, (2013). [2013, Grey coat men in New York, Photograph]. The Sartorialist.

Menstylefashion. https://i2.wp.com/www.menstylefashion.com/wp-content/uploads/2013/03/Grey-Coat-men-in-New-York.jpg?w=600&ssl=1

AL5 by G. Santamaria, (2015). [2015, Meninthistown, Photograph]. Tumblr. https://images.squarespace-cdn.com/content/v1/5791239764a496388f424075c/1471672262997-FVLIP86CEOKX8AYWG3HE/ke17ZwdGBToddI8pDm48kONTRHhHm_SdUugZugtGBFIUqsxRUqqbrIMOJYKfIPR7LoDQ9mXPOjoJoqy81S2I8PaoYxhp6HxIwZIk7-Mi3Tsic-L2IOPH3Dwrhl-Ne3Z2-gRavxmbI2PUW6zJEPyeXAfe8GCKkfonS6INbsWyEek6liCGkj4dr9PBmyqqYlee/tumblr_nx6nmx-P4LvIqbzysnoI_1280.jpg?format=1500w

AL6 by H. Jenkins, (2016). [Men's fashion post 17 June 2016, Photograph]. MFP. https://images.squarespace-cdn.com/content/v1/522acb4ce4b0069c1e79e7d7/1434599324974-7MWIIII8IRQFOEJ530G8/ke17ZwdGBToddI8pDm48kNu93_lIRcoJoXikXAEKHf-17gQa3H78H3Yotxjaiv_ofDoOvxcdMmMKkDsyUqMSSMWxHk725yiiHCCLfrh8OIz5QHy-NOqBUUEtDDSRWrJLTMDJyaVitQo6bk-WUYOOMxkmN-bdz7wg8la12Me-ub-45vBE5029s6uMXtkNCzVgxK8m/IMG_3107Day2Pitti.jpg?format=1000w

Table. 5.18
Addition on the catwalk 2000–2020

AC.1 by M. Madeira, (2008). *Thom Browne Look 8/56.* [Photograph]. Vogue. https://www.vogue.com/fashion-shows/spring-2008-menswear/thom-browne/slideshow/collection#8

AC.1A by M. Madeira, (2008). *Thom Browne Look 31/56.* [Photograph]. Vogue. https://www.vogue.com/fashion-shows/spring-2008-menswear/thom-browne/slideshow/collection#31

AC.2 by G. Roujas. (n.d.). [Ervin Latimer AW18, Photograph]. https://images.squarespace-cdn.com/content/v1/597222a8e58c62a14e7882f8/1527505326366-A550MZTMT7PX2PLU7YN7/ke17ZwdGBToddI8pDm48kGeNtXjns-VEOFC98ofHjoQx7gQa3H78H3Yotx-jaiv_ofDoOvxcdMmMKkDsyUqMSSMWx-Hk725yiiHCCLfrh8OIz5QPOohDIaIeljMHgD-F5CvlOqpeNLcJ80NK65_fV7SIUVURxIstY-j4VcQ3u4G8psS8pI9-2HRX2fy4mVTF2-S9Jl-PRhrjbf-ufqwssWgrW9rg/II-Ervin-Latimer-NAYTOSI8-1604.jpg?format=750w

AC.3 by R. Simons, (n.d.). [Raf Simons AW09, Photograph]. Tumblr. https://in-the-name-of-raf.tumblr.com/image/164603080156

AC.3A by R. Simons, (n.d.). [Raf Simons AW09a, Photograph]. Tumblr. https://in-the-name-of-raf.tumblr.com/image/1646471471 94

AC.4 by D. Tschudin, (2006). *Aitor Throup, Royal College of Art graduate show, 2006.* [Photograph]. Royal College of Art, London. https://artsandculture.google.com/asset/aitor-throup-royal-college-of-art-graduate-show-2006-aitor-throup/gwF3GUMEngIu_Q_

AC.5 by Y. Vlamos, (2011). *Thom Browne Look 27/45.* [Photograph]. Vogue. https://www.vogue.com/fashion-shows/fall-2011-menswear/thom-browne/slideshow/collection#27

AC.6 by Six Lee, (n.d.). *S08-1.* [Photograph]. Six Lee. https://www.sixlee.be/fw13?lightbox=i141ws5

AC.6A by Six Lee, (n.d.). *S05-1.* [Photograph]. Six Lee. https://www.sixlee.be/fw13?lightbox=i812st

AC.7 *Walter van Beirendonck Look 28/34.* (2013). [Photograph]. Vogue. https://www.vogue.com/fashion-shows/fall-2013-menswear/walter-van-beirendonck/slideshow/collection#28

AC.7A *Walter van Beirendonck Look 26/34.* (2013). [Photograph]. Vogue. https://www.vogue.com/fashion-shows/fall-2013-menswear/walter-van-beirendonck/slideshow/collection#26

AC.8 by Six Lee, (2013). *S_S 2013 S2 Aa.* [Photograph]. Six Lee. https://www.sixlee.be/ss13?lightbox=image_vgt

AC.9 by A. Tzenkova, (2014). [Andrea Commarosano AW14, Photograph]. Trendland. https://trendland.com/andrea-cammarosano-fw-2014/

AC.9A by A. Tzenkova, (2014). [Andrea Commarosano AW14a, Photograph]. Trendland. https://trendland.com/andrea-cammarosano-fw-2014/

AC.10 by Y. Vlamos, (2015). *Thom Browne Look 20/39.* [Photograph]. Vogue. https://www.vogue.com/fashion-shows/spring-2015-menswear/thom-browne/slideshow/collection#20

AC.10A by Y. Vlamos, (2015). *Thom Browne Look 1/39.* [Photograph]. Vogue. https://www.vogue.com/fashion-shows/spring-2015-menswear/thom-browne/slideshow/collection#11

AC.11 by K. W. Arnold, (2015). *Walter van Beirendonck Look 39/41.* [Photograph]. Vogue. https://www.vogue.com/fashion-shows/fall-2015-menswear/walter-van-beirendonck/slideshow/collection#39

AC.12 by M. Tondo, (2016). *Walter van Beirendonck Look 19/39.* [Photograph]. Vogue. https://www.vogue.com/fashion-shows/spring-2016-menswear/walter-van-beirendonck/slideshow/collection#19

AC.13 by Y. Vlamos, (2015). *Charles Jeffrey Loverboy Look 31/34.* [Photograph]. Vogue. https://www.vogue.com/fashion-shows/spring-2019-menswear/charles-jeffrey-loverboy/slideshow/collection#31

AC.14 by Y. Vlamos, (2015). *Gucci Look 53/85.* [Photograph]. Vogue. https://www.vogue.com/fashion-shows/spring-2019-ready-to-wear/gucci/slideshow/collection#53

AC.15 by S. Dragone, (2019). *Moschino, Look 5/56.* [Photograph]. Vogue. https://www.vogue.com/fashion-shows/fall-2019-menswear/moschino/slideshow/collection#5

AC.15A by S. Dragone, (2019). *Moschino, Look 14/56.* [Photograph]. Vogue. https://www.vogue.com/fashion-shows/fall-2019-menswear/moschino/slideshow/collection#14

AC.16 *Balmain Look 24/60,* (2020). [Photograph]. Vogue. https://www.vogue.com/fashion-shows/pre-fall-2020-menswear/balmain/slideshow/collection#24

AC.17 by A. Lucioni, (2020). *Balmain Look 93/104.* [Photograph]. Vogue. https://www.vogue.com/fashion-shows/spring-2020-menswear/balmain/slideshow/collection#93

AC.18 by A. Lucioni, (2020). *Balmain Look 35/77.* [Photograph]. Vogue. https://www.vogue.com/fashion-shows/fall-2020-menswear/balmain/slideshow/collection#35

AC.19 *Alexander McQueen Look 29/31.* (2021). [Photograph]. Vogue. https://www.vogue.com/fashion-shows/spring-2021-menswear/alexander-mcqueen/slideshow/collection#29

AC.19A *Alexander McQueen Look 30/31.* (2021). [Photograph]. Vogue. https://www.vogue.com/fashion-shows/spring-2021-menswear/alexander-mcqueen/slideshow/collection#30

Table 5.19
Addition by Fashion Designers — Infinite Genealogy

SH.1 by Y. Vlamos, (2011). *Thom Browne Look 27/45.* [Photograph]. Vogue. https://www.vogue.com/fashion-shows/fall-2011-menswear/thom-browne/slideshow/collection#27

SH.2 by R. LaRose, (2010). [Raun LaRose AW10, Photograph]. Malemode. https://malemode.files.wordpress.com/2010/08/cb923-raunlaroseaw101.jpg

SH.3 by A. Thomas, (2010). *Alexander McQueen Look 26/36.* [Photograph]. Vogue. https://www.vogue.com/fashion-shows/fall-2010-menswear/alexander-mcqueen/slideshow/collection#26

SH.4 [Manuel Bolano AW10, Photograph]. (2017). Vamp. https://vamp.com.mt/app/uploads/2017/02/bizarrefashiontrends.jpg

SH.5 by A. B., (2012). [Asher Levine SS13, Photograph]. F.Y.!. https://fuckingyoung.es/wp-content/uploads/2012/07/AsherLevine_Cruise_SS13_7.jpg

SH.6 by Y. Vlamos, (2015). *Thom Browne Look 30/39.* [Photograph]. Vogue. https://www.vogue.com/fashion-shows/spring-2015-menswear/thom-browne/slideshow/collection#30

SH.6A by Y. Vlamos, (2015). *Thom Browne Look 12/39.* [Photograph]. Vogue. https://www.vogue.com/fashion-shows/spring-2015-menswear/thom-browne/slideshow/collection#12

SH.6B by Y. Vlamos, (2015). *Thom Browne Look 20/39.* [Photograph]. Vogue. https://www.vogue.com/fashion-shows/spring-2015-menswear/thom-browne/slideshow/collection#20

SH.6C by Y. Vlamos, (2015). *Thom Browne Look 8/39.* [Photograph]. Vogue. https://www.vogue.com/fashion-shows/spring-2015-menswear/thom-browne/slideshow/collection#8

SH.6D by Y. Vlamos, (2015). *Thom Browne Look 10/39.* [Photograph]. Vogue. https://www.vogue.com/fashion-shows/spring-2015-menswear/thom-browne/slideshow/collection#10

SH.6E by Y. Vlamos, (2015). *Thom Browne Look 2/39.* [Photograph]. Vogue. https://www.vogue.com/fashion-shows/spring-2015-menswear/thom-browne/slideshow/collection#2

SH.6F by Y. Vlamos, (2015). *Thom Browne Look 28/39.* [Photograph]. Vogue. https://www.vogue.com/fashion-shows/spring-2015-menswear/thom-browne/slideshow/collection#28

SH.6G by Y. Vlamos, (2015). *Thom Browne Look 6/39.* [Photograph]. Vogue. https://www.vogue.com/fashion-shows/spring-2015-menswear/thom-browne/slideshow/collection#6

SH.6H by Y. Vlamos, (2015). *Thom Browne Look 14/39.* [Photograph]. Vogue. https://www.vogue.com/fashion-shows/spring-2015-menswear/thom-browne/slideshow/collection#14

SH.7 by C. J. Loverboy, (n.d.). [*Charles Jeffrey Loverboy AW17,* Photograph]. https://i.pinimg.com/originals/84/e5/c5/84e5c5d-c6429e40d4b2cf6adf68abbc3.jpg

SH.8 by M. Feudi, (2017). *Balenciaga Look 5/34.* [Photograph]. Vogue. https://www.vogue.com/fashion-shows/spring-2017-menswear/balenciaga/slideshow/collection#5

SH.9 *Kaushik Velendra Look 1/15,* (2020). [Photograph]. Vogue. https://www.vogue.com/fashion-shows/fall-2020-menswear/kaushik-velendra/slideshow/collection#1

SH.9A *Kaushik Velendra Look 9/15,* (2020). [Photograph]. Vogue. https://www.vogue.com/fashion-shows/fall-2020-menswear/kaushik-velendra/slideshow/collection#9

SH.9B *Kaushik Velendra Look 2/15,* (2020). [Photograph]. Vogue. https://www.vogue.com/fashion-shows/fall-2020-menswear/kaushik-velendra/slideshow/collection#2

SH.9C *Kaushik Velendra Look 7/15,* (2020). [Photograph]. Vogue. https://www.vogue.com/fashion-shows/fall-2020-menswear/kaushik-velendra/slideshow/collection#7

L.1 by M. Madeira, (2009). *Ann Demeulermeester Look 26/30,* [Photograph]. Vogue. https://www.vogue.com/fashion-shows/spring-2009-menswear/ann-demeulemeester/slideshow/collection#26

L.2 by J. Abril, (n.d.). [Joseph Abril AW12, Photograph]. Notjustalabel. https://www.notjustalabel.com/collection/josepabril/josep-abril-fw1213n30-wind

L.2A by J. Abril, (n.d.). [Joseph Abril AW12a, Photograph]. Notjustalabel. https://www.notjustalabel.com/collection/josepabril/josep-abril-fw1213n30-wind

L.2B by J. Abril, (n.d.). [Joseph Abril AW12b, Photograph]. Notjustalabel. https://www.notjustalabel.com/collection/josepabril/josep-abril-fw1213n30-wind

L.3 by M. Feudi, (2012). *Yohji Yamamoto Look 12/40.* [Photograph]. Vogue. https://www.vogue.com/fashion-shows/fall-2012-menswear/yohji-yamamoto/slideshow/collection#12

L.4 by A. B., (2013). [John Galliano AW13, Photograph]. F.Y.!. https://fuckingyoung.es/wp-content/uploads/2013/01/galliano_fw13_19.jpg

L.5 by A. B., (2013). [John Galliano AW13a, Photograph]. F.Y.!. https://fuckingyoung.es/wp-content/uploads/2013/01/galliano_fw13_19.jpg
L.6 by T. Rebl, (2015). [Tom Rebl SS16, Photograph]. FashionTV. https://company.fashiontv.com/tom-rebl-fallwinter-2015/
L.7 by M. Tondo, (2016). *Walter Van Beirendonck Look 19/39.* [Photograph]. Vogue. https://www.vogue.com/fashion-shows/spring-2016-menswear/walter-van-beirendonck/slideshow/collection#19
L.8 by T. Rebl, (2018). *Tom Rebl Collection 4/53.* [Photograph]. TomRebl. https://www.tomrebl.com/collections/ss2018/
L.9 *Balmain Look 24/60.* (2020). [Photograph]. Vogue. https://www.vogue.com/fashion-shows/pre-fall-2020-menswear/balmain/slideshow/collection#24
L.10 by F. Fior, (2020). *Ann Demeulermeester Look 42/45,* [Photograph]. Vogue. https://www.vogue.com/fashion-shows/spring-2020-menswear/ann-demeulemeester/slideshow/collection#42
L.11 by A. Lucioni, (2020). *Balmain Look 87/104.* [Photograph]. Vogue. https://www.vogue.com/fashion-shows/spring-2020-menswear/balmain/slideshow/collection#87
L.11A by A. Lucioni, (2020). *Balmain Look 93/104.* [Photograph]. Vogue. https://www.vogue.com/fashion-shows/spring-2020-menswear/balmain/slideshow/collection#93
L.11B by A. Lucioni, (2020). *Balmain Look 88/104.* [Photograph]. Vogue. https://www.vogue.com/fashion-shows/spring-2020-menswear/balmain/slideshow/collection#88
A.1 by R. Simons, (n.d.). [Raf Simons AW09, Photograph]. Tumblr. https://in-the-name-of-raf.tumblr.com/image/164603080156
A.1A by R. Simons, (n.d.). [Raf Simons AW09a, Photograph]. Tumblr. https://in-the-name-of-raf.tumblr.com/image/164647147194
A.2 by A. Piola, (n.d.). [Bernhard Willhelm SS13, Photograph]. Bernhardwillhelm. http://www.bernhardwillhelm.com/media/thumbnails/uploads/s-s-13-m/22-by-alfredo-piola_scroll_image.jpg
A.3 by M. Madeira, (2009). *Walter Van Beirendonck Look 7/39,* [Photograph]. Vogue. https://www.vogue.com/fashion-shows/spring-2011-menswear/walter-van-beirendonck/slideshow/collection#7
A.3A by M. Madeira, (2009). *Walter Van Beirendonck Look 9/39,* [Photograph]. Vogue. https://www.vogue.com/fashion-shows/spring-2011-menswear/walter-van-beirendonck/slideshow/collection#9
A.4 by A. Cammarosano, (2014). [Andrea Cammarosano AW14, Photograph]. Trendland. https://trendland.com/andrea-cammarosano-fw-2014/andrea-cammarosano1/
A.4A by A. Cammarosano, (2014). [Andrea Cammarosano AW14a, Photograph]. Trendland. https://trendland.com/andrea-cammarosano-fw-2014/andrea-cammarosano2/
A.5 by K. W. Arnold, (2015). *Walter Van Beirendonck Look 39/41.* [Photograph]. Vogue. https://www.vogue.com/fashion-shows/fall-2015-menswear/walter-van-beirendonck/slideshow/collection#39
A.6 by Y. Vlamos, (2015). *Thom Browne Look 3/39.* [Photograph]. Vogue. https://www.vogue.com/fashion-shows/spring-2015-menswear/thom-browne/slideshow/collection#3
A.6A by Y. Vlamos, (2015). *Thom Browne Look 5/39.* [Photograph]. Vogue. https://www.vogue.com/fashion-shows/spring-2015-menswear/thom-browne/slideshow/collection#5
A.6B by Y. Vlamos, (2015). *Thom Browne Look 9/39.* [Photograph]. Vogue. https://www.vogue.com/fashion-shows/spring-2015-menswear/thom-browne/slideshow/collection#9
A.6C by Y. Vlamos, (2015). *Thom Browne Look 33/39.* [Photograph]. Vogue. https://www.vogue.com/fashion-shows/spring-2015-menswear/thom-browne/slideshow/collection#33
A.6D by Y. Vlamos, (2015). *Thom Browne Look 11/39.* [Photograph]. Vogue. https://www.vogue.com/fashion-shows/spring-2015-menswear/thom-browne/slideshow/collection#11
A.7 by K. W. Arnold, (2018). *Walter Van Beirendonck Look 5/42.* [Photograph]. Vogue. https://www.vogue.com/fashion-shows/spring-2018-menswear/walter-van-beirendonck/slideshow/collection#5
SU.1 by M. Madeira, (2008). *Yohji Yamamoto Look 34/36,* [Photograph]. Vogue. https://www.vogue.com/fashion-shows/fall-2008-menswear/yohji-yamamoto/slideshow/collection#34
SU.1A by M. Madeira, (2008). *Yohji Yamamoto Look 35/36,* [Photograph]. Vogue. https://www.vogue.com/fashion-shows/fall-2008-menswear/yohji-yamamoto/slideshow/collection#35
SU.2 by M. Madeira, (2008). *Thom Browne Look 8/56,* [Photograph]. Vogue. https://www.vogue.com/fashion-shows/spring-2008-menswear/thom-browne/slideshow/collection#8
SU.3 by M. Madeira, (2008). *Thom Browne Look 31/56,* [Photograph]. Vogue. https://www.vogue.com/fashion-shows/spring-2008-menswear/thom-browne/slideshow/collection#31
SU.4 by K. W. Arnold, (2018). *Walter Van Beirendonck Look 32/42.* [Photograph]. Vogue. https://www.vogue.com/fashion-shows/spring-2018-menswear/walter-van-beirendonck/slideshow/collection#32
SU.5 by A. Lucioni, (2020). *Balmain Look 34/77.* [Photograph]. Vogue. https://www.vogue.com/fashion-shows/fall-2020-menswear/balmain/slideshow/collection#34
SU.5A by A. Lucioni, (2020). *Balmain Look 35/77.* [Photograph]. Vogue. https://www.vogue.com/fashion-shows/fall-2020-menswear/balmain/slideshow/collection#35
SU.6 by G. Roujas. (n.d.). [*Ervin Latimer AW18,* Photograph]. https://images.squarespace-cdn.com/content/v1/597222a8e58c62a14e7882f8/1527505326366-A550MZTMT7PX2PLU7YN7/

ke17ZwdGBToddI8pDm48kGeNtXjns-VEOFC98ofHjoQx7gQa3H78H3Yotx-jaiv_ofDoOvxcdMmMKkDsyUqMSSMWx-Hk725yiiHCCLfrh8OIz5QPOohDIaIeljMHGD-F5CvlOqpeNLcJ80NK65_fV7SIUVURxIstY-j4VcQ3u4G8psS8p19-2HRX2fy4mVTF2-S9Jl-PRhrjbf-ufqwssWgrw9rg/11-Ervin-Latimer-NAYTOS18-1604.jpg?format=750w
SU.7 by K. W. Arnold, (2017). *Thom Browne Look 16/45.* [Photograph]. Vogue. https://www.vogue.com/fashion-shows/fall-2017-menswear/thom-browne/slideshow/collection#16
SU.7A by K. W. Arnold, (2017). *Thom Browne Look 22/45.* [Photograph]. Vogue. https://www.vogue.com/fashion-shows/fall-2017-menswear/thom-browne/slideshow/collection#22
SU.7B by K. W. Arnold, (2017). *Thom Browne Look 18/45.* [Photograph]. Vogue. https://www.vogue.com/fashion-shows/fall-2017-menswear/thom-browne/slideshow/collection#18
SU.7C by K. W. Arnold, (2017). *Thom Browne Look 17/45.* [Photograph]. Vogue. https://www.vogue.com/fashion-shows/fall-2017-menswear/thom-browne/slideshow/collection#17
SU.7D by K. W. Arnold, (2017). *Thom Browne Look 30/45.* [Photograph]. Vogue. https://www.vogue.com/fashion-shows/fall-2017-menswear/thom-browne/slideshow/collection#30
SU.7E by K. W. Arnold, (2017). *Thom Browne Look 19/45.* [Photograph]. Vogue. https://www.vogue.com/fashion-shows/fall-2017-menswear/thom-browne/slideshow/collection#19
SU.8 by A. Lucioni, (2020). *Louis Vuitton Look 1/65.* [Photograph]. Vogue. https://www.vogue.com/fashion-shows/fall-2019-menswear/louis-vuitton/slideshow/collection
SU.8A by A. Lucioni, (2020). *Louis Vuitton Look 2/65.* [Photograph]. Vogue. https://www.vogue.com/fashion-shows/fall-2019-menswear/louis-vuitton/slideshow/collection#2
SU.8B by A. Lucioni, (2020). *Louis Vuitton Look 20/65.* [Photograph]. Vogue. https://www.vogue.com/fashion-shows/fall-2019-menswear/louis-vuitton/slideshow/collection#20
SU.8C by A. Lucioni, (2020). *Louis Vuitton Look 19/65.* [Photograph]. Vogue. https://www.vogue.com/fashion-shows/fall-2019-menswear/louis-vuitton/slideshow/collection#19
SU.9 by S. Dragone, (2019). *Moschino Look 5/56.* [Photograph]. Vogue. https://www.vogue.com/fashion-shows/fall-2019-menswear/moschino/slideshow/collection#5
SU.9A by S. Dragone, (2019). *Moschino Look 14/56.* [Photograph]. Vogue. https://www.vogue.com/fashion-shows/fall-2019-menswear/moschino/slideshow/collection#14
BU.1 M. M. Margiela, (2010). *Maison Margiela Look 26/26.* [Photograph]. Vogue. https://www.vogue.com/fashion-shows/fall-2010-menswear/maison-martin-margiela/slideshow/collection#26
BU.2 by D. Tschudin, (2006). *Aitor Throup, Royal College of Art graduate show, 2006.* [Photograph]. Royal College of Art, London. https://artsandculture.google.com/asset/aitor-throup-royal-college-of-art-graduate-show-2006-aitor-throup/gwF3GUMEngIu_Q_
BU.2A by D. Tschudin, (2011). *Aitor Throup (2),* [Photograph]. Meetthedesigner. http://meetthedesigner.co.uk/2011/08/meet-de-signer-aitor-throup/aitor-throup-2/
BU.3 by Six Lee, (n.d.). *S08-1.* [Photograph]. Six Lee. https://www.sixlee.be/fw13?lightbox=i141ws5
BU.3A by Six Lee, (n.d.). *S05-1.* [Photograph]. Six Lee. https://www.sixlee.be/fw13?lightbox=i812st
BU.4 by Six Lee, (n.d.). *S_S 2013 S2 Aa.* [Photograph]. Six Lee. https://www.sixlee.be/ss13?lightbox=image_vgt
BU.4A by Six Lee, (n.d.). *S_S 2013 S7 Aa.* [Photograph]. Six Lee. https://www.sixlee.be/ss13?lightbox=image_eac
BU.5 *Walter van Beirendonck Look 28/34.* (2013). [Photograph]. Vogue. https://www.vogue.com/fashion-shows/fall-2013-menswear/walter-van-beirendonck/slideshow/collection#28
BU.5A *Walter van Beirendonck Look 26/34.* (2013). [Photograph]. Vogue. https://www.vogue.com/fashion-shows/fall-2013-menswear/walter-van-beirendonck/slideshow/collection#26
BU.6 by G. Roujas, (2015). *Walter van Beirendonck Menswear Spring Summer 2015 Paris 3,* [Photograph]. Nowfashion. https://now-fashion.com/walter-van-beirendonck-mens-wear-spring-summer-2015-paris-9053
BU.7 by Y. Vlamos, (2019). *Charles Jeffrey Loverboy Look 31/34.* [Photograph]. Vogue. https://www.vogue.com/fashion-shows/spring-2019-menswear/charles-jeffrey-loverboy/slideshow/collection#31
BU.8 by M. Tondo, (2016). *Walter Van Beirendonck Look 36/39.* [Photograph]. Vogue. https://www.vogue.com/fashion-shows/spring-2016-menswear/walter-van-beirendonck/slideshow/collection#36
BU.8A by M. Tondo, (2016). *Walter Van Beirendonck Look 1/39.* [Photograph]. Vogue. https://www.vogue.com/fashion-shows/spring-2016-menswear/walter-van-beirendonck/slideshow/collection
BU.9 by Y. Vlamos & M. Tondo, (2019). *Gucci Look 53/85.* [Photograph]. Vogue. https://www.vogue.com/fashion-shows/spring-2019-ready-to-wear/gucci/slideshow/collection#53
BU.10 by K. W. Arnold, (2016). *Walter Van Beirendonck Look 1/42.* [Photograph]. Vogue. https://www.vogue.com/fashion-shows/fall-2016-menswear/walter-van-beirendonck/slideshow/collection
BU.11 [Jordan Luca AW20, Photograph]. (n.d.). Tagwalk. https://cdn.tag-walk.com/view/jordanluca-maw20-0014-55afef.jpg
BU.12 by A. Grillo, (2020). *Kiko Kostadinov Look 17/31.* [Photograph]. Vogue. https://www.vogue.com/fashion-shows/fall-2020-menswear/kiko-kostadinov/slideshow/collection#17
BU.12A by A. Grillo, (2020). *Kiko Kostadinov Look 19/31.* [Photograph]. Vogue. https://www.vogue.com/fashion-shows/fall-2020-menswear/kiko-kostadinov/slideshow/collection#19

BU.13 *Alexander McQueen Look 29/31.* (2021). [Photograph]. Vogue. https://www.vogue.com/fashion-shows/spring-2021-menswear/alexander-mcqueen/slideshow/collection#29

BU.13A *Alexander McQueen Look 9/14.* (2021). [Photograph]. Vogue. https://www.vogue.com/fashion-shows/pre-fall-2021-menswear/alexander-mcqueen/slideshow/collection#9

BU.13B *Alexander McQueen Look 30/31.* (2021). [Photograph]. Vogue. https://www.vogue.com/fashion-shows/spring-2021-menswear/alexander-mcqueen/slideshow/collection#30

Appendix 1. Research Group

Figure A1.1 Nine Members of the Research Group
Photo by P. Marks & D. Malone, (2008)

Reseach Group Overview

The first section of the appendix introduces the Research Group. The Research Group included nineteen volunteers: men between 18 and late their late 50s, regardless of profession, origin and cultural background. In undertaking a commitment to a three-month journey, they helped in the final development, creation, understanding and analysis of the project.

The members of the Research Group were found through advertisements, placed in a variety of national newspapers and websites, published in August 2008 with the hope of attracting a wide range of applicants. The ad was published in the Metro, London Lite and Evening Standard on 19/08/08 under the notice board section, The Times on 20/08/08 and the Guardian on 21/08/08 under the sports section.

The members of the Research Group played a key role in the understanding and development of the project. They were also the leading characters in the creation of the practice work and in the analysis of the outcome. A successful ongoing relationship between the nineteen key participants of the Research Group and myself was required and was established; this provided richer feedback for the planning, generation and inspiration of the suits and interactive events.

All members of the Research Group were provided with an exhaustive briefing on their role in the project, as well as their rights to withdraw, express consent, and the eventual publication of a PhD dissertation that would include relevant details and photographs of the participants. This ethical process was monitored by the relevant departments of both the London College of Fashion University of the Arts and Aalto University School of Arts, Design and Architecture to ensure good practice was maintained.

The table shows their name, age, origin, profession and the suit they wore from the minus collection as part of their 'role' in the interactive performance installation, and the final column indicates which design they preferred from the plus collection. The second section includes two graphics illustrating an overview of their origin and age. The third section draws on observations of the Research Group, dramatis personae, throughout their involvement in the research project.

Figure A1.2 Research Group newspapers ad (author's image)

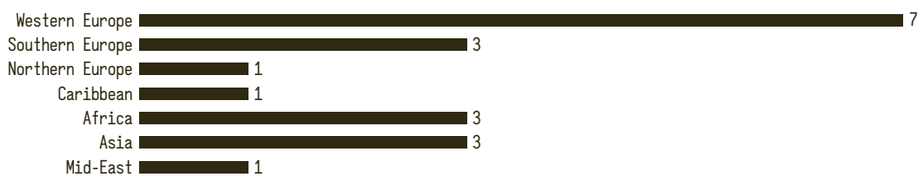
Research Group Overview

Table A1.1

NAME	AGE	ORIGIN	PROFESSION	MINUS SUITS EMBODIED DESIGN	PLUS SUITS DESIGN PREFERENCE
Adam	Late twenties	London	Insurance broker	Design nine	Design four
Alexander	Mid-fifties	Greece	Hairstylist	Design four	Design three
Arnold	Early twenties	West Africa, lives in London	Art student	Design two	Design two
Bhavit	Mid-thirties	London, parents from East Africa, grand-parents from India	Works for a publishing company	Design eight	Design eight
Clifton	Mid-twenties	From Africa but born and raised in England	Butler	Design seven	Design five
Cordell	Early twenties	East London	Finance student	Design three	Design six
Joshua	Mid-thirties	Ghana	Telecom engineer student and barber	Design one	Design seven
Francisco	Mid-thirties	Corunna, North-West Spain	Primary school teacher	Design three	Design nine
Fred	Late thirties	Caribbean	Fitness trainer	Design nine	Design six
Jacob	Early twenties	Britain	Refused to study or to get a job	Design six	Design one
Jad	Mid-thirties	Beirut, Lebanon	Performing Arts and Audio-visual graduate	Design six	Design two
Kurtis	Early twenties	Saint Albans, Hertfordshire	Accountant student	Design five	Design one
Leonidas	Late forties	Lithuania	Builder	Design one	Design two
Luke	Mid thirties	London	Office worker	Design two	Design two
Paolo	Mid forties	Italy	Works in an office in Central London	Design seven	Design six and nine
Robert	Early thirties	Paris	Artist	Design two	Design nine
Saurin P.	Early twenties	India	Actor	Design two	Design seven
Saurin S.	Early thirties	Gujarat, India	Engineer in Information Technology	Design three	Design eight
Waqar	Mid-twenties	Pakistan	Working in finance	Design eight	Design five

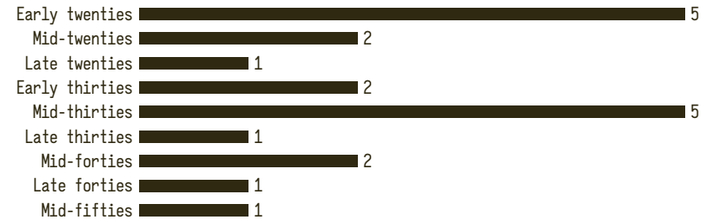
Research Group Origin Graph

Figure A1.3



Research Group Age Graph

Figure A1.4



Research Group Observations

Attitude Changes

In the beginning, the nineteen male volunteers exhibited different styles of dress, from trendy to retro and from classic to avantgarde and during their involvement over the three months, September — November 2009, the participants changed in many respects. Some of them changed their clothing style, and some changed their attitude. Some had the opportunity to do some more creative work through their participation in the *Forgotten Peacock*, such as cat-walking for fashion shows or participating in commercial ads. And some others even changed their career.

Over the six weeks of the run, the way the Research Group interacted before and after the show changed a great deal. To begin with, most used the cubicles to get dressed into their outfits, whereas some of them dressed in front of the others in the green room. By the last two weeks of the run, all the performers were dressing in the green room together, making jokes about each other's look and clothes. The Afro-Caribbean men were naturally comfortable with their image and their bodies from the start, in comparison to the rest of the team. They liked showing off their physique and looking at themselves in the mirror.

The participants' involvement in the performance adapted too. They became more confident and further developed their part, adding details in the way they were catwalking, performing, and interacting with the other participants and audience. Because they were more relaxed and had by then learnt their steps, they had more fun themselves, and this was transmitted to the audience and the Installation Male Participants. All members of the Research Group grew in confidence and improved their performance skills through the run, and some members changed their attitude significantly in relation to the rest of the group.

The attitudes of three men, in particular, noticeably changed throughout the project as they became more comfortable with their bodies and image. Adam is in his late twenties and from London. He works in the city as an insurance broker and is one of two members of the team who wears a suit in everyday life. He owns three suits (a black, a navy blue with stripes and a dark grey). His suits were bought from a high-street shop (Ted Baker) and cost three to five hundred pounds each. Adam learned his part quickly and helped other members of the Research Group during the rehearsals. However, in the beginning, he felt very insecure about his body and always dressed alone in a cubicle. Throughout the run of the show, he became more confident; he started dressing together with the rest of the team, made jokes and had fun with them during and after the show. Adam adapted with the support of the rest of the guys, who made him gradually feel more comfortable with the team but also with his look and body. After his experience with *Forgotten Peacock*, Adam participated in acting workshops, and he has chosen a new career path, as we will see later on.

Another participant who changed his attitude through the project was Luke, who is in his mid-thirties from London and works in an office. He is very unsatisfied with his office work and found *Forgotten Peacock* an inspiring escape. Similar to Adam, Luke was one of the men who initially dressed alone in a cubicle but gradually integrated himself into the rest of the team, having fun with them and dressed in front of them without any confidence issues. At the beginning of the project, Luke asked me if he could wear a white suit without any transparency. However, later in the run, he tried on the rest of the jackets, looking at himself in the mirror, and in a few shows performed wearing design number two of the Minus Collection, which showed his back.

Waqar is in his mid-twenties and originally from Pakistan. He studied finance at the University of Leeds and currently works in a central London firm. Waqar was the most timid member of the focus group and underwent the most striking transformation throughout his participation in *Forgotten Peacock*. He became more fashionable and his self-confidence grew. He worked day by day on his part in the show and the change was quite noticea-

Research Group in Brunswick Centre

Figure A1.5

By P. Marks & D. Malone, (2008). [Photograph].

ble. He interacted more with his co-performers, the Installation Male Participants and the audience. He asked me for feedback weekly in order to help him develop his skills. As with Adam and Luke, initially, he always dressed in a cubicle alone, too shy to show his body to the others, until the last two weeks. With the support of the rest of the team, he was happy to show off his body and felt no insecurities about it.

Style Changes

In order to help the participants relax and also to bring the team together, I lead warm-up exercises and interactive games for half an hour before the show. After the warm-up, each team member conducted a high-speed run through, and then all in the circle shared a personal secret, told a joke or asked a question of a different performer. Towards the end of the run, each day, one performer was the centre of interest, and the others complimented his personality and look and gave him fashion tips and advice.

A few members of the Research Group were fashion-oriented and quickly became 'icons' to the rest of the group. They often gave fashion advice and tips to other less confident team members. For example, Arnold, an art student in his early twenties originating from West Africa, is a real peacock in his everyday life. Each day he arrived at the performance site with a different look, continuously changing his style, his haircut, playing with colour in his clothes, and wearing various types of eyeglasses. He was a real inspiration for the others — very open, confident, a good performer and a key member of the team.

Similarly, Jacob became another icon. He is twenty-two years old and has a rebel style of living, reflected in his theatrical style of dress. He likes trying different makeup styles, combining clothes from high street shops with vintage and self-made ones. He loves accessorising with jewellery and hats and has nine body piercings, the first done when he was sixteen. In comparison with Arnold, who has a more trendy style, Jacob has a striking and personal look combining a sporty style with a formal one.

Kurtis is in his early twenties and from St. Albans. He is an accountant student and into hip hop, always wearing expensive garments and big jewellery. Kurtis' defined and expensive style of dress was inspirational for some members of the team.

Arnold, Jacob and Kurtis have not only good taste but also a great style in the way they walk, generally an attitude in line with their dress code.

The Indian/Pakistani men (Saurin P, Saurin S and Waqar) are the main examples of guys who changed their style of dress through the project. To begin with, all had a dated style of dress. Although they were well-groomed and showed great attention to their hair, their clothes had an out-of-fashion style. After observing the more fashionable members of the team, and following discussions we had as a group or the Research Group members had between themselves, Saurin P, Saurin S and Waqar gradually changed their dress code and adopted a more contemporaneous one. I think these examples show that in some areas around the world, fashion styles and trends do not change as fast as they do in other areas. We should also bear in mind that London is a metropolis where fashion trends are up to the minute and change at high speed, whereas in India or Pakistan, fashion styles travel and are adopted from six months to a year later due to geographical and economic parameters. Likewise, countries such as India and Pakistan have very strong cultures and often translate fashion through their cultural influences.

Two further members who slightly changed their image are Leonidas and Alexander, the two eldest members of the Research Group. Both felt the need to 'upgrade' their wardrobe and style, and they didn't feel shy about asking the peacocks from the group to help them.

Leonidas is in his late-forties and originates from Lithuania. He is a builder and always came to perform after a long day on the construction site. A different dimension in his life came out through *Forgotten Peacock*. He liked to do something creative and enjoyed himself in every performance. He was not fashion conscious and would arrive in his boiler suit each day. He frequently admired his fashionable co-performers and asked them questions about trends and things that he should do to make himself look more interesting.

Alexander is in his mid-fifties. He is Greek, from Alexandria, Egypt, and moved to London when he was eight years old. Alexander initially trained as a hairstylist and ran his own hair and beauty salon in Hampstead, and later became a carer looking after his mother. He was the oldest performer and was with the team most nights, even if he didn't perform. He always tried to look good, observing the more fashionable guys, taking advice from them and sometimes copying them. Like Adam and the others, Alexander participated in *Forgotten Peacock* to gain a different experience. Moreover, through *Forgotten Peacock,* Alexander found a way to communicate with the younger generation, learn more about fashion and have some fun in the creative industry after a difficult period in his life.

Based on the cultural background of the Research Group, its members had different perceptions of fashion and masculinity. Those of Afro-Caribbean origins were always very well-groomed and took care of every single detail of their dressing style. Mikki Taylor from Essence, on the 'Body and Soul: the Black Male Look' by Duane Thomas, states:

> Black men have always been on a Style mission. Every step is deliberate. From the head to the toes — the pinstriped pants, oxford shoes, suspenders, silk socks — they communicate a powerful aesthetic and message. (1998: 106)

I also agree with the opinion of Dawn Baskerville from In Style, who states, in the same book:

> Black men create their own image style. They don't go by what fashion dictates or by what Madison Avenue tells them. (1998: 72)

The four men from India and Pakistan, as mentioned above, had a less fashionable style. The

Mediterranean members of the team were dressed more 'elegantly' in comparison to the British men, whose way of dressing was more playful and had more 'twists'.

Hair Grooming

Hair has always been an important element in black men's style, argues Lanier Long (make-up artist) at Duane Thomas' book 'Body and Soul: the Black Male Book' (1998, p. 61).

All the black men in the Research Group gave great attention to their hairstyle. For example, Fred, from Paris but originating in the Caribbean, is in his late thirties and a fitness trainer. He has braided Afro hair and changed his hairstyle every two weeks. Cordell is from east London but originates from Africa. He is in his early twenties and studying finance, and his most striking feature is his hair which he likes to have blow-dried in a particularly elaborate style. He admitted that when he was eleven years old, his mother first blow-dried his hair, and he loved it so much that he has always done so since.

It was not only the Afro-Caribbeans who gave attention to their hair but also the Indians. Saurin P is from India, where he trained as an actor. He claims that his shiny black hair is his best feature and received the most attention; he constantly checked it in every mirror, even in shop windows when he was outside. Similarly, Saurin S is from Gujarat in India and works as an engineer in Information Technology for a big firm in central London. In his interview, he said he was 'in love' with his hair. He uses more hair products than the others and always advised the rest of the team as to what products they should use. Saurin S spends fifty pounds per haircut, which he has done every four weeks from the same hairdresser. Finally, Bhavit, in his mid-thirties, very petit, slim and short, takes great care of his long, straight, black straight hair. He always blow-dries it and uses expensive shampoo and conditioner. He avoids hair styling products as he thinks they are unhealthy for the hair itself. Bhavit works for a publishing company in central London.

Body Grooming

The Afro-Caribbean members of the Research Group took the most interest in their body grooming. All of them take care of their body, shaving it and using moisturising creams and oils. For example, Clifton moisturises his entire body every day and once a week shaves his body, head and eyebrows. Fred trains five times a week and, after each workout, applies baby oil on his entire body and spends some time in the sauna. Kurtis also moisturises his entire body and, from time to time, has facial treatments in beauty salons. Joshua also likes showing his muscular body, shaving and moisturising from head to toe every week. And, finally, Robert, from Paris, considers himself to be an artist, and has a very particular taste in perfume. He owns five male and two female perfumes, which he likes mixing as he claims mixing allows the scent to linger for longer. He always carries a small bottle of mixed perfume with him and always had a few drops behind his ears after wearing his suit every night before the performance started. Robert plays the guitar and earns his money working as a chef. He helps a lot of charities and is the only father on the team.

Most of the European members of the Research Group also take care of their bodies. Paolo, for example, shaves his body every week and moisturises it with essential oils made from an old Italian recipe. He is in his mid-forties, originates from Italy, and has worked in an office in central London for the last twelve years. Jacob and Jab prefer to have smooth bodies and use body and facial moisturising products, and Adam takes care of himself by using facial products: a light moisturiser every morning and a thicker moisturiser at night, and he uses a face scrub three times a week.

Career Changes

Some of the members took part in the project in order to improve their dancing or performing skills or even to become models. Others took part out of curiosity or simply because they wanted to experience something different from their everyday routine.

The following men participated in *Forgotten Peacock* to improve their performing skills. Two of them (Jad and Saurin P) trained as performers in their countries. Jad is in his mid-twenties and originates from Beirut in Lebanon. He has a diploma in Performing Arts and Audio Visual, and *Forgotten Peacock* was his debut performance in the UK. Through his participation, he aimed to learn more and gain confidence on stage. Saurin P originates from India, where he trained as an actor. He is in London taking a course in performance and, like Jad, he took part in the project in order to gain experience in this field. On the other hand, Clifton and Francisco took part in the project because dance was their passion. Clifton is in his mid-twenties, originates from Africa but was born and grew up in England. He is a dancer at private events. He took part in *Forgotten Peacock* as he wanted to experiment more with performance elements and start working as a model. When he was asked in the middle of the run what he had gained so far by participating in the project, he said:

> I am happier because I have got to work with so many great people, from dancers to designers, and because I am part of a great show, and I am glad to say that. Each night is so different, with a different guy; that has helped me as a person to grow and to go with the flow if anyone or anything goes wrong. And by saying this, I want to perform more in the world of fashion, in front of and behind the scenes. I love my outfit, and I would so wear it out.

He was very keen on the dance parts and joined the rehearsals every day, even if his group didn't rehearse. He was always happy to be there and tried to help his co-performers all the time. He always arrived early and stayed late, showing his commitment to the project. Francisco is Mediterranean from northwest Spain, and is in his mid-thirties. He is a primary school teacher, and his hobby is dancing.

Francisco used *Forgotten Peacock* as an opportunity to perform. He was very loyal to the project and helped the rest of the team during the rehearsals. He was the leader of one of the two groups.

Some members of the Research Group gained some extra work in modelling through their participation in *Forgotten Peacock*. Joshua is in his mid-thirties and is very tall with a very defined body. He was extremely professional and committed and a leader of one of the two groups. He was also a very fast learner, grasping the choreography quickly and very photogenic. He created a portfolio with his photos from *Forgotten Peacock* and tried to break into the fashion industry, despite being a telecoms engineer student and working as a barber in order to earn money. Joshua managed to get work as a model in different fashion shows and continues to do so. He participated in several graduation fashion shows and a few low-profile fashion shows. Jacob is twenty-two, British, very tall and slim with a defined body. He is a peacock in his ordinary life, and via his participation in the project, he realised that he wanted to try to become a fashion model. He created a portfolio from the early photo shoots and contacted many fashion agencies in London. He did a lot of castings and is currently negotiating with a fashion agency. When he started the project, he wasn't sure what he wanted to do with his life, but through the project, he believed he had found his passion. Finally, Kurtis, who is in his early twenties and an accountant student, managed to get his feet into the creative industry. Like Joshua and Jacob, he used his experience in *Forgotten Peacock* to participate in a TV show as a dancer and also as a crowd extra in the final Harry Potter film.

Forgotten Peacock radically influenced Adam, who is now considering changing his career. Adam is in his late twenties and lives and works in London as an insurance broker. His participation in *Forgotten Peacock* made him realise that he should follow his passion, which was to become an actor and perform on stage. He is participating in drama workshops

Figure A1.6 Research Group in Brunswick Centre Wearing Plus Suits
By P. Marks & D. Maione, (2008). [Photograph].

and has applied to drama school in order to start studying acting next year. Adam not only changed his attitude, becoming more confident about himself and his look, but also realised that he wanted to do something different with his life. According to him, acting had always been his passion, but he wasn't brave enough to follow it.

Similarly, Alexander decided to change his career path following his experience in *Forgotten Peacock*. Alexander is in his mid-fifties, and following a career as a stylist in his own hair and beauty salon, he became a carer but recently gave this up in order to follow his dream in the creative industry. During *Forgotten Peacock,* he created a book of his photos and recently participated in a film produced by BBC.

Finally, Leonidas, who is in his late forties and originates from Lithuania and is a builder, also decided to experiment with his career and added a different dimension to his life by becoming a model. Using his photos from *Forgotten* Peacock, he replied to a newspaper ad that led to him taking part in a TV commercial. Since then, he has participated in different TV shows and is trying to get involved in more commercials.

Conclusions

The Research Group has been an integral part of this investigation. Their three month involvement supported the development of the research-driven suits through their response during fittings (from prototypes to the actual suits) and the interactive performance installations (from rehearsals to the end of the shows). They became the heart of the mechanism for the interactive performance installation guiding and supporting the participants.

As the project evolved from September to November 2009, their change was noticeable, from their attitude changes to their ways of dressing and styling themselves. For some, this project became a motivation for a career change, for some a motivation for a wardrobe change and for some others a catalyst towards changing their image and confidence.

Appendix 2.
Menswear Fashion Designers

DESIGNER	SINCE	CREATIVE DIRECTOR	NATIONALITY	EDUCATION
AGI & SAM	2011	2011- TODAY: AGAPE MOUMULLA AND SAM COTTON	BRITISH	MANCHESTER SCHOOL OF ART, MANCHESTER, UK
AGNÈS B. MENSWEAR	1973	1973-TODAY: AGNÈS B.	FRENCH	ÉCOLE DU LOUVRE, PARIS, FRANCE
AITOR THROUP	2006	2006-TODAY: AITOR THROUP	ARGENTINIAN/ BRITISH	MANCHESTER MET UNIVERSITY, MANCHESTER, UK ROYAL COLLEGE OF ART, LONDON, UK
ALEXANDER MCQUEEN MENSWEAR	2005	2005-2010: ALEXANDER MCQUEEN	BRITISH	CENTRAL SAINT MARTINS COLLEGE OF ART AND DESIGN, LONDON, UK
		2010- TODAY: SARAH BURTON		
ANA LOCKING	1997	1997-TODAY: ANA GONZÁLEZ	SPANISH	COMPLUTENSE UNIVERSITY OF MADRID, SPAIN
ANDREA CAMMAROSANO	2018	2018-TODAY: ANDREA CAMMAROSANO	ITALIAN	ROYAL ACADEMY OF FINE ARTS, ANTWERP, BELGIUM
ANDREALAGE	2003	2003-TODAY: KUNIHIKO MORINAGA	JAPANESE	WASEDA UNIVERSITY, TOKYO, JAPAN
ANN DEMEULEMEESTER MENSWEAR	1996	1996-TODAY: ANN DEMEULEMEESTER	BELGIAN	ROYAL ACADEMY OF FINE ARTS, ANTWERP, BELGIUM
ANTONIO AZZUOLO	2010	2010-TODAY: ANTONIO AZZUOLO	ITALIAN/ CANADIAN	RYERSON UNIVERSITY, TORONTO, CANADA
ASHER LEVIN	2010	2010-TODAY: ASHER LEVINE	AMERICAN	PACE UNIVERSITY, NEW YORK, USA
ASTRID ANDERSEN				
BALMAIN	2011	OLIVIER ROUSTEING	FRENCH	ESMOD, PARIS, FRANCE
BARTMANS AND SIEGEL				
BELSTAFF				
BERNHARD WILLHELM		BERNHARD WILLHELM	GERMAN	ROYAL ACADEMY OF FINE ARTS, ANTWERP, BELGIUM
BILLY REID	2004	2004-TODAY: BILLY REID	AMERICAN	ART INSTITUTE OF DALLAS, DALLAS, USA
BLAAK HOMME	2007	2007-TODAY: AARON SHARIF	BRITISH	UNIVERSITY OF THE ARTS, LONDON, UK
		2007-2013: SACHIKO OKADA		
BOTTEGA VENETA MENSWEAR	2003	2003-2018: TOMAS MAIER	GERMAN	CHAMBRE SYNDICALE DE LA HAUTE COUTURE, PARIS, FRANCE
		2018-TODAY: DANIEL LEE	BRITISH	CENTRAL SAINT MARTINS, LONDON, UK
BURBERRY PRORSUM MENSWEAR	2000	2000-2018: CHRISTOPHER BAILEY	BRITISH	ROYAL COLLEGE OF ARTS, LONDON, UK
		2018- TODAY: RICCARDO TISCI	ITALIAN	CENTRAL SAINT MARTIN'S COLLEGE OF ART AND DESIGN, LONDON, UK
BYBLOS MENSWEAR	1977	1975-1976: GIANNI VERSACE	ITALIAN	
		1979-1982: GUY PAULIN	FRENCH	
		1981-1996: ALAN CLEAVER AND KEITH VARTY	BRITISH	
CALVIN KLEIN MENSWEAR	1992	2016-TODAY: RAF SIMONS	BELGIAN	LUCA SCHOOL OF ARTS, BRUSSELS, BELGIUM
CASELY – HAYFORD				
CERRUTI MENSWEAR	1967	1967-TODAY: NINO CERRUTI	ITALIAN	
CHRISTOPHER KANE				
CHRISTOPHER RAEBURN				
CHRISTOPHER SHANNON				
COACH				
COMME DES GARÇONS PLUS	1984	REI KAWAKUBO	JAPANESE	FINE ARTS AND LITERATURE AT KEIO UNIVERSITY, JAPAN
COMMONWEALTH UTILITIES				
COSTUME NATIONAL MENSWEAR	1986	1986-TODAY: ENNIO CAPASSA	ITALIAN	ACCADEMIA DI BRERA, MILAN, ITALY
CRAIG GREEN		CRAIG GREEN	ENGLISH	CENTRAL SAINT MARTINS COLLEGE OF ART AND DESIGN, LONDON, UK
D&G MENSWEAR	1994	1994-TODAY: STEFANO GABBANA	ITALIAN	ISTITUTO SUPERIORE PER LE INDUSTRIE ARTISTICHE, ROME, ITALY
DANIEL PALILLO		DANIEL PALILLO	FINNISH	
DIOR HOMME	2001	2001-2007: HEDI SLIMANE	FRENCH	ÉCOLE DU LOUVRE, PARIS, FRANCE
		2007-2018: KRIS VAN ASSCHE	BELGIUM	ROYAL ACADEMY OF FINE ARTS, ANTWERP, BELGIUM
DIRK BIKKEMBERGS MENSWEAR	1989	1989-TODAY: DIRK BIKKEMBERGS	BELGIAN	ROYAL ACADEMY OF FINE ARTS, ANTWERP, BELGIUM
DRIES VAN NOTEN MENSWEAR	1991	1991-TODAY: DRIES VAN NOTEN	BELGIUM	ANTWERP ACADEMY, BELGIUM
DSQUARED2	1994	1994-TODAY: DEAN & DAN CATEN	CANADIAN	PARSONS THE NEW SCHOOL FOR DESIGN, NEW YORK, USA
DUCKIE BROWN	2002	2002-TODAY: STEVEN COX AND DANIEL SILVER	AMERICAN	CENTRAL SAINT MARTINS COLLEGE OF ART AND DESIGN, LONDON, UK
DUNHILL MEANSWEAR	2008	2008-TODAY: KIM JONES	ENGLISH	CENTRAL SAINT MARTINS COLLEGE OF ART AND DESIGN, LONDON, UK
EMANUEL UNGARO MENSWEAR	1968	1968-2019: EMANUEL UNGARO	FRENCH	
E.TAUTZ				
EMPORIO ARMANI MENSWEAR	1979	1979-TODAY: GIORGIO ARMANI	ITALIAN	
ERMENEGILLDO ZEGNA	1910	2016-TODAY: ALESSANDRO SARTORI	ITALIAN	ISTITUTO MARANGONI, MILANO, ITALY

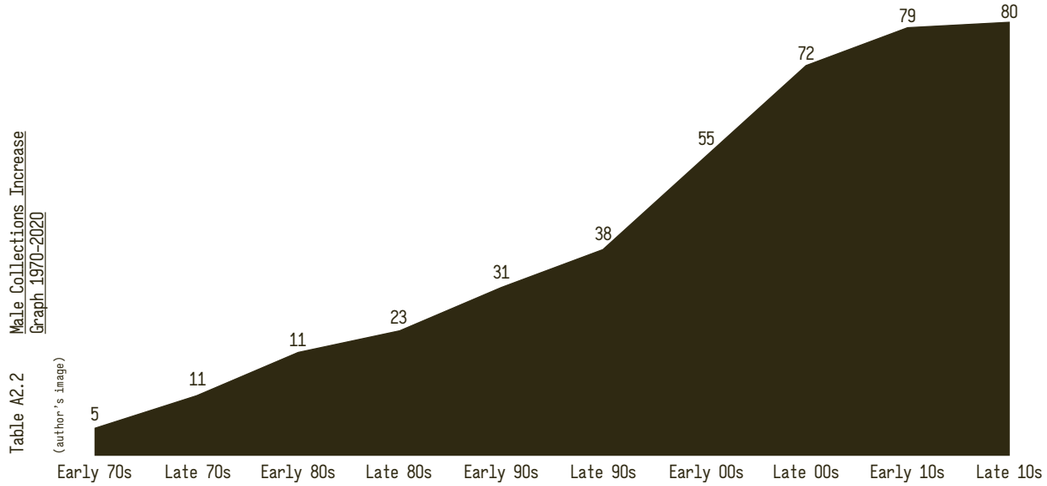
Table A2.1 RMenswear Fashion Designers Data

ETRO MENSWEAR	1990	1990-TODAY: KEAN ETRO	ITALIAN	
ETXEBERRIN			SPANISH	FELICIDAD DUCE, BARCELONA, SPAIN
FRANK LEDER		FRANK LEDER	GERMAN	CENTRAL SAINT MARTINS COLLEGE OF ART AND DESIGN, LONDON, UK
GANT	2010	2020-TODAY: CHRISTOPHER BASTIN		
GASPARD YURKIEVICH	2004	2004-TODAY: GASPARD YURKIEVICH	FRENCH	
GENERAL IDEA	2004	2004-TODAY: CHOI BUMSUK	KOREAN	
GEORGE BEZHANISHVILI		GEORGE BEZHANISHVILI	GEORGIAN	UNIVERSITY OF APPLIED ARTS, IN VIENNA, AUSTRIA
GIANFRANCO FERRÉ MENSWEAR GIEVES & HAWKES	1982	1982-2007: GIANFRANCO FERRÉ	ITALIAN	POLYTECHNIC UNIVERSITY OF MILAN, MILAN, ITALY
GIORGIO ARMANI MENSWEAR	1975	1979-TODAY: GIORGIO ARMANI	ITALIAN	
GIVENCHY MENSWEAR	1973	1973-1995: HUBERT DE GIVENCHY	FRENCH	ÉCOLE DE BEAUX ARTS, PARIS, FRANCE
		1995-1997: JOHN GALLIANO	BRITISH	CENTRAL SAINT MARTINS COLLEGE OF ART AND DESIGN, LONDON, UK
		1997-2001: ALEXANDER MCQUEEN	BRITISH	CENTRAL SAINT MARTINS COLLEGE OF ART AND DESIGN, LONDON, UK
		2001-2003: JULIEN MACDONALD	WELSH	ROYAL COLLEGE OF ARTS, LONDON, UK
		2003-2006: OZWALD BOATENG	BRITISH	
		2006-2017: RICCARDO TISCI	ITALIAN	CENTRAL SAINT MARTINS COLLEGE OF ART AND DESIGN, LONDON, UK
		2017-2020: CLAIRE WAIGHT KELLER	BRITISH	ROYAL COLLEGE OF ARTS, LONDON, UK
		2020- TODAY: MATTHEW M WILLIAMS	AMERICAN	
GUCCI MENSWEAR	1953	1953-1989: GUCCI FAMILY	ITALIAN	
		1989-1994: DAWN MELLO	AMERICAN	MODERN SCHOOL OF FASHION AND DESIGN BOSTON MUSEUM SCHOOL OF FINE ARTS, BOSTON, USA
		1994-2004: TOM FORD	AMERICAN	ART HISTORY, NEW YORK UNIVERSITY, NY, USA INTERIOR ARCHITECTURE NEW SCHOOL'S ART AND DESIGN COLLEGE, PARSON THE NEW SCHOOL FOR DESIGN, NY, USA
		2004-2006: JOHN RAY	SCOTTISH	CENTRAL SAINT MARTINS COLLEGE OF ART AND DESIGN, LONDON, UK
		2006- 2014: FRIDA GIANNINI	ITALIAN	FASHION DESIGN, ROME FASHION ACADEMY, ITALY
		2015- TODAY: ALESSANDRO MICHELE	ITALIAN	FASHION DESIGN, ACCADEMIA DI COSTUME E DI MODA, ROME, ITALY
HACKETT				
HENRIK VIBSKOV MENSWEAR	2001	2001-TODAY: HENRIK VIBSKOV	DANISH	CENTRAL SAINT MARTINS COLLEGE OF ART AND DESIGN, LONDON, UK
HERMÈS MENSWEAR	1988	2014-TODAY: NADÈGE VANHEE-CYBULSKI	FRENCH	ROYAL ACADEMY OF FINE ARTS, ANTWERP, BELGIUM
HYAKINTH			POLISH	ACADEMY OF FINE ARTS, LODZ. POLAND
ICEBERG MENSWEAR	1974	PAOLO GERANI	ITALIAN	
ISSEY MIYAKE MENSWEAR	1978	1978-TODAY: ISSEY MIYAKE	JAPANESE	TAMA ART UNIVERSITY, TOKYO, JAPAN
JAMES LONG				
JEAN PAUL GAULTIER MENSWEAR	1984	JEAN-PAUL GAULTIER	FRENCH	
JILL SANDER MENSWEAR		1968-2000: JIL SANDER	GERMAN	UCLA, LOS ANGELES, USA
JOHN BARTLETT	1992	1992-TODAY: JOHN BARTLETT	AMERICAN	HARVARD UNIVERSITY, CAMBRIDGE, USA FASHION INSTITUTE OF TECHNOLOGY (FIT), NEW YORK, USA
JOHN GALLIANO MENSWEAR	2004	2004-TODAY: JOHN GALLIANO	BRITISH	CENTRAL SAINT MARTINS COLLEGE OF ART AND DESIGN, LONDON, UK
JOHN RICHMOND MENSWEAR	1982	1982-TODAY: JOHN RICHMOND	BRITISH	KINGSTON UNIVERSITY, LONDON, UK
JOHN VARVATOS MENSWEAR	2000	2000-TODAY: JOHN VARVATOS	AMERICAN	EASTERN MICHIGAN UNIVERSITY, YPSILANTI, USA
JOSEP ABRIL		JOSEP ABRIL	SPANISH	
JULIAN ZIGERLI		JULIAN ZIGERLI	SWISS	
JUNYA WATANABE MENSWEAR	2000	2000-TODAY: JUNYA WATANABE	JAPANESE	BUNKA FASHION COLLEGE, TOKYO, JAPAN
J.W ANDERSON				
KATIE EARY				
KENT & CURWEN				
KENZO MENWEAR	1983	1983-2020: KENZO TAKADA	JAPANESE	BUNKA FASHION COLLEGE, TOKYO, JAPAN
KILGOUR				
KIM JONES		KIM JONES	BRITISH	CENTRAL SAINT MARTINS COLLEGE OF ART AND DESIGN, LONDON, UK
KRIS VAN ASSCHE MENSWEAR	2005	2005-TODAY: KRIS VAN ASSCHE	BELGIAN	ROYAL ACADEMY OF FINE ARTS (ANTWERP)
LANVIN MENSWEAR	1972	2019-TODAY: BRUNO SIALELLI	FRENCH	
LEE ROACH				
LIAM HODGES				
LOU DALTON				
LOUIS VUITTON MENSWEAR	1997	1997-2011: MARC JACOBS	AMERICAN	PARSONS SCHOOL OF DESIGN, NY, USA
		2011-2018: KIM JONES	BRITISH	CENTRAL SAINT MARTINS COLLEGE OF ART AND DESIGN, LONDON, UK
		2018-TODAY: VIRGILL ABLOH	AMERICAN	SCIENCE UNIVERSITY OF WISCONSIN-MADISON ARCHITECTURE AT THE ILLINOIS INSTITUTE OF TECHNOLOGY, USA
LUIS MANTEIGA		MANTEIGA	SPANISH	UNIVERSITY OF APPLIED ARTS, IN VIENNA, AUSTRIA

LUKASZ STEPIEN		LUKASZ STEPIEN	POLISH	INTERNATIONAL SCHOOL OF COSTUME AND FASHION DESIGN, WARSZAWA, POLAND
MAHARISHI				
MAISON MARGIELA	1999	1999-TODAY: MARTIN MARGIELA	BELGIAN	ROYAL ACADEMY OF ANTWERP, BELGIUM
MARGARETH HOWELL				
MATTHEW MILLER				
MICHAEL BASTIAN	2006	2006-TODAY: MICHAEL BASTIAN	AMERICAN	BABSON COLLEGE, USA
MIHARA YASUHIRO MENSWEAR	1997	1997-TODAY: MIHARA YASUHIRO	JAPANESE	TAMA ART UNIVERSITY, TOKYO, JAPAN
MISSONI MENSWEAR	2001	2001-TODAY: ANGELA MISSONI	ITALIAN	
MONCLER GAMME BLEU MENSWEAR	2009	2009-TODAY: THOM BROWNE	AMERICAN	UNIVERSITY OF NOTRE DAME, USA
MOSCHINO MENSWEAR	1986	1986-1994: FRANCO MOSCHINO	ITALIAN	MARANGONI INSTITUTE, MILAN, ITALY
		1994-2013: ROSSELLA JARDINI	ITALIAN	
		2013-TODAY: JEREMY SCOTT	AMERICAN	FASHION DESIGN AT PRATT INSTITUTE, NY, USA
NEIL BARRETT MENSWEAR	1999	1999-TODAY: NEIL BARRETT	ENGLISH	CENTRAL SAINT MARTINS COLLEGE OF ART AND DESIGN, LONDON, UK
NIGEL CABOURN				
OLIVER SPENCER				
PATRIK ERVELL	2008	2008-TODAY: PATRIK ERVELL	AMERICAN	THE UNIVERSITY OF CALIFORNIA, BERKELEY, USA
PRADA MENSWEAR	1993	1993- TODAY: MIUCCIA PRADA	ITALIAN	POLITICAL SCIENCE, UNIVERSITY OF MILAN, ITALY
		2020: CO-CREATIVE DIRECTOR: RAF SIMONS	BELGIUM	INDUSTRIAL DESIGN AND FURNITURE DESIGN FROM LUCA SCHOOL OF ARTS IN GENK, BELGIUM
PAUL SMITH MENSWEAR	1976	1976-TODAY: PAUL SMITH	ENGLAND	
PERRY ELLIS	1980	2014-TODAY: MICHAEL MACCARI		UNIVERSITY OF ALBANY, USA
3.1 PHILLIP LIM MENSWEAR	2005	2005-TODAY: PHGIUSEPPE MARRETTAILLIP LIM	AMERICAN	CALIFORNIA STATE UNIVERSITY LONG BEACH, USA
PRINGLE OF SCOTLAND MENSWEAR PRIVATE WHITE V.C	2006	2019-TODAY: GIUSEPPE MARRETTA	ITALIAN	
RAF SIMONS MENSWEAR	2006	2006-TODAY: RAF SIMONS	BELGIUM	INDUSTRIAL DESIGN AND FURNITURE DESIGN FROM LUCA SCHOOL OF ARTS IN GENK, BELGIUM
RAG & BONE MENSWEAR	2004	2004-TODAY: MARCUS WAINWRIGHT	BRITISH	
RICHARD CHAI MENSWEAR	2008	2008-TODAY: RICHARD CHAI	AMERICAN	
RICK OWENS MENSWEAR	2006	2006-TODAY: RICK OWENS	AMERICAN	OTIS COLLEGE OF ART AND DESIGN, LOS ANGELES, USA
ROBERT GELLER MENSWEAR	2007	2007-TODAY: ROBERT GELLER	GERMAN	RHODE ISLAND SCHOOL OF DESIGN, USA
ROBERTO CAVALLI MENSWEAR	1999	1999-TODAY: ROBERTO CAVALLI	ITALIAN	
SALVATORE FERRAGAMO MENSWEAR	1970	2019-TODAY: PAUL ANDREW	ENGLISH	READING COLLEGE, BERKSHIRE, UK
SEAN SUEN				
SERHAT ISIK		SERHAT ISIK	GERMAN	
SIBLING				
SIMON SPURR	2010	2010-TODAY: SIMON SPURR	BRITISH	MIDDLESEX UNIVERSITY, LONDON, UK
SIX LEE	2012	SIX LEE	CHINESE	ROYAL ACADEMY OF FINE ARTS, ANTWERP, BELGIUM
SMALTO MENSWEAR	1962	1962-2015: SMALTO MENSWEAR	ITALIAN	
TIGER OF SWEDEN				
TIM HAMILTON MENSWEAR	2006	2006-TODAY: TIM HAMILTON	AMERICAN	THE UNIVERSITY OF IOWA, IOWA CITY, USA
THOM BROWNE	2004	THOM BROWNE	AMERICAN	ECONOMICS AT NOTRE DAME UNIVERSITY, INDIANA, USA
TOM FORD	2006		AMERICAN	ART HISTORY, NEW YORK UNIVERSITY, NY, USA INTERIOR ARCHITECTURE NEW SCHOOL'S ART AND DESIGN COLLEGE, PARSON THE NEW SCHOOL FOR DESIGN, NY, USA
TRUSSARDI 1911 MENSWEAR	1983	2013-TODAY: GAIA TRUSSARDI	ITALIAN	
WALTER VAN BEIRENDONCK MENSWEAR	1983	1983-TODAY: WALTER VAN BEIRENDONCK	BELGIAN	ROYAL ACADEMY OF FINE ARTS (ANTWERP)
VERSACE MENSWEAR	1978	1978-1997: GIANNI VERSACE	ITALIAN	
		1997-TODAY: DONATELLA VERSACE		
VICTOR GLEMAUD	2007	2007-TODAY: VICTOR GLEMAUD	HAITIAN/ AMERICAN	FASHION INSTITUTE OF TECHNOLOGY, NEW YORK, USA
VIKTOR & ROLF MENSWEAR	2003	2003-TODAY: VIKTOR HORSTING & ROLF SNOERE	DUTCH	ARTEZ UNIVERSITY OF ARTS, ARNHEM, NETHERLANDS
VIVIENNE WESTWOOD MENSWEAR	1990	1990-TODAY: VIVIENNE WESTWOOD	BRITISH	UNIVERSITY OF WESTMINSTER, LONDON, UK
XANDER ZHOU				
Y-3 MENSWEAR	2003	2003-TODAY: YOHJI YAMAMOTO	JAPANESE	BUNKA FASHION COLLEGE, TOKYO, JAPAN
YMC				
YUNG WONG		YUNG WONG	CHINESE	NOTTINGHAM TRENT UNIVERSITY, UK
YVES SAINT LAURENT MENSWEAR	1969	2016-TODAY: ANTHONY VACCARELLO	BELGIAN	L'ÉCOLE NATIONALE SUPÉRIEURE DES ARTS VISUELS DE LA CAMBRE (ENSAV), BRUSSELS, BELGIUM
Z.E.M.		SAMIRA ALGOE	DUTCH	AMSTERDAM FASHION INSTITUTE, NETHERLANDS

Table A2.2 (author's image)

Male Collections Increase Graph 1970-2020



Appendix 3.
The London Design Museum Installation

Interactive Performance Installation at the Design Museum

On Friday, 19 September 2008, Forgotten Peacock was launched as part of the Design Museum's regular late-night opening 'Design Overtime' event. Forgotten Peacock was part of the London Design Festival and London Fashion Week. This event functioned as a pilot where a series of designs and ideas were tested/explored. It tested the idea of audience participation and the ways of integrating the pre-choreographed movement sequences with the audience-involved movement sequences.

On an ethical level, participants of the London Design Museum installation were informed of their rights and the expression of consent through a series of signs at the entrance to the exhibit. These signs detailed the purposes of the exhibition as part of a PhD study, its publication, the potential publication of relevant photographs, and the participants' rights to withdraw. These measures were taken in line with the Code of Practice on Research Ethics of the London College of Fashion University of the Arts.

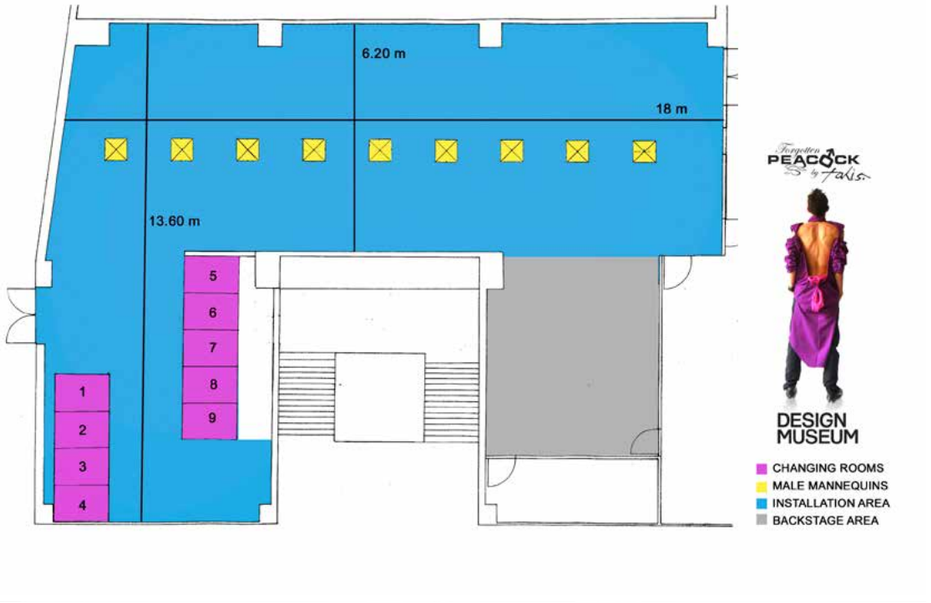


Figure A3.1 Installation Design – London
By G. Vane Percy, (2014). [Photograph].

Appendix 4.
The Brunswick Centre Installation

This appendix includes the design of the Performative interactive installation, the journeys and the performance structure in the Brunswick Centre Interactive Performative Installation.

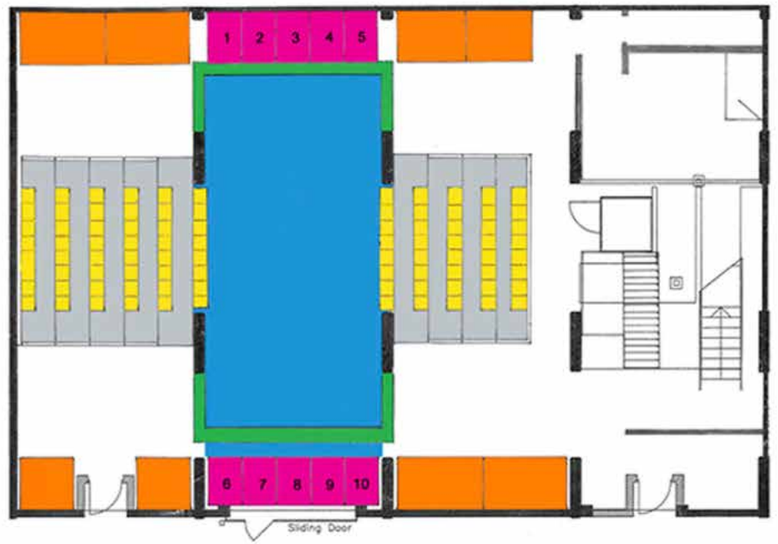


Figure A4.1 Installation Design – Brunswick
By G. Vane Percy, (2014). [Photograph].

Interactive Performance Installation at the Brunswick Centre

Between October 20th and November 29th, 2008, the full run of six weeks took place at the Brunswick Centre, a modern shopping centre near Russell Square. The Brunswick is a concrete and glass structure, and is one of London's most iconic modern buildings, offering shopping and dining facilities. It enjoys an iconic status among architects and is recognised internationally as an archetype of urban mixed-use development. The space where the Interactive Performance Installation was presented had never been used for a project on such a scale but had originally been planned as a gallery.

The Brunswick met all my ideal criteria for the venue of the Interactive Performance Installation. I chose to create the main practice work in a retail shop in a space in the centre of London to capture an 'ordinary' group of people who happened to be walking by, rather than only those who chose to visit a museum or gallery. In other words, I sought to attract a broad audience, not just those interested in fashion for professional reasons. So the installation had to be accessible to a broad target group, and not only to the fashion or art-gallery attending audience.

Forgotten Peacock attendance figures totalled around 1,500 and, according to the ticket sales agency and the analysis of the Brunswick Centre's management office, visitors came from all walks of life — men and women of a variety of ages, origins, class and cultural backgrounds.

As at the London Design Museum installation, participants at the Brunswick Centre Installation were informed of their rights via signs clearly posted at the entrance to the exhibit. These similarly detailed the purposes of the exhibition as part of a PhD study, its publication, the potential publication of relevant photographs, and the participants' rights to withdraw. These measures were taken in line with the Code of Practice on Research Ethics of the London College of Fashion University of the Arts.

The Brunswick Installation

The full run of six weeks took place at the Brunswick, a modern shopping centre at Russell Square. The Brunswick is a concrete land glass megastructure, and it is one of London's most iconic buildings, offering shopping and dining facilities. The architecture of the Centre enjoys iconic status in the world of architecture and is recognised internationally as an archetype of urban mixed-use development. The space itself had never been used for a project on such a scale but was planned to become a gallery.

The Brunswick space was ideal for what I was looking for. Its entrance was on the ground floor, looking like a shop with a glass façade, located at a shopping centre having many other retail shops next to it. Internally, the space was very minimal, allowing me to transform it the way I wanted. The Brunswick thus provided a combination of a non-conventional space located within a commercial complex, although it was not, making the ideal site to present the practice work. It was a semi-public space (with an entrance like a retail shop) in a shopping mall in central London, capturing a broad target group and not only fashionistas or culture orientated audiences. The mall had three main entrances with an impressive footfall per month of around 450,000 to 500,000 visitors, which helped with the marketing of the project and brought a significant number of different categories of audience members to the installation. Nearly all the shops of the mall supported the project by giving flyers to their customers or promotional packages such as 'buy one ticket get one free' which brought new audience members to the installation nearly every day. Since the upper floors of the shopping mall were residential, we distributed tickets to the residents at the beginning of the projects which, via 'word of mouth,' brought more audience in. The majority of the residents of the centre belong to a lower class. The centre was renovated and refurbished only recently.

Design Concept

Set / Space Design

The entrance of the space was used as a retail window, with a selection of jackets from the Research Sample Materials created in phase two hanging from the ceiling. The jackets were on hangers and placed with ribbons at different heights. That resulted in visitors of the centre stopping to get information about the performance, whereas the audience had a visual introduction to the performance installation. Decorating the entrance as a shop window with extravagant jackets significantly helped the marketing of the project. Even if the performances took place in the evening, we tried to keep the entrance open all day so that the visitors of the centre could get more information about the project and learn about the performance installation.

The main set of the production was the cubicles located along two opposite sides of the space. The cubicles were made by a cylindrical metal structure covered with semi-transparent PVC slides 20cm wide. The ten cubicles in the centre of both sides were used as changing rooms for the Installation Male Participants where they could wear the Plus Collection and become a peacock. The dressing rooms were divided with the same PVC slide curtains, and inside had a mirror each. The semi-transparent PVC curtains gave a neutral look, but with lighting support fade silhouettes of the Installation Male Participants changing were visible, in addition to creating some effects at specific moments of the show. The cubicles next to the dressing room were used as backstage areas hiding elements of the set and creating entrances and exits for the performers.

The audience was seated in two raked auditoriums, facing each other. Total audience capacity was eighty-eight allocated in eleven rows of eight seats each (five and four rows on each side). The raked platforms helped all people of the audience have a great view and easy access to the stage.

The stage was flat on the floor between the two auditoriums, set up in a format of a long corridor sized 11.5m long × 7m wide, which took you on either

side to the dressing rooms. The fourth side facing the stage of the pillars was covered with mirrors making the pillars less visible and part of the set, with the lighting and reflections through them.

Another element of the design involved the nine transparent mannequins, which were used to display the Plus Collection to the audience and help the Installation Male Participants choose their preferred garment. The mannequins were placed on plates enabling their rotation by 360 degrees and then to four casters making them mobile and able to be used in the choreography of the performance.

Finally, there were also eighteen double-faced mirrors in casters rotating 360 degrees on their base, which were used in two parts of the show to create a mirror room for the catwalk sequence and for the mirror sequence before that.

Choreography

The choreography of the show was based on the movement of ordinary men. It explored men of various backgrounds, how they walk, what their body attitude is, how they greet one another and move in the men's suit, and how they interact with each other in their everyday life. The choreography also played with the idea of how men change their postures when they wear a suit and when they transform into a flamboyant peacock. The initial ideas for the choreography came through the Research Sample Materials collected from the experiments that took place in phase two of the methodology.

For a better understanding and to make the choreography easier for the performers (Research Group), we created nine different routes and each performer only learned one route and throughout the run performed only that route. Given there were twenty performers (the Research Group and the Installation Male Participants), each route was learned by two performers and two routes by three. Each performance was joined by nine members of the Research Group, who in turn were responsible for one Installation Male Participant each. Based on the availability of the Research Group, we created a schedule for all six weeks on who is performing when. That meant that every night a different combination of members of the Research Group was performing. During the rehearsal period, we had split the group in two so that we could accommodate everybody and naturally for the rehearsal to be more constructive.

So each performer (Research Group) knew one route and was responsible for showing a specific garment from the Plus Collection every night, which was always allocated in the same dressing room. They also constantly guided and assisted the Installation Male Participant who had chosen that specific garment. Since the Research Group had no knowledge or experience of performance, we had to make the mechanism of the installation very simple and easy to remember every time. In addition, there was a warm-up every night and a speed run of the performance so that everybody could concentrate and remember every detail of the choreography.

Sound Design

During the show, the Sound Design took the audience on a journey. Some sections had more experimental sound designs, and other sections had sounds from everyday life. In two sequences, text was integrated into the soundscape, where we were able on the first plot to hear all the members of the Research Group telling their name, origin and profession and on the second plot hear a secret or habit about the way each member of the Research Group would dress or beautify himself. On the second plot, only the voices of the nine performers of the night could be heard. They gave information about their appearance, how they dress and how much time they spend in front of the mirror, whether they use beauty products etc. For some sections of the sound escapes, together with the sound designer, we explored some of my initial ideas deriving from the experiments in phase two of methodology (Research Sample Materials), especially from my observations of the daily journeys of men.

Video Design

The Video Design appeared only in one section of the show, projecting onto the white suits of the performers, showing how male suits can be more elaborate and playful with the use of colour and patterns. The outfits changed colours, with patterns inspiring the audience, demonstrating how experimental we can be with the male suit. All the research material contained lace and fabric patterns from different centuries, as well as colour theories in practice. The projection sequence was ten minutes long, and it was divided into four sections:

1. Colour Patterns (2.30min). In this section, the colour was explored, using primary and secondary colours and their combinations but also exploring colour theories such as Johannes Itten's.
2. Geometrical Patterns (1.50min). In this section, the use of geometrical shapes in suits was explored, from stripes to polka dots and the use of optical effects such as Moire.
3. Organic Patterns (2.15min). In this section, the use of organic patterns on the male suit, such as flowers and lace, was explored. Images of flowers, laces from different centuries and styles, embroidered fabrics and floral wallpapers were used.
4. Digital Patterns (1.7min). This animated section showed how male suits could be in the future by using LED technology on the fabrics. Men will be able to watch movies on them, change their suit in any colour they want or even project animations.

The video image was projected on both sides of the suits, yet not covering the undressed parts of the body (head, neck, hands) of the male performers (Research Group). This technique worked as an illusion, giving the impression that the suits changed colours and patterns from the inside. Between each section, there was a transition video where the

Research Group did some settle movements so the audience could have some seconds break in order to absorb most of the material.

The largest part of the materials shown in the video projection sequence were parts of the Research Visual Materials collected in the first phase of the research. There were details from all the sub-categories. For the creation of the total video, post-modernist methods were used, such as the multiply repetition of a specific element, the effect of supra-dimensioning, the deconstruction and decoupage.

Lighting Design

For the lighting, we used moving lights and fluorescent tubes to create images that were abstract to more poetical visual images. With the use of moving light technology, we were able to produce the exact colour of the suits' lining and also to create moving rather than static lighting in some of the sequences. The lighting embraced my concept in each section, creating a magical world refining the Plus and Minus Collections and supporting the motion of the piece. In each section, we tried to develop a different use for the lights according to the mood of the sequence, from sharp and strong lighting to smooth and soft.

The lighting changes were also used as cues for the Research Group, helping them to find their starting point but also to see their spots in space. Some members of the Research Group found it easier to remember their choreography with the lighting support.

As with the movement, the sound and the video projections, I used for the lighting design my notes and observations that I had collected on the Visual Research Materials and especially from my journeys and experiments during the collection of the Visual Sample Materials. For example, the use of fluorescent and cold lighting used in some of the underground stations of the Jubilee line.

The Installation Journeys

Four different groups were involved in the installation: myself as MC, the Audience, the Installation Male Participants and the Research Group as model/performers. Their involvement/journeys were:

The Audience

The audience was made up of men and women — anyone visiting the installation. The audience was guided by the ushers from the entrance of the installation to allocated areas so as to explore the installation, discover, observe and possibly admire the male peacocks. At the entrance, every member of the audience was given a purple male lapel created by recycling material. The aim here was to provide them with the opportunity to wear and feel a small detail from the male suit. It also served to unify the audience image. The audience also participated in specific sections of the show by answering questions that I, as master of ceremonies or MC, put to them. Finally, at the end of each show, they were able to go on stage and meet all the peacocks — performers and participants — talk to them and take pictures with them.

Installation Male Participants

A male participant is considered any man who decided to participate in the interactive feature of the installation and become a peacock. Nine male participants could join each show. Their involvement was to step on stage while I, as MC went around seeking nine men to participate in the performance and then choose their favourite suit from the + Collection. They were guided to their dressing rooms by the performers, and with their help, they found the correct size, enabling them to change their appearance and become a peacock. When all the peacocks were ready, they would step on stage to be admired by the audience and their co-peacocks, and after participating in the mirror sequence, they would catwalk one after the other across the stage showing their outfit and getting photographed. During the show, they were also asked by the MC questions about their choices and about how they felt in the extravagant suit. Every male Installation Male Participant was allowed to stop at any point, should he wish to.

Research Group/Performers/Models

The performers were the twenty members of the Research Group. The Research Group was recruited through an advertisement in national newspapers and selected after auditions. They played a key role in the function of the installation. All the performers were dressed up in a bespoke white suit from the Minus Collection, and they had a series of responsibilities such as presenting the Plus and Minus Collection and guiding and assisting the participants throughout the show. Nine performers took part in each show, and each of them was responsible for one of the nine Male Installation Participants.

Researcher / MC

My role in the project was entrepreneurial and shifted between being the researcher, the director and designer of the Interactive Performance Installation and the experimental collections, the MC of the performance, and the overall fundraiser and producer of the practice work — the Interactive Performance Installation.

The Performance Structure

The performance was approximately 50 minutes long and was divided into nine thematic sections: the introduction, the presentation of the Minus Collection, the projection sequence, the presentation of the Plus Collection, the sequence where the Installation Male Participants choose their preferred garment, the audience interaction, the catwalk and the finale.

1. Introduction

(5 min)

After the lights went up, the MC and host of the evening welcomed the audience, explained the project, the concept behind the two collections and what was going to happen during the evening, all the while encouraging the male members of the audience to participate in the performance and become peacocks for the night.

In complete darkness, the audience could hear a soundscape with all the members of the Research Group presenting themselves, telling their name, origin and profession. What I had planned was that the members of the Research Group were introduced to the audience in their own voice, giving some information about their origin before their appearance on stage. I wanted to present the Research Group first via their voices, then by their appearance on stage and finally by linking their voice and image. I aimed to build up their character in stages throughout the performance.

2. Presentation of the Minus Collection

(6 min)

In this section, the audience was able to watch all nine performers (Research Group). The choreography underlined various types of men in contemporary society and their ways of walking. Each peacock chose a different type of man as part of his performance, a style of masculinity that was close to his own personality, walking to a natural rhythm and style; from a city guy walk to a hip-hopper, from a gym guy to a timid one, from the rigid man to the guy next door, from the 'macho' man to an effeminate one. Together with the choreographers and the Research Group, we experimented during the first rehearsals and tried to find the best 'type' of Masculinity for each of them. It was important that each member of the Research Group developed a style similar to his personality. After finding the types, the performers kept their walk and style throughout the run. I would give them feedback on the development of their type, walk and style during the week. From the first up to the last show, the development that the Research Group achieved was significant.

The soundscape in this section was created by an underscore bit adding gradually layers of sounds from daily life, such as alarm clock, shower curtain, tap water falling, shaving machine, deodorant spray, toaster, door locking, walking steps, mobile ring tone, tube announcement 'mind the gap' and others, creating a crescendo as the layers of sound multiplied. The performers were showing the — Collection with a movement underlining the different types of male walks on a score created by sounds that we hear in our everyday life, sounds that sometimes frustrate us. During the first phases of the development of the project, during the collection of Research Sample Materials, I visited the underground, where I was fascinated by the way people move in their own way and rhythm. When I tried to focus only on the suited men and their behaviour during their everyday journeys to work, the idea occurred to me to experiment and present my collections within such an environment and not in a traditional catwalk style. The mix of the everyday sounds created the ideal backdrop to present the collection through the different 'types' of masculinity met in everyday life.

During the second part of this section, with the sound effect of opening tube doors and flashing fluorescent lights, the performers moved out of their cubicles synchronously and walked in two lines. With the help of the moving lights, I wanted to create the image of 'footballers' in a line presenting themselves in a typical show of male companionship. By using this static and very masculine image, the members of the Research Group spelt out to the audience a little secret or habit about their way of beautifying themselves and their preferences and perceptions in fashion via voice recordings. Some talked about what facial creams they used and how often, others about their preference for specific underwear, some telling the ingredients of special oils for body moisturising, another about his habit of waxing his body, another about his tattoos, another about his piercing, another about how important his hair is and what kind of hair products he was using, and another about how long he would spend in front of the mirror. Every time a performer heard his voice, he would walk on stage with the rest remaining in the two lines so that the audience could match the voice to a person. I felt that everybody has something special about the way they dress or beautify themselves. It so happens that men keep all this a secret a lot of the time, as they fear what others would think of them.

In the final part, after the performers had walked all together on stage in their own character and rhythm so the audience could recognize and observe the different types of walking attitudes and style. One of the performers under the soundscape of a horse walking catwalked as a professional model across the stage. With this contrast of movement, I wanted to show how ironically artificial and 'unreal' the walking style on fashion runways is. In the end, all the peacocks entered inside the cubicles synchronized to the sound of a tube door opening, and brought us to the second section using the sound of tube movement through the tunnels accompanied by flashing fluorescent lights.

3. The Projection Sequence

(12 min)

During this sequence, the audience had the opportunity to see how playful, colourful and elaborate men's appearance can be. The nine peacocks placed themselves in a line in the centre of the stage, four of them looking at one raked auditorium and five on the other. With the use of two high-resolution video projectors, the audience could see patterns projecting on the white suits leaving uncovered the performers' faces. The audience had the opportunity to watch patterns, geometrical or organic, in different colours and also see how male suits could be in the future using LED technologies.

In the first part of the projection sequence, the performers explored the different ways men employ to greet each other according to their age, attitude and style. Each performer walked around the line greeting all the peacocks. By moving a member of the Research Group, the audience was able to see the video projections not only as a static image but in motion, too. Again, the inspiration for this movement came after my experiments in phase two of the

project development, part of the Research Sample Materials. My aim was to explore the body language of the different types of men that the members of the Research Group represented and try to underline their individuality even though all of them were wearing the same cut and colour suit.

Between the different units of the video projections, there were transition moments where the models performed synchronized movements in order to break the monotony and relax the eyes of the audience before the next thematic projection section.

4. Presentation of the Plus Collection
(5 min)

In this section, under colourful lights and a vocal sound score, the Plus Collection was presented in a choreographed sequence showing the nine different designs and concepts of the collection. The Plus Collection was displayed on male mannequins, which had a 360 degree rotating base and wheels so they could move in many ways. Each performer brought the mannequin from his cubical and brought it alive through dance and interaction, bringing it to the centre point of the stage and rotating it so that the audience could see all the sides of the garment. At the same time, the lights were taking the exact colour of each garment lining. In order to bring the mannequins to life, each outfit had its own vocal voice. My scope was to introduce the + Collection magically so the male members of the audience could get intrigued by their look and participate in the performance in the next sections. I also wanted to explore the relationship between a live mannequin and a plastic one and how someone could present a collection by using both methods. I gave the plastic mannequins a 'voice' through the sound scape trying to bring them to life. With the lights, I reflected the colour of the lining of the suit of the Plus Collection on the white suits of the Minus Collection, creating a more unified image.

5. Participants Choose Their Preferred Garment
(3 min)

While in the previous section, the audience had the opportunity to observe all the elaborate suits, here, nine men from the audience stepped on stage next to their favoured design. After all men on stage had decided which suit they would like to wear, the MC introduced all the participants by asking their name and profession. They were also asked the reason why they had chosen the specific garment. Some men chose it because of its shape, others because of its lining colour and others because it reminded them of something familiar to them. For example, they chose Design +2 because they liked the red colour or Design +7 because they were curious to try on a skirt. Or Design +5 because of its simplicity or Design +4 because it reminded them of the 'cowboy' look. At the end of this section, the participants were guided to their dressing room while the MC explained what they had to do. Each dressing room had printed tables with step by step guidance, and also each Installation Male Participant had a performer (Research Group) to look after him and help him if necessary.

6. Audience Interaction
(8 min)

While the Installation Male Participants were getting ready at the dressing rooms, I had the opportunity to interact with the audience and find out about their perceptions about male fashion.

At this section in every show, the first task with the audience was to test out the hypothesis which I set up at my first speech at the beginning of the show by saying:

> What do we see our men wearing today? We see them in dark grey or dark blue or dark brown or even black suits that they bring out for weddings or funerals, and they only probably have one of them. And if we are lucky, we might see them in a beige or white linen suit over the summer.

Every evening I asked up to 10 members of the audience, male or female. The male audience would respond for themselves, whereas the women would have to choose the man of their life such as their partner, father, brother, son etc. and talk about their wardrobe. Over the six weeks, my hypothesis proved correct — men do only have a limited number of suits, but we will analyse the responses in the next chapter.

I also asked how much time the man of their life or themselves spent in front of the mirror, whether they used facial products and if so, what kind, and whether they were taking facial treatments or manicures and pedicures. Whenever I felt that the audiences were open to the discussion, I asked if they plucked their eyebrows or if they waxed or shaved parts or all of their body. I often asked the female audience if they liked men to be peacocks and what were the limits, if any. It proved that a woman's taste could be more conservative or liberal regardless of age. My final question every night was whether they knew a peacock in their life, and if they did, I would ask for a description.

7. The Mirror Sequence
(4 min)

During this sequence, the audience was able to see all the nine Installation Male Participants together in a line whilst the participants were able to admire the co-peacocks and themselves in the mirrors. During the first part of the sequence, while the male peacocks were in a line, I had the opportunity to interact with them by asking them how they felt wearing the specific suit and in what mood it was putting them. I was also interested to know if by wearing the specific designs from the Plus Collection, they were feeling more empowered or not and if they felt that they were themselves or as if they were dressed up. I also discussed how they felt wearing silk suits and if they would wear the suits on a night out.

The members of the Research Group were allocated eighteen mirrors in two lines in equal distances, with the nine participants in the centre of the stage. To an electronic ambient soundscape and flashing lights, two peacocks spun all the mirrors simultaneously, creating an illusion where the peacocks multiplied through the mirrors. This idea came from the drawing box of Leonardo Da Vinci, an octagonal mirror box where you can see an object in 360 degrees. But the inspiration came mainly from an experimental performance that the American choreographer Alwin Nikolais did in the sixties where dancers wearing roller skates interacted dancing with moving mirrors.

8. The Catwalk Sequence
(3 min)

At the end of the previous scene, the performers (Research Group) moved the mirrors on the two sides, creating two mirrored walls having an entrance/exit in the middle. The mirror box was the setting for the catwalk moment. All the Installation Male Participants had the opportunity to take to the catwalk, one after the other, showing the garment to both sides of the audience, being photographed and having fun on stage. I was on stage throughout this sequence calling the participants on stage, guiding and encouraging them to show off most spectacularly.

9. The Finale Sequence
(2 min)

For the finale, the audience was able to see both Collections in the form of a catwalk show, and then each performer bowed together with one participant. At the end of the show, I encouraged the audience to come on stage and meet all the eighteen extravagant suited men.

The above structure of the performance was the final one, which changed after the second week of the run. The previews and the first week of the run allowed me to develop, change and correct parts of the show. The two major changes were:

First, during the first shows, the Installation Male Participants were selected from the beginning of the show either by their own free will or by the encouragement of me in the role of the MC before the beginning of the show. The Installation Male Participants would sit on nine chairs placed on both sides — four and five — of the stage in front of the first audience row. The participants' chairs were removed by the performers during the show after the participants started getting involved in the performance. With the change of not having the participants selected at the beginning of the show, the feature of participation was made more natural and interactive. Also, in the first version, the Installation Male Participants felt like being on the spot, thus feeling quite nervous and uncomfortable. Finally, by not having the chairs on stage, the performers were allowed more flexibility.

Second, the choice of the place of presenting the projection sequence in relation to the entire performance. Initially, the projection sequence took place when the nine participants were guided to the dressing room by the performers to change into the extravagant suit of the + Collection. After the first week, the projection section was allocated just after the appearance of the performers presenting the — Collection for two reasons. First, this gave the opportunity for the nine participants to see the projection sequence, which was the most spectacular moment of the show and secondly, there was better coherence with the concept, as the audience was able to see how a white suit could become a more flamboyant one.

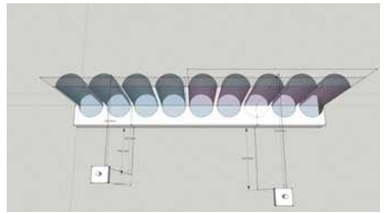
Forgotten Peacock aimed to be an original interactive performance installation combining fashion, theatre and dance. The idea was to create a radical creative experiment combining live performance, photography, video and original music, which explored contemporary attitudes towards male fashion and masculinity. In contrast to other exhibitions of men's clothing, it was intended as an interactive experience that would engage audience members and visitors and call upon them to interact with the installation. In all of these aims, the installation was successful, as is presented by the photos and videos contained on the DVD and analysed in Chapter 5.

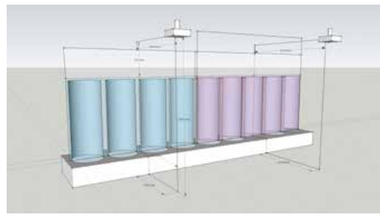
Although *Forgotten Peacock* might be seen as a fashion performance, at the same time, it was an anti-fashion event, going against the 'rules' of the day's fashion industry. There were moments in the performance which were meant ironically and which exaggerated the 'rules' of the fashion industry, trying to challenge them. *Forgotten Peacock* explored news ways of fashion presenting and displaying meaning and attitude. While the fashion world is inaccessible to many people, *Forgotten Peacock* was open and accessible to a man of any age, size, cultural and social background.

Appendix 5.
The Helsinki Design Museum Installation Design

This appendix includes the design of the Performative interactive installation in the Helsinki Design Museum from May 20–25, 2014, as part of the Helsinki Fashion Week. The figures illustrate via drawings and photos the design of the installation.

Participants at the Helsinki Design Museum Installation were informed of their rights and expressed their consent for the publication of photographs as part of this PhD study by participating with the MyPose 'selfie' machines throughout the exhibit.





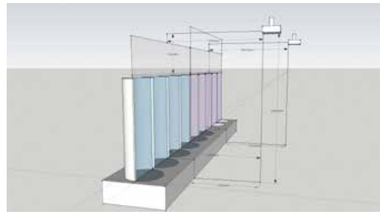


Figure A5.1 Helsinki Design Museum Installation design 1
(author's image)

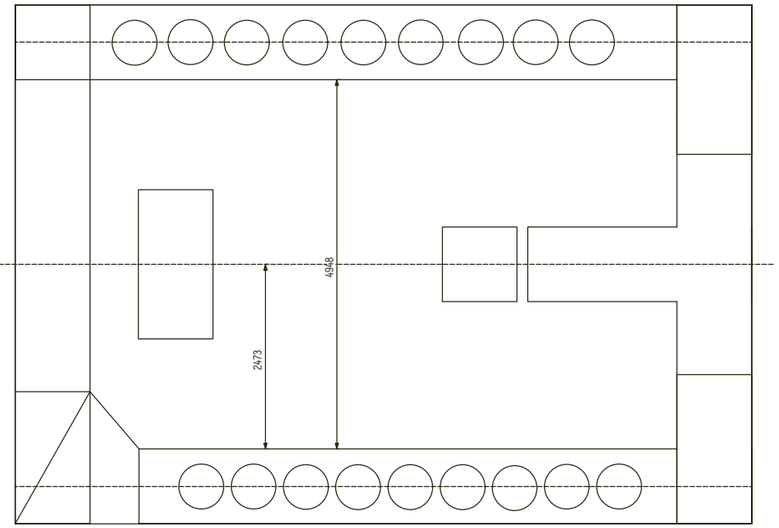


Figure A5.2 Helsinki Design Museum Installation design 2
(author's image)

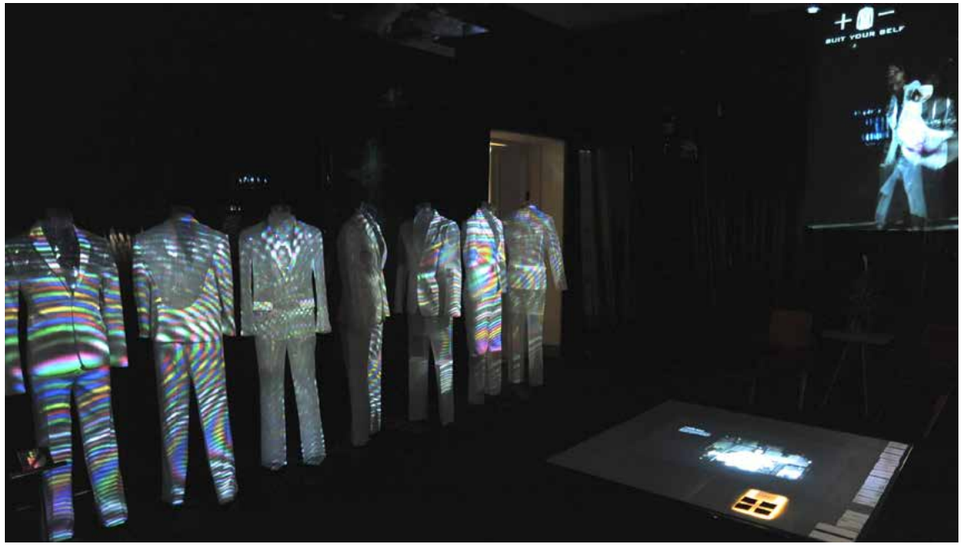
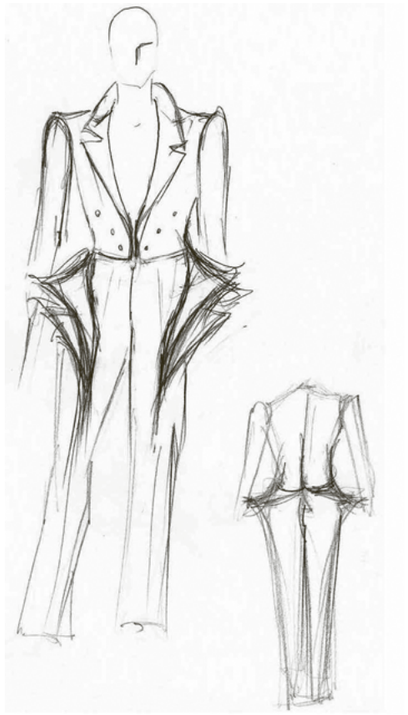
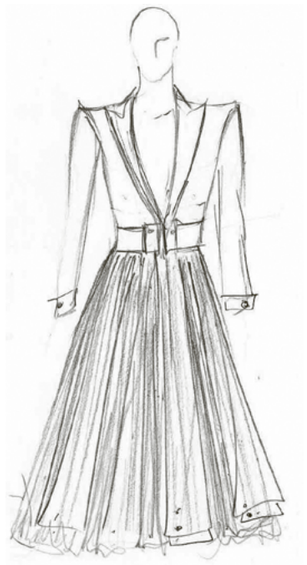


Figure A5.3 Helsinki Design Museum Installation photos
Photo by Grace Vane Percy (2014)

Appendix 6.
Plus And Minus Sketches





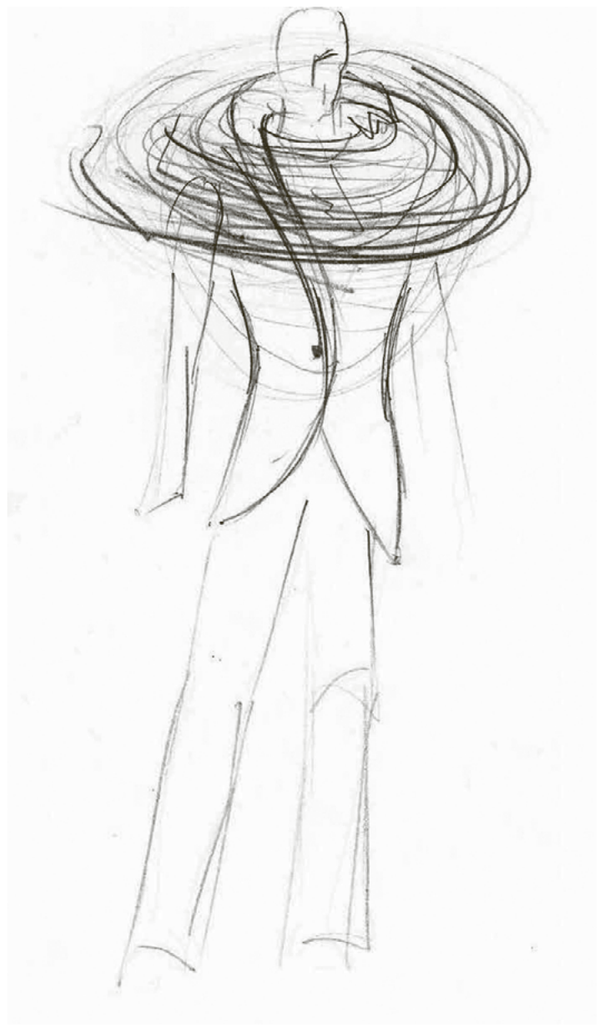


Table A6.1 Sketches of Plus Suit Designs +1 to +9
(author's image)

THE META-SUIT; DE-RE-CONSTRUCTING THE ULTIMATE MASCULINE ATTIRE

takis

Fashion seems an ever-changing phenomenon, defining the particular social and sexual mores of various epochs. Despite this fluidity, the male suit has proved itself a persistent Euro-Western globalised archetype, implicated in performances of power and masculinity since 1666. This practice-based doctoral study analyses and challenges the enduring form of this ubiquitous ensemble — specifically the late 19th-century lounge suit with matching jacket and trousers — maintaining that how it is designed and worn can confront, resist and reconfigure male identity.

Through the use of de-re-construction and the design gestures of addition and subtraction, the exhibited research collections, *Plus+* and *Minus–*, re-evaluate the connection between suit design and how masculinity is expressed. This involves extending interdisciplinary discourse on the suit as it evolved over three and a half centuries by situating it within a spectrum of historical, sociological, and design theories. These theories are then applied to concepts and practices of embodiment and performativity through my action research as a performance designer, played out in a series of workshops, collections and installations. The creative investigations result in the proposition of the 'meta-suit'— a hybrid and mutable form of self-expression in the ever-changing performances of masculinity. In truth, dress is no longer defined by gender or sexuality; it is an embodied communication tool that expresses and performs all the required roles in our everyday life.

ISBN 978-952-64-0566-7
ISBN 978-952-64-0567-4 (pdf)
ISSN 1799-4934
ISSN 1799-4942 (electronic)

Aalto University
School of Arts, Design and Architecture
Department of Film, Television and Scenography
shop.aalto.fi
www.aalto.fi

BUSINESS + ECONOMY

ART + DESIGN + ARCHITECTURE

SCIENCE + TECHNOLOGY

CROSSOVER

DOCTORAL DISSERTATIONS

Aalto-DD 149/2021