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THE PEACOCK REVOLUTION OF THE 1960-1970s: ORIGINS, EVOLUTION AND FURTHER UNDERSTANDING

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Abstract. The development of men's costumes in the 1960s and 1970s was analyzed and assessed in terms of its prerequisites, formation and contributions to the modern wardrobe. The results indicate that over two decades, men's costumes underwent exceptional changes, both in their symbolic and structural solutions. We revealed the correlation between socio-cultural and general artistic movements and clothing design during this period. Furthermore, we analyzed the influence of literary and cinematographic works on the shaping of modern male aesthetics. The study examined the creative legacy of world designers of men's suits in the 1960s and 1970s, identifying the main trends in men's fashion during that time. Additionally, we outlined regional attitudes toward men's costumes worldwide and their contributions to the new male image. We also explored the subsequent influence of changes in men's costumes during this period on the modern men's wardrobe. This study provides insights that can be utilized for the education of men's clothing designers and fashion industry specialists.

Keywords: *Men's costume, fashion of the 1960s-1970s, dandy, subcultures, men's images.*

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1. Introduction

For men's fashion to adopt a modern appearance, it had to navigate through two pivotal turning points. The first of these was the so-called 'Great Male Renunciation'. Coined by Carl Flügel in the 1930s, the term delineated unprecedented changes occurring at the turn of the XVIII-XIX centuries in men's wardrobes (Bourke, 1996). A popular theory attributes these changes to the reformer George 'Beau' Brummell, whose impeccable taste and association with the Prince of Wales purportedly inspired fashionable shifts in London and later throughout Europe.

Whether the English dandy's contribution was significant or not, these fashionable transformations had objective prerequisites. A new lifestyle, philosophy, industrial development and bourgeois revolutions that shook European society brought about a radically new appearance for men. Luxurious materials gave way to practicality, vibrant silks and velvets yielded to monochrome wools and the formerly voluminous men's attire transitioned to a more natural and streamlined silhouette, in alignment with ancient ideals. The men's costume evolved from functional wear for work and hunting to the three-piece ensemble comprising a coat, waistcoat and trousers-a versatile attire

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relevant across all societal strata. This triad, with variations, remains a classic outfit even today. However, despite the convenience and adaptability of this crystallized form, the men's suit underwent another significant transformation. It shifted in the opposite direction, reclaiming elements seemingly abandoned forever: variations in silhouette, diverse colors and textures. Men's fashion liberated itself from the confines of societal prejudices. In its evolution, men's fashion kept pace with the swift changes in women's fashion and at times, even led the way.

2. Analysis of previous research

Christopher Breward, one of today's most famous specialists in the history of men's clothing, presents his understanding of the processes that took place in the design of men's clothing. In the book *The Suit: Form, Function and Style* (2018), he explores the centuries-old history of men's clothing. Bowstead (2018), in his book Menswear Revolution, explores the transformation of men's fashion from the mod and peacock revolutions of the 1960s to the new wave aesthetics of the 1980s, from the muscular to the lean and boyish. Other aspects of men's clothing are explored by the English art critic Craik (2007) in *Uniforms Exposed: From Conformity to Transgression (Dress, Body, Culture)*. The book presents the history of uniforms in world culture: from sports to military clothing, governmental to school clothing. Lipovetsky's (1991) well-known work *Empire de L`Ephemere* presents considerations about the place and role of fashion in the modern world. The author's opinions regarding the unification of men's and women's clothing in this period are the most valuable. She states that despite the reduction of strictness in men's clothing and the expansion of aesthetic searches, it does not give grounds for asserting genderless fashion. In the book *Histoire du corps, tome 3: Les Mutations du regard. Le XXe siècle Relié* (2016), Alain Corbin also particularly emphasizes the characteristic changes of the late 1960s - early 1970s: the expansion of moral boundaries, the legalization of premarital and homosexual relationships, which affects the external image of men and women.

Contemporary gender studies of clothing focus on both genders fairly equally, as if to compensate for the indifference of society and the fashion community. One of the most famous works on gender and fashion is the book *Sex and Suits The Evolution of Modern Dress* by the American fashion historian Anne Hollander (2016). The study conducted by Noh et al. (2015) in *College men's fashion: clothing preference, identity and avoidance*, made a theoretical contribution to the field of fashion by collecting information on the relationship between the identity of college-aged men and their clothing choices.

Despite of the attention to the male aspect in design worldwide, very few studies are devoted to it in Ukraine. The classical men`s costume is analyzed in her research by Tetiana Krotova. She published the article *Classic Suit: refining the Content of the Category* (2011), in which she highlights such fundamental concepts as `classic` and `classicism` and the relation between the classical style in art and the classical style in clothing is researched. Iryna Chubotina dedicates her works to world culture changes on Ukrainian grounds (2020). In her dissertation *Transformation of the Man's Costume in the 1960s-1970s: Art History Analysis of Ukrainian Experience*, the author summarizes the achievements of men's fashion in the most recent period and also analyzes the sociocultural phenomenon of 'youth' fashion and its place in the design of the 1960s-1970s (2022).

The purpose of the work to study the evolution of men's clothing in the 1960s and 1970s, its background, features of its development and its contribution to the modern men's wardrobe.

3. Methods

In the course of our work, we used a complex methodological approach that allowed us to systematize, analyze and comprehend the achievements of men's clothing design in the 1960s and 1970s. The systematic analysis principle was used to generalize and outline the issues related to the object of the research and its comprehensive and multifaceted description. The historical approach became the main one for understanding the contribution of figurative and shape-creating transformations of men's suits in the 1960s and 1970s to modern design. This method made it possible to reveal the imaginative compositional silhouette and texture-color expressiveness of design objects.

4. The main results

The Peacock Revolution didn't emerge out of nowhere; it was preceded by complex historical, social and philosophical changes during the stormy and dramatic twentieth century. Unfortunately, it's impossible to identify as strong a driving force for the fashion industry's development as revolutions and wars. The tragedy of the Second World War not only reshaped the world's political map but also stood as a bloody symbol of humanity's fragility, altering the course of several generations. The war's conclusion acted as a catalyst for a shift in the aesthetic paradigm: the prevailing order and 'Apollonian' rationalism, dominant since the Brummell reformations, yielded to the prophesied 'Dionysian' element forecasted at the century's onset. By the late sixties, this shift was firmly established. Similar to the events of the mid-17th century, when the Renaissance's order and harmony ceased to inspire artists and craftsmen, the chaotic and unregulated Baroque period brought a breath of fresh air. The fashion's new momentum demanded that existing formal schemes adopt a more carefree approach, introducing a greater sense of randomness and imbalance (Hollander, 2016). The 1960s rekindled similar sentiments, particularly in men's attire, as observed by Hollander (2016): *the inclination to sport an unbuttoned or collarless shirt resurfaced; the rejection of ties became prevalent; the preference for untrimmed hair gained acceptance; allowing stubble on the chin became fashionable; adopting looser interpretations of past clothing such as tights and mismatched items once worn in pairs and embracing everyday wear from previously leisure-specific combinations*. Incidentally, these trends remain prevalent even today. The author attributes these changes to an active pursuit of novelty rather than mere dissatisfaction with the preceding fashion. *'Clothing is far more than simply garments that cover one's body. Rather, clothing has social and political implications'* (Lunceford, 2010). The rapid economic ascent of capitalist nations and the empowered post-war generation served as catalysts for the emergence of a new 'subversive' fashion. This acceleration brought about a truncation of childhood and prolonged education, resulting in an intermediate phase-a distinct state of youth. Foremost among the most audacious changes lie within the domain of family ves. Since the 1960s, love has validated virtually everything, including relationships beyond matrimonial plans. High school and university students,

especially, have spearheaded new sexual freedoms, being the first among the youth to contemplate this matter theoretically. They not only advocate for sexual experiences that strengthen marital bonds but also reclaim the liberty to satisfy their sexual desires without remorse (Corbin, 2005).

Despite the older generation's disapproval of the perceived immorality in behavior, commercial circles swiftly recognized the allure of a new consumer category. They redirected production to cater to the needs of rebellious twenty-year-olds who challenged the established norms upheld by their parents. Subsequently, the entire market began targeting the young audience. Tastes and preferences became daring, eventually becoming mainstream, leaving the older demographic to consume the byproducts of these changes.

Conflicts between old and new generations have perennially existed. However, the noteworthy accomplishment of the 1960s rebellion lies in the youth not only asserting their rights but also establishing their own culture, which pervaded nearly the entire Western and subsequently Soviet worlds. What ultimately evolved into a widespread pop culture industry, leading to the complete commercialization of art and culture, was initially rooted in a purely humanistic essence-a vision for a better world, an almost Christian doctrine advocating for equality, honesty and humanity. This stood in stark contrast to the 'casteism' and conventional principles held by previous generations.

However, the root cause of changes should not solely be attributed to socio-economic shifts following the war; philosophy also underwent fundamental changes, becoming a 'canvas' for subsequent aesthetic transformations. Tracing the reciprocal influence of philosophical, literary and sartorial developments during this period poses a challenge, as they encompass diverse aspects of human existence, each with its unique artistic and figurative language. Unlike stage or screen art, which shares closer ties with costumes, literature, as a temporal art, scarcely intersects with spatial design. Nevertheless, clothing served as a tangible embodiment of thoughts and emotions conveyed in specific texts. Furthermore, as a material casing for the transient inner world of an individual, attire occasionally sparked new directions in philosophical and literary endeavors, as observed in dandy poetry and prose. While dandies in the early 19th century associated their image with romantic and adventurous texts, the suit for a 20th-century man embodies the diversity of revolutionary sentiments in modern philosophy.

The interplay between emerging literary movements and stylistic trends at this time is particularly illuminating. Once again, the vanguards are the youth, asserting their right to self-expression across all spheres. For the youth, attire serves as a form of 'declaration of independence,' drawing the attention of writers. The freshest images become a reflection for young people, with their creators serving as moral compasses. North American writers of the 'beat generation,' such as J. Kerouac and W. Burroughs, each in their own manner, delve into the moral boundaries within the rigid society post-Second World War, urging the younger generation towards their candidness-morally, sexually and aesthetically. Meanwhile, in the Old World, French existential literature by Jean-Paul Sartre, Albert Camus and Boris Vian focuses on the profound motives of the individual, painting an honest portrait and inspiring the image of the solitary philosopher. In the novel *Boredom* (1960), Alberto Moravia underscores the refined taste and aristocracy of the protagonist, providing meticulous descriptions of clothing and daily life. Young Englishmen, later termed 'mods' (from English Modernism), will

admire beatnik writers and 'continental' existentialism and their style will be characterized by the rebellion, concealed beneath elegance and minimalism.

The analysis of intergenerational conflicts, gender and age transformations delves into the novels of Françoise Sagan and Sébastien Japrisot, gaining popularity for their ultra-modern language, with their exceptional screen adaptations becoming stylistic benchmarks. In the short story *Winnings* (1960), Julio Cortázar demonstrates the escalating contradictions among societal layers, foreseeing the forthcoming social upheavals that would reverberate worldwide. Likewise, Anthony Burgess, author of the dystopian masterpiece *A Clockwork Orange* (1962), keenly captures the revolutionary spirit of the 1960s, with the character of the fifteen-year-old teenager Alex becoming an icon for the youth of that era. The rebellious philosophies of American Beat Generation writers like Ken Kesey and Hunter S. Thompson laid the groundwork for the emergence of the 'anti-fashion' phenomenon, marked by the disdain and destruction of public opinion.

The emergence of the 'last clean style' in mid-1960s space fashion owes not only to the early pioneers of space exploration but also to science fiction writers. Authors such as Stanisław Lem, Ray Bradbury, not only envision the prospects of scientific and technological progress but also delve into profound human issues. Their philosophical and humanistic interpretations of humanity's 'first small steps' inspired designers André Courrèges and Pierre Cardin. The manifesto of the 'Flower Children' movement, outlined by American writer and journalist Tom Wolfe in the book *The Electric Kool-Aid Acid Test* (1968), became a defining work for the 1960s generation. Simultaneously, the hippie movement found influence in Oxford University professor J.R.R. Tolkien, whose *Lord of the Rings* created a sensation following its American reprint in the 1960s. The mythological and folklore aesthetics of Tolkien's novels influenced the historical and romantic aspects of the fashionable images during the Peacock Revolution era.

The clothing style inspired by safari and military themes, later dominating the fashion world in the 1970s, was not merely a blind imitation of Second World War uniforms or military conflicts in Algeria, Vietnam and Korea. Initially depicted in the novels of Joseph Heller and Graham Greene, military events and their aftermath underwent philosophical and artistic reinterpretation, ultimately influencing global fashion trends. The 1970s saw the rise in popularity of 'journalistic' prose, spotlighting new pop stars, show business, the underworld, hippie communes and various subcultural movements. This trend resonated with the flamboyant glam fashion, later evolving into disco clothing characterized by frivolity, vibrancy and a penchant for deception and sparkle.

Despite the profound link between philosophy and fashion during this era, the latest trends captivated not only and perhaps not primarily, the intellectually educated sections of the population. Much like most radical social changes, the new fashion was inspired by the ideologies of new philosopher-aesthetes, but its originators were regular young people from the middle and lower classes, who held the same idols close to their hearts. In the documentary *My Generation* actor Michael Caine jests that by the end of the 1960s, at the age of just 30, he felt like 'the oldest person in London'. He stresses that the primary figures in the events unfolding in England during the 1960s were young 'cockneys', ordinary youths from the lower echelons of London society, striving to find their place in social life. He identified himself similarly, alongside photographer David Bailey, who revolutionized the world of fashion photography, Vidal Sassoon, the

innovator behind daring geometric hairstyles, supermodel Twiggy, the embodiment of a new generation and course, numerous musicians who became icons of that era.

The idolization and near-worship of individuals no longer centered around aristocrats or renowned writers and poets; instead, it exalted young men from working-class neighborhoods, much like the initial elevation of jazzmen in America, who gained widespread popularity irrespective of origin or complexion. This marked a new era. This phenomenon was even more prominent in men's fashion. It was not merely about the music; the new idols encompassed their entire persona, with attire being the primary indicator of a fan's allegiance to a particular musician. While prominent fashion figures of the past like Fred Astaire, Rudolph Valentino or Edward VIII could vie for such recognition, a comprehensive study of 1960s fashion can be gleaned by examining the wardrobe choices of the Beatles or Kinks throughout the years or the evolution of David Bowie's costumes from Ziggy Stardust to the Exhausted White Duke.

Figure 1. David Bowie, circa 1974 (Blackman, 2009).

Figure 2. Rolling Stones record cover - Stones Story, 1976, Label: Decca, Netherlands
Source: Author

Rock musicians rarely made fashion missteps; everything they wore on stage eventually translated into everyday wear. Even a complete disregard for social norms, as exhibited by the Sex Pistols or a fundamental indifference to fashion, as shown by musicians from Joy Division in the late seventies, became fashion statements.

Previously, musicians in orchestras wore distinctive costumes to distinguish themselves from the 'esteemed audience' they performed for; they weren't permitted close contact with their audience. Since the advent of rock and roll, the situation has drastically shifted-individuals on stage have become complete spiritual and emotional touchpoints and their attire, the costume, becomes a manifested emblem of ideals that young people aspire to emulate.

Naturally, other segments of the population reacted to the new appearance of young people. The unconscious indignation of the older generation stemmed from things that acquired symbolic significance: jeans, jackets, men's shoes with high heels and long hair. At the start of the 21st century, these symbolic cues have nearly disappeared-any person, regardless of socio-political or cultural-artistic leanings, might wear a motorcycle jacket, a military parka or torn jeans.

However, during that time, parents had little to counteract the shift. The once colorless classic suit, whether off-the-rack or custom-made, lost its original progressive philosophy and became associated solely with indecisiveness and personal rigidity from the perspective of rebellious teenagers. The baby boomer generation, even before the student riots of 1968 in New York and Paris, easily transcended the previous aesthetic paradigm, particularly in clothing design. Gilles Lipovetsky asserts that during this period of waning dominant trends and the broadening spectrum of elegance's laws, the fashion system transitioned away from the normative cycle of unanimity, signifying a century of transformation from fashion to a period of stringent discipline and mutual scrutiny. This occurred amidst the ongoing process of aesthetic diversification that propelled high fashion (Lipovetsky, 1991). It's noteworthy that these changes might not have been as successful if not for the timely restructuring of the British light industry, which commenced as early as 1950 with the establishment of the London Group of Fashion Houses. Intending to attract a new audience, this group orchestrated several 'image' events such as London Fashion Week and the exportation of British fashion to France and America. Eventually, emerging fashion designers from this coalition formed the Association of Fashion Designers, with its prominent members concentrating on the Council for the Export of Clothing. Despite internal divisions, these groups were instrumental in the rapid evolution of British fashion during this period. *'Under the pressure of the fashion demand industry of mass-market, the couture fashion, which was previously a priority direction of the fashion system, has become one of the spheres of its functioning'* (Chuprina *et al*., 2020).

In the pursuit of captivating a young, dynamic audience, boutique retailers from Kings Road and Chelsea outstripped high fashion, combining modern design with aggressive commerce that promptly responded to the boldest consumer whims (Hollander, 2016). The true transformation of fashion relied on the elevated status of mass and machine-produced clothing-aligning with the heightened aesthetic status across all industrial designs. Men's fashion mirrored women's insignificance; adjacent to Mary Quant`s Bazaar stores, where the shortest mini-skirts were purchased, numerous stores showcased extravagant clothing for men. This marked a completely new landscape in the British capital, reminiscent of the audacious dandyism of a century and a half ago, now labeled by Lipovetsky (1991) as 'neo-dandyism'. This new

wave aimed to distance itself from the gray mass and accentuate personal originality-a notion embraced by the new heroes of the neo-Dandist capital.

Along the more traditional Savile Row, Hardy Amies opened Hepworth's atelier, a renowned women's fashion designer pioneering a modern ready-to-wear suit for men since 1959. This suit featured a soft Italian cut with a lower waist, resulting in a smoother silhouette. John Stephen, a significant figure in the Peacock Revolution bridging women's and men's clothing, inaugurated his first store on Carnaby Street named His Clothes. The simplicity of his designs was complemented by captivating fabric textures-leather, satin, corduroy, velvet and mohair. Douglas Hayward launched his tailoring studio on Mount Street, swiftly gaining popularity among the bohemian and aristocratic circles. His narrow classic suits elevated the 'mods' style to haute couture levels, favored by actors Michael Caine and Roger Moore, race car driver Steve McQueen. Towards the late 1960s, designers adapting hippie styles into everyday fashion gained significant acclaim. Mr. Fish opened on Piccadilly, where Michael Fish offered upper-class customers exclusive suits with direct historical references: embroidered Regency camisoles, jabot blouses, Victorian frock coats and military uniforms.

In the early 1970s, Tommy Nutter established a store on Savile Row, presenting elongated three-piece suits with wide lapels, coupled with gracefully flared trousers in various fabrics-styles that caught the eye of stars like Mick Jagger, Ringo Starr, Elton John and Bruce Lee. And notably, Ossie Clark, one of the foremost 'creators' of the 1970s, launched a boutique under his name on Bond Street. Unlike many successful designers of his time, Ossie Clark had a professional education-a standout graduate of the Royal College of Art, friends with artist David Hockney and married to the renowned 'muse' Celia Birtwell. Together, they crafted genuine works of art in men's and women's collections showcased globally. Their designs juxtaposed snakeskin with tweed, jersey with chiffon and ethnic prints that departed from replicating folk motifs, instead possessing their artistic signature. Gradually, the 'swinging' London style blended dandy inspirations akin to the monochrome and geometry of 'mods' into a new, dynamic style adopted by West Coast USA hippies.

In general, American culture, starting from 'Zoot' and 'Beat,' has often served as a significant influence for English or continental youth movements. Over time, European attitudes toward American contributions to the world's fashion culture shifted from initial inferiority to subsequent admiration for its dynamics and form purity, dating back to the late nineteenth century. The successfully adapted ready-made outfit from Brooks Brothers, with its boldly loose cut that initially garnered disdain from English fashion enthusiasts, eventually became an optimistic symbol of swift progress in the fashion arena. However, the advertising portrayal of a successful figure in a drab moleskin suit evoked even more resentment domestically. The spirit of rebellion was epitomized by the most iconic couple, akin to the symbolism of Kazimir Malevich's Black Square: a white T-shirt and blue jeans. Actors like Marlon Brando and James Dean, along with literary figures such as Jack Kerouac and Allen Ginsberg, transformed workwear into a symbol derived from the crisis of an 'elegant' facade, as witnessed at the end of the eighteenth century.

The hippie counterculture of the latter half of the 1960s magnified the sense of detachment from the prevailing population and the 'thoughtless mass' of the middle class. With the rise of hippies in fashion during the late 1960s, the attitude toward fashion underwent a radical shift: hippies positioned themselves as staunch adversaries

of conventional fashion. In protest against conforming to norms, consumerism and various hierarchies, they rejected the cyclical changes typified by fashion (Geczy, 2018). In contrast to mainstream fashion, youngsters opted for vintage and personalized clothing. The novelty of this emerging trend was no longer centered on artistic elements like style, silhouette or textures; rather, it focused on the creation process-where and how a particular item originated and how it was adapted. Elements such as Indian saris, frock coats, fringed suede jackets, hussar costumes, monkish robes, colonial helmets, opulent Queen Victoria dresses, Gypsy shawls, custom-painted or spray-painted T-shirts, jeans and even simple linens were part of this expression. However, it's the hippie style that has remained among the most recognizable even today.

Figure 3. Advertising for the boutique I Was Lord Kitchener's Valet, 1967

Figure 4. Jimi Hendrix in hippie clothes, 1967
Source: Blackman (2009)

Craik (2005), an English researcher analyzing the tribal signals of youth movements, remarks that the primary feature of subcultures lies in possessing a distinctive appearance, different from the norm; Subcultures reject existing status hierarchies and endorse their own. In essence, subcultures develop cryptic forms that can carry hidden codes understood only by members of the movement (Craik, 2005). Nevertheless, with time, both the hippie-chic and mod styles swiftly found their way into the fashion industry. The nonconformist hippie movement fell victim to commercialization and quickly lost its unique character, assimilating into the dominant culture.

A significant portion of the 'flower children' arsenal assimilates into modern culture and permeates the fashionable mainstream, losing its originality, as noted by Craik (2005): '*Subcultures are compelled to produce new external forms that differentiate them from others continually*'. Consequently, those who fervently sought differentiation invented a uniform that, upon becoming a mass-produced item, lost its essence. By the early 1970s, the hippie movement waned, leaving behind its defining characteristics: diversity and deliberate androgyny, which transformed into the glamorous mod chic, evident in both women's and men's attire. Neo-dandyism assaulted the realm of fashion, eventually dismantling the aesthetic norms meticulously upheld by the classic dandies. 'The modest and stringent Brummell suit, the desire for refinement inherent in the upper class, gave way to a penchant for precise nuances (beyond mere color!) in ties or gloves. Youthful innocence manifested in extreme marginality, exoticism (akin to hippies), amalgamation of items (like men's long hair), forsaking appearance, embracing carelessness and looseness, glorifying the unattractive and even the grotesque (punks) and self-affirmation trends' (Lipovetsky, 1991).

Beyond the Anglocentric narrative, it's likely that in every country, there exists 'its version' of events. Even the most respected English researchers acknowledge the contribution of the Italian or 'continental' cut to the overall male image of that era. For Italy, the 1960s ushered in a new revival, initially through cinema and then across all facets of design. Figures like Nino Cerruti, Emilio Pucci, later Giorgio Armani and Walter Albini emerged as adversaries to the English graphic suit made of coarse wool fabrics. While Walter Albini and Emilio Pucci infused southern color and playful patterns into men's fashion, thereby contributing to the 'peacock revolution', Giorgio Armani delved into the fundamental tenets of classical attire, solidifying his impact on the world of men's fashion.

Bernhard Roetzel's book explains the disparity among global tailoring traditions: an American showcases his status through the *Outfit for Success* - a Sack Suit. Conversely, an Englishman must be dressed in a suit of traditional cut, featuring tough wool, a hard shoulder sloping downwards, a slightly higher waist and a less 'sexy' appeal: the jacket should never be removed under any circumstance, thus the fit of the pants around the waist is of minimal importance. In contrast, an Italian aims for a seductive appearance in his suit, even when the jacket is removed-when the situation becomes intriguing (Roetzel, 2009). Thanks to Giorgio Armani, who launched his clothing brand in 1974, Italian men's clothing presented a new understanding of masculinity: dedication in the spirit of Sprezzatura (It. nonchalance). Armani softened the rigid foundation of the suit, refining the shoulder line, lowering buttons and lapels and opting for lighter-hued and textured fabrics, laying the groundwork for a new elegant silhouette that defined the 1980s.

Figure 5. Costumes by E. Zegna, 1975
Source: The World of Fashion (1975)

It would be remiss not to acknowledge the significant French influence during these years. Although London confidently upheld the title of the 'fashion capital' during the 1960s and 1970s, this did not imply that Paris, which had held the reputation of the women's fashionable mecca since the early nineteenth century, underwent a similar evolution in the realm of men's fashion. France emerged as the birthplace of the final pure style - cosmic. While the country did not actively engage in the race for space exploration like the USSR and the US, the inception of the latest style originated here. Its key proponents are often referred to as The Great Three: Pierre Cardin, Andrè Courrèges and Paco Rabanne. All three ventured into men's fashion, yet Paco Rabanne and Andrè Courrèges played relatively minor roles. The true revolutionary of male fashion in France was Pierre Cardin, an Italian by origin. Although the honor of being the 'pioneer' of unisex fashion is traditionally attributed to Ted Lapidus, in 1963, Lapidus presented collections featuring models simultaneously for both men and women. However, Pierre Cardin had introduced similar ideas five years earlier. His innovative designs in 1962 transformed the Beatles' appearance from Elvis-inspired leather armor into refined 'mods' attire crafted by Soho's Douglas Millings: slim collarless jackets paired with crisp white shirts exhibiting a rigid 'Edwardian' collapse. Pierre Cardin redefined these signature jackets in the early 1960s, drawing inspiration from the Kashmiri Schmir 'Sherwani' favored by India's first Prime Minister, Jawaharlal Nehru (Breward, 2016). Cardin proposed jackets sans the 'A la Nehru' collar and slim corduroy trousers as an alternative to the classic suit. For leisurewear, he designed leather and vinyl jumpsuits resembling space attire. These avant-garde pieces, jumpsuits and jackets adorned with numerous zippers in vibrant hues symbolized the exploration of new horizons in men's fashion during the 1960s.

Figure 5. Nehru Suit, 1961; jacket made by Pierre Cardin, 1967

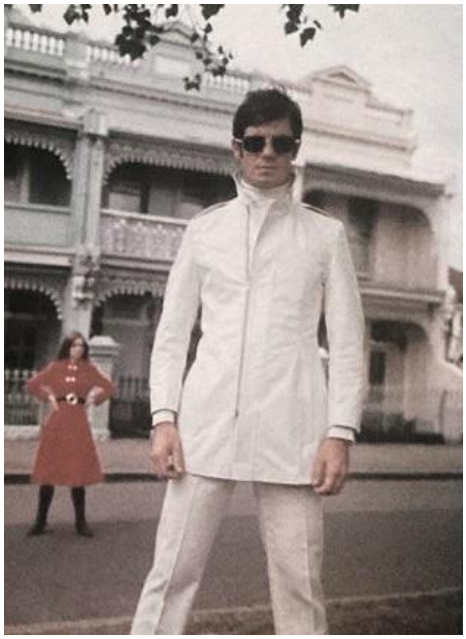

Figure 6. Suit, made by Pierre Cardin, 1969
Source: Blackman (2009)

As space fashion lost its relevance in the subsequent decade, the fame of Pierre Cardin and other innovative designers waned due to their inability to pivot towards new fashion trends. Nevertheless, Paris consistently produced new stars, fostering the development of male fashion alongside its female counterparts, thereby mutually enriching each other. For the last time, the ghost of Brummel was released into the world by the Algerian-born French designer Yves Saint Laurent, states Breward (2016) while describing the female tuxedo in 1966. This was a significant achievement for the female wardrobe in its quest for elements from men's attire. Despite fashion historians often highlighting the contributions of renowned couturiers to women's attire, their impact on men's fashion remains equally significant.

Saint-Laurent, opening his first male boutique Rive Gauche in 1969, made a statement: *I address free men. I do not offer them a new line, hence no new restriction,*

but a new freedom. Courage is no longer associated with gray flannel and broad shoulders. As for women, it's no longer about muslin or ample bosoms. I believe the time of feminine wiles and masculine dominion has passed. Girls no longer need to manage, carry nonsense, or flaunt their legs to assert their femininity. Young men no longer need broad shoulders in their jackets or mustachioed curls to convince everyone of their masculinity (Bard, 2010).

In 1971, Couturier became the face of the advertising campaign for Yves Saint Laurent Pour Homme, posing completely nude, which challenged existing prejudices regarding the confines of male aesthetics.

After The Peacock Revolution, the trend of exposing the body became obvious, which shocked society. Moreover, male nudity became much more provocative than female nudity. Yves Saint Laurent designs safari-style clothes, shirts and trouser sets or overalls with patch pockets in a soft earthy color scheme, an elegant version of subcultural borrowings from the military wardrobe. The lapidary and clean forms of the safari and military styles in the 1970s became a successful alternative to overly decorative disco fashion and emasculated business suits Pierre Cardin and Yves Saint-Laurent brought haute couture closer to ready-to-wear fashion and although haute couture was still intended only for the chosen few, mass production borrowed styles that became publicly available (Hollander, 2016).

France not only contributed fashion designers as its main asset but also introduced its street subculture signs called 'minutes' to the world of men's fashion. This movement notably bridged the gap between the European sixties and the sophisticated dandy trend. Just as in the past, the dandy suit amalgamated the English squire's hunting coat with the trousers of the French revolutionaries known as sansculottes, similarly, a new material culture arose from the interplay and mutual inspiration between the English and the French.

By the end of the 1950s, the former subculture of 'zazou', which emerged as a vivid form of resistance during the era of the collaborative government and was symbolically steeped in American jazz connotations, dissipated within new aesthetic movements. Rooted deeply in their Anglo-American orientation, the descendants of 'minets', at their core, possessed distinctly French origins. This unique blend seamlessly accommodated external and explicit eroticism reminiscent of Italian street fashion, all while embracing philosophically profound content. It was this profound exploration of the human essence and its manifestation through clothing that prevented French fashion from suffocating in mere decorative elements. Despite British tailors seeming to have dominated men's fashion since the era of Byron and Brummell, leaving the French to seemingly follow their traditions, signs of avant-garde expression in men's fashion began to emerge from France.

The figurative system of 'minets', although echoing in many respects with London 'mods', drawing influence from the legacies of Jean-Paul Sartre and Jean Cocteau, as well as the 'New Wave' cinema pioneered by filmmakers like François Truffaut and Jean-Luc Godard. These directors redefined aesthetics on screen, portraying a new cinematic structure of cities, streets, interiors and notably, reflective and refined male actors. This cinematic portrayal inevitably influenced the attire of an enthusiastic audience not only in France but also worldwide. During that period, French youth predominantly embraced either skin-tight Badlon golfs or opted for soft, loose silhouettes of cashmere sweaters. These were often paired with cropped trousers and footwear featuring narrow toes and pointed heels, all encapsulated by a prevailing

theme of dramatic black. *The End of Fashion. Clothes and costumes in the era of globalizatio*n: as a harbinger of androgyny, which over the centuries gained more and more power, refuting the idea that clothes should indicate the gender of their owner (Geczy, 2018).

In 1966, the anthem of the French 'minet' culture emerged with 'Les playboys', presenting a playful and satirical portrayal of mid-1960s French fashionistas. The song was penned and performed by Jacques Dutronc, a true idol of the new generation, characterized by a tight classic suit, dark 'Wayfarers' glasses and a cigar. Dutronc's appearance symbolized the emergence of 'minets', initially enamored with English-language music-jazz, swing and rock 'n' roll-which naturally influenced their aesthetics, ultimately granting them a distinct voice. This movement brought forth new stars like Nino Ferrer, Françoise Hardy and Serge Gainsbourg, among others. Consequently, London's fashion scene took notice of the new 'French wave', imbued with southern energy, infusing a provocative Parisian flair into their attire. Both subcultures were actively developing, but by the end of the 1960s psychedelic culture began to supplant them with refined dandyism.

In addition to the permanent trendsetters in Europe, 'revolutionary' processes took place all over the world, each with its special achievements and protagonists, such as Sighsten Herrgård, a designer from Stockholm, who directed conservative Sweden's men's fashion in a radical and innovative direction, clearly demonstrating his influence. At the turn of the 1960s and 1970s, he promoted clothes free from gender bias and recognized jersey as a foundational material and the soft lines he introduced to garments became a true manifesto of the new 'unisex' movement.

'The effect that tectonic upheaval had on men's clothing was so strong that it easily overcame the 'iron curtain' carefully erected by Soviet ideologists. It was a long way from true political and social changes in the USSR, but the emancipation of costumes generated by the individualization that was brought by 'peacock' transformations could no longer be ignored' (Chubotina, 2020). It must be admitted that due to political circumstances, Ukraine during the indicated period was under the strong influence of the Soviet style in culture and art and men's fashion was no exception. This means that Ukraine was also dominated by the style that emerged in the 1930s, where quality and solidity mattered most. The monumental silhouette of the double-breasted jacket with wide lapels complemented by oversized high-waisted trousers was a symbol of male elegance of the 1950s-1960 s. The first costumed "revolutionaries" both in the Soviet Union and in Ukraine (especially in Kyiv) were the so-called 'Stilyagi' with their attempt to stand out from the 'gray mass' and personalize their appearance, they wore unusually bright suits, fancy silhouettes, complementing this with hairstyles a la Elvis Presley, which brought them closer to English fashion 'Teddy boys' or French 'Zazou'.

But the revolt of young people against the faceless Soviet costume was far from massive and fleeting, although it attracted negative public attention and especially close attention from the country's leadership. Real changes in the male image in the USSR and as a result, in Ukraine occurred in the 1960-1970s. The political and sociocultural changes of the 1960s throughout the world reached the seemingly unchanged Soviet society. 'The flourishing of non-ideological poetry and prose, the new wave of avant-garde painting and musical counterculture, which did not have the opportunity to fully manifest themselves in Soviet society, was reflected in the visual aesthetics' (Chubotina, 2020).

Figure 7. Kyiv men's fashion of the turn of 1950-1960 by Ye. Kukharenko
Source: Models of odiahu (1957-1958)

In the 1950s, people were sold the idea of not chasing fashion trends as a capitalist excess, but in the next decade the message changed. Ukrainian magazines of the early 1960s claim that the Soviet man is characterized by modesty and therefore his clothes are distinguished primarily by laconicism and elegance. During this period there was a new source of inspiration for Ukrainian fashion designers: traditional folk costume. Folk motifs were especially suitable as a counterbalance to the ever-changing Western fashions. Thus, Ukrainian men's fashion, which includes embroidery and rustic motifs, will first overtake the upcoming trend of hippie chic in world fashion and will remain in this idea for a long time.

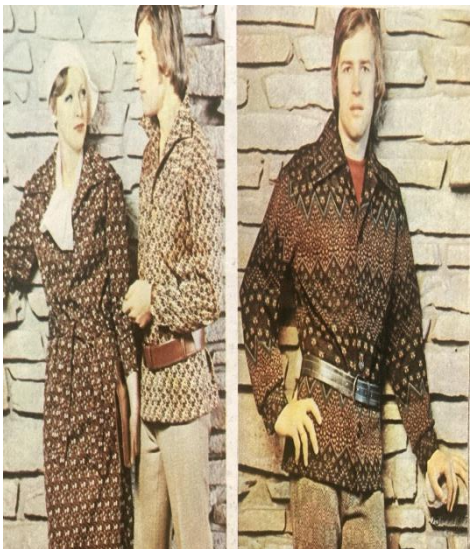

Figure 8. Men's clothing with ethnic motifs by M. Pashytska
Source: Beauty and fashion (1977)

Following the popular inclusion, sports motifs entered into Ukrainian men's fashion, including jackets, blazers and light sports shoes, which, however, were recommended exclusively as clothing for young people, but were generally supported by official propaganda. Retro fashion was much more difficult to inculcate, a consequence of the combination of hippie style and historicism at the turn of the 1960s-

1970s, which reached its peak in 1975. Public rejection was caused by historical quotations and the apparent “feminization” of the new style with a sophisticated flared silhouette complemented by high heels and long men's haircuts. For the average person, all this Western fashion was completely unacceptable and therefore found its application only on stage.

Figure 9. Men's fashion of late 1970s by Ye. Kukharenko and F. Habeev
Source: Beauty and fashion (1979)

The recognition of the ambiguous dominance of masculinity, which is now a fundamental concept in men's fashion, also had its roots in the transformations of boundaries during the 1960s and 1970s. The 'unisex' fashion and the resulting 'new frankness' from the Peacock Revolution formed the basis for the male aesthetic of the 1970s. The preceding decade also toyed with the 'masculine-feminine' dualism, but unisex masculinity represented a male gender role where the appropriation and adaptation of 'feminine' attributes served as a form of protest against social injustices. Men's fashion in the 1970s developed in response to the activation of the feminist movement and the struggle for the rights of sexual minorities. It's worth noting that shifts in the socio-cultural perception of 'otherness' occurred more prominently in fashion than in broader society. Indeed, fashion can sometimes be more progressive and sensitive to changes than other aspects of human existence. Even though the boundaries of 'masculinity' and 'femininity' were not entirely dissolved, the incorporation of visual motifs from both sexes began to garner significant interest and create emotional tension in clothing (Hollander, 2016).

Supporters of women's liberation considered pants as their main symbol and subsequently adopted every possible element of the opposite sex's wardrobe, thereby acknowledging the value of clothing originally designed by men for men, despite contradicting women's solidarity. Gilles Lypovetsky asserts that, despite the convergence of men's and women's fashion during the 1960s and 1970s, it failed to break the primary prohibition: the adoption of overt femininity. The most stringent norm that persists is the logic of inequality concerning appearance: society allows a woman to dress 'like a boy', yet men adopting women's clothing elements face potential ridicule or contempt (Lipovetsky, 1991).

The famous 'feminization' of men's clothing in the 1970s did not introduce almost any explicitly feminine elements into men's wardrobes. Men's clothing had previously

included excessive embellishments, heels, delicate fabrics, ornate designs, as well as long hair or heels. According to Anne Hollander, the only genuinely feminine elements in European costume history were long skirts and tops and one could argue for necklines, although men initially did not disregard them during the Renaissance. However, men's fashion during this period, by emphasizing classical antique proportions-broad shoulders, a narrow waist and long legs-ushered in a new eroticization of the male image, previously unattainable, as 'throughout European history, men's clothing allowed the male body to be identifiable but adamantly prohibited it from appearing overly seductive or fragile, lest it seemed vulnerable' (Hollander, 2016).

It's crucial to emphasize that the trend toward sophistication and the emergence of new dandyism during this period did not originate from the gay community; its creators were predominantly hippies, most of whom identified as heterosexual. The alteration of the male body canon does not solely reflect the alarming 'homosexualization' of culture and society but stands as one aspect of a broader, ongoing global process aimed at restructuring gender stereotypes. Contrary to common fears, the erosion of rigid masculine and feminine polarizations does not eliminate sex and gender distinctions, nor does it feminize men; instead, it emotionally frees and enriches them. Thus, by treading on the edge of acceptability, the men's suit of the 1960s and 1970s took definitive strides toward broadening the horizons of 'conservative' men's fashion.

The outcome of the tumultuous events in the sixties resulted in the ambiguity surrounding the very concept of beauty. This upheaval gave rise to 'anti-fashion', actively fueled by an array of emerging subcultural phenomena such as ska, punks and skinheads, among others. Within the realm of high fashion, this transformation is most prominently exemplified by Japanese designers. Unlike, for instance, the English punk icon Vivienne Westwood, these Japanese designers do not merely 'challenge' Western moral principles; instead, they methodically construct their system of beauty based on foundations entirely unconventional for the 'average European consumer'.

Despite Japanese men persistently and meticulously emulating European sartorial traditions since the late 19th century and later embracing the subcultural extremes of Western fashion in post-war times, it was in Japan, particularly at the onset of the 1970s, that a constellation of fashion designers emerged, initially conquering Paris and eventually influencing the global fashion landscape. Blurring gender boundaries, the novel 'loose' silhouette introduced by Issey Miyake, Rei Kawakubo and Yohji Yamamoto established a new fashion paradigm, diverging from the structured and practical European suit, manifesting a ghostly and disembodied appearance (Breward, 2016).

Japanese design forged a path for innovative thinking, showcasing alternative forms, openness and amorphous shapes resembling amoebas, while simultaneously embracing incompleteness-all these elements tangentially connecting models to sculptural art. The fresh 'Japanese vision' proved significantly more provocative for men's fashion than for women's, setting the trajectory for fashion development for several subsequent decades.

A distinctive feature of men's suits in the 1960s-1970s, alongside all the 'subversive' innovations, was the significant expansion of the classic wardrobe's spectrum, signifying the formal acknowledgment of items previously introduced but lacking a defined status as everyday basic wear. Before this era, the 'classic' outerwear for Western citizens encompassed various coat styles, occasionally adorned with fur

and raincoats of varying designs. However, from the late 1950s, these traditional choices began to be overshadowed by an extensive array of jackets: blousons, denim jackets, fishtail parkas, bombers, field jackets, motorcycle jackets and more.

The inner layer experienced a notable influx mainly due to the 'knitting boom'. In addition to cardigans and knitted vests, turtlenecks, pullovers, vests and hoodies gained acceptance for daily wear. Shirts also saw a diversified range, incorporating ethnic, work and sports variations. Undoubtedly, the most conspicuous addition was the establishment of blue cotton trousers as a fundamental component of men's attire. During the countercultural revolution, jeans emerged not as the sole notable element, but as the most influential and enduring one-largely because they participated in the single most respected plebeian fashion project (Hollander, 2016).

Furthermore, fashion boldly descended the social hierarchy, not merely adopting military or workwear as the norm but elevating 'used' clothing to a new status. These trends inspired designers of the 1970s to explore artificial aging techniques and imbue fabrics with historicity. Pioneers of fashion such as Vivienne Westwood and Rei Kawakubo not only experimented with cuts and shapes but also subjected fabrics to external influences, distressing them to appear torn, worn and muted, reshaping how clothing quality was perceived by presenting new types of material and a distinct visual identity (Geczy, 2018).

Surprisingly, the most intriguing transformations during this period occurred within the most conservative garment-the classic suit. This era in men's fashion served as a testament to the adaptability and resilience inherent in this attire. Aptly compared to modernist architecture for its perfect minimalism, the noble lineage of this attire traces back to knightly armor, which not only provided reliable protection but also hinted at the innate beauty of the male form. Amidst The Peacock Revolution, the classic suit did not vanish but adeptly adapted to external circumstances: embracing vibrant colors and diverse patterns, altering its silhouette from narrow to broad while incorporating style elements ranging from military influences to historicism, retro and oriental inspirations.

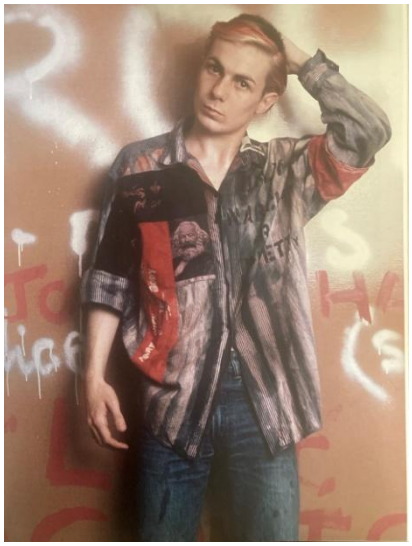

Figure 10. “Anarchist Shirt” designed by V. Westwood, 1977

Figure 11. Johnny Rotten from the Sex Pistols in a suit from V. Westwood, 1977
Source: Blackman (2009)

Hollander (2016) emphasizes the significance of the evolution of the suit attested to the modern essence of this renewed object. This classical triad provided a fertile ground for designers who ceased to view it solely as a stale tradition but recognized it as something more-an extraordinary scheme akin to the 'golden section,' applicable across diverse contexts. This visionary approach bore fruit well into the ensuing 21st century.

5. Conclusion

The examination of contemporary men's suits reveals a progression marked by pivotal shifts, not only in the alteration of shapes or color schemes but also in the transformation of cultural and artistic paradigms themselves. The initial stage, termed 'The Great Men's Rejection,' was pivotal in establishing the canonical triad of men's suits. This phase set the groundwork for diversity in styles, silhouettes and appropriate design ranges. The subsequent crucial stage, occurring during the 1960s and 1970s, was dubbed the Peacock Revolution signifying a significant turning point in the evolution of men's suits.

It becomes evident that the underlying catalyst for the formation of the attire during the Peacock Revolution era primarily stemmed from post-war socio-political changes that upheaved fundamental European worldviews concerning class, race, marriage and culture. The emergence of youth fashion took center stage in design during the 1960s, serving as the focal point that shaped the trajectory of both women's and men's clothing designs.

Subsequent cultural and artistic movements led to yet another transformative phase in design. The philosophical underpinnings of this new worldview significantly influenced the artistic and visual elements of men's suits. While breaking away from classical canons of balance, stylistic integrity, uniformity in assortment and fixed color schemes, men's suits achieved a new form and harmony through innovative means. Despite embracing external flamboyance, they managed to retain proportionality,

coherence and expressiveness, fueled by a combination of external flamboyance and internal philosophical and individualistic depth. Nowadays, men can choose to look relaxed, carefree and comfortable, tough, confident and fierce, summery and cool, sensual and sexy, arty and creative, among many other looks, on any given day for any occasion (Lee *et al*., 2020).

Concurrently, the fashion industry underwent profound structural changes, undergoing democratization as ready-to-wear fashion became the trend, catering to broad segments of the population. These sweeping transformations reverberated across the globe, reshaping the landscape of design and laying the groundwork for the contemporary globalization of men's fashion.

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