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FUTURE FASHION

BY PAMELA WEINTRAUB

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ashion:

our second skin. It molds us with color and texture, expressing our deepest emotions and hidden urges, our unique personal radiation. Today fashion trends change by the year. But photographer Lucille Khornak believes that in the volatile future

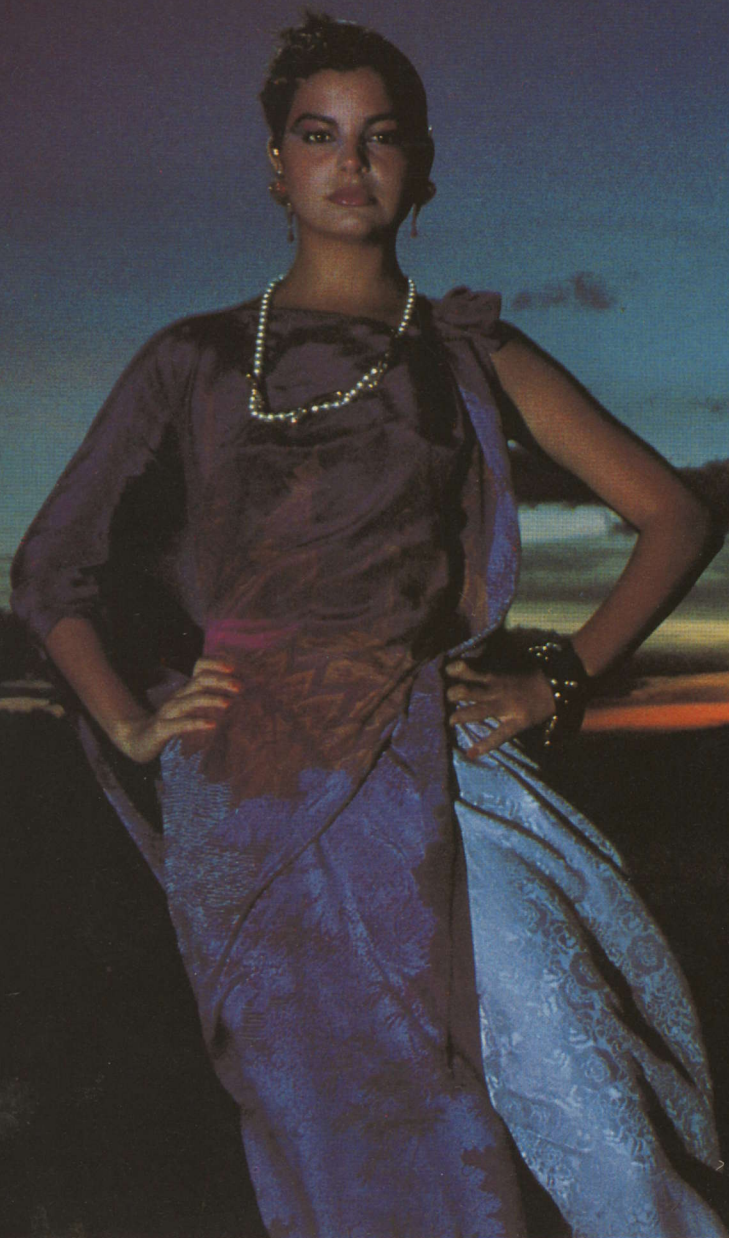


●The pink-hair spiral will help future men and women camouflage their age.●

they may change by the month, or the hour. To learn what might be in store for 2001, she visited such top designers as Gianni Versace, whose white-tent uniform glows on the opening pages, and Zandra Rhodes, who says her pink-hair spiral will help future men and women "camouflage age" more adeptly than ever.

Khornak asked 100 "masters of design, people who control a part of our lives," to contribute garments revealing their futuristic visions. As prophetic clothes arrived from Oscar de la Renta, in New York, Pierre Cardin, in Paris, and Issey Miyake, in Tokyo, it became clear that the future fashion is moving in many directions at once.

"As individuals, we are becoming healthier by the day," says Khornak, "devoting unprecedented amounts of time and money to improving our





bodies." The result: sensual relaxation gear like Jean Muir's fluid navy gown and Kenzo's pure white party suit. Yet at the same time modern technology is destroying our environment, polluting the water, the air, and the forests. "If this progression goes on unchecked," Khornak says, "we will be forced to wear uniforms with controlled oxygen devices, helmets [like the one above], and even air purifiers in our nostrils."

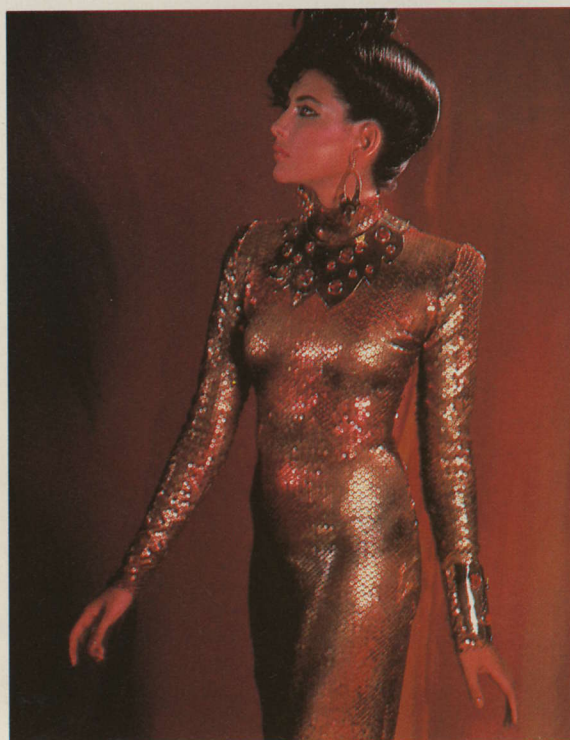
Clockwise, from left, are designs by Jean Muir, Jean Claude de Luca, Kenzo, and Mary McFadden. The yellow cape on the following pages is by Per Spook.

◌We will be forced to wear uniforms with oxygen devices and air purifiers in our nostrils.◌

Destructive as it may be, technology will render future fashion more useful than ever. Khornak envisions perfume capable of sending specific messages, and dresses that change color with the wearer's mood. Designer Willi Smith predicts solar belt packs that regulate the amount of heat and sunlight filtered through clothing to the body. And Jean Paul Gaultier believes we'll spray on latex body suits from aerosol cans. At the end of a day the latex will peel right off.

The photographs in Khornak's portfolio make it obvious that future fashion will be extravagant, arrogant—and unjust. Designer John Stavros comments that clothing will vary from class to class, with differences between the rich and the poor far more extreme than they are today. By 2001 the superrich might dress in "expensive demigod" outfits layered





with diamonds and gold; the silver pants outfit, designed by Stavros himself, would be made of real silver, available only to the wealthiest people. The poor will make do with disposable dresses and suits torn like toilet paper off a roll of cardboard.

But, according to Pinky and Dianne, whose glittery worksuit appears here, the working-class plebeians (that includes most of us) will dress

Clockwise, from top left, are fashions by Chanel, Claude Montana, Thierry Mugler, and Hanae Mori, who says design "will always emerge from the human heart."



to fit their jobs. Fishermen, for instance, might wear aquamarine, while Alaskan pipeline workers would wear silver body suits that acted like Thermoses to retain heat. To get outfitted, people would simply step into a "photometric" booth that would measure their every dimension. The measurements, along with data on health, living environment, and occupation, would be fed into a computer that could deliver a garment in seconds. Future fashion will surely change to fit the materials born of technology. But as these pictures reveal, design itself will remain profoundly human, the product of creativity. ∞

From Fashion 2001, Copyright © 1982 by Lucille Khornak. To be published this spring by the Viking Press, New York, and Columbus Books, London.

“Programmed with a person’s size, health, and job, it could spit out a garment in seconds.”