Material Afterlives: Fashioning Menswear in the *Blade Runner* Films

Jennifer Richards

> 'A merry little surge of electricity piped by automatic alarm from the mood organ beside his bed awakened Rick Deckard. Surprised - it always surprised him to find himself awake without prior notice - he rose from the bed, stood up in his multicolored pajamas, and stretched'.[1]

Within the first three lines of Philip K Dick's novel, *Do Androids Dream of Electric Sheep* (1968), we find the first reference to fashion. Both Dick's book and Ridley Scott's *Blade Runner* (1982) have had an impact on the fashion industry, which has been inspired by the film's sartorial style, becoming a regular source of inspiration for such influential fashion designers as Alexander McQueen, Raf Simons and Gareth Pugh. McQueen's Givenchy Autumn/Winter 1999 Ready-to-Wear collection and Pugh's Autumn/Winter 2006 Ready-to-Wear collection both draw on the film's 1940s-inspired noir wardrobe and cyberpunk aesthetics, in particular Rick Deckard's (Harrison Ford) trench coat and the fur coat worn by Rachael (Sean Young).[2] However, although Dick's novel and Scott's film have been a source of much academic writing from a fashion perspective, most of the discussions have tended to focus on womenswear and the garb of the female characters within the *Blade Runner* franchise.[3] These examinations focus on the impact of womenswear and the female body through the analysis of characters such as Rachael and Pris (Daryl Hannah). There is much less investigation of the clothing of the male characters. Because discussion of menswear and the male bodies in the book and the subsequent film are difficult to find, their impact is often dismissed, with the fashion influence of these male characters largely ignored. This is strange given how, in Dick's novel, the very first reference to clothing, as we have seen, is that worn by its male protagonist. This chapter will, in contrast, consider the impact of menswear within the *Blade Runner* franchise, drawing on the original 1982 film and concluding with Denis Villeneuve's *Bladerunner 2049* (2017). It will argue that their clothing and garments have significantly impacted menswear within popular culture. This gap in critical reflection from a fashion perspective is therefore a rich area of study to interpret and analyse.

Balzac wrote in 1830 that fashion is a language of signs, a system of non-verbal communication.[4] Roland Barthes's *The Fashion System* (1967) and *Mythologies* (1973) developed these ideas by drawing on the work of Ferdinand De Saussure in order to develop his signature system of semiotics, the science of signs.[5] Barthes explores the transformative potential of clothing in *The Fashion System* (1967), analysing even the smallest detail of a garment to inform the viewer of its subsequent meaning. Ben Barry furthers this discussion by stating that fashion is often academically discussed using the term 'dress' to denote the activity of clothing the body.[6] Dress is, therefore, situated within a system which imbues clothes with meaning in relation to time and place, shaping aesthetics and perceptions.[7] In *Dressing Dangerously: Dysfunctional Fashion in Film* (2013), Jonathan Faiers states how clothing, when imbued with symbolic meaning, can be read as text.[8] Historically, research on men and fashion has been limited to specificities of identity and context.[9] Therefore, there is potential to expand this idea by exploring how clothing is worn and how men's identities and masculinities are communicated principally through their clothing choices. Susan B. Kaiser and Denise N. Green further work in this area argues that men's clothing works not only as an adornment but also as a way to identify the self through the system to 'mark' or

'unmark'.[10] Their concept identifies the unmarked body as the articulation of dominant masculinity, whereas the marked body presents the elaborate and expressive. This idea is particularly relevant when examining men's clothing in the *Blade Runner* universe.

For this examination, I will focus on the main protagonists of the films, comparing the male characters of Rick Deckard, Roy Batty (Rutger Hauer), and Officer K (Ryan Gosling). All are visually identifiable through their choice of outerwear, most notably through their choice of coats. The coat's presence offers a way to analyse and explore the designs present within both films and the significance of the designs in terms of materials, shape and finish of the garments in question. A costume can elicit a complex set of responses. The overcoat's primary function is that of protection. The 'donning' of coats, raincoats or trench coats reinforces to the viewer that the film takes place in cold weather, rain or adverse conditions. The action of putting on the overcoat acts as a means of protection, suggesting safety, preparation, or concealment. This is reinforced by the origins of the trench coat. Initially developed for British Army officers before the First World War, it became popular while used in the trenches, hence the name 'trench coat.' It was made of a heavy-duty waterproof fabric and typically worn as a windbreaker or as a rain jacket. By the time *Blade Runner* was in production, the trench coat's military origins had been superseded by its big screen appearances, where it had become popularised as a key signifier in many famous films of the twentieth century. Who could forget those worn by Peter Sellers as Inspector Clouseau in *The Pink Panther* (Bud Yorkin, 1968), Michael Caine as Harry Palmer in *The Ipcress File* (Sidney J. Furie, 1965) or by Holly Golightly (Audrey Hepburn) in *Breakfast at Tiffany's* (Blake Edwards, 1961).

Retrofuturism plays a major part in the creation and subsequent influence of the film today. Retrofuturism creates a strong visual style, simultaneously igniting the viewer's sense of nostalgia but also allowing them to consider their own histories and potential futures. As *Blade Runner* is set in the future (in 2019, to be exact), costume designers Michael Kaplan and Charles Knode could be speculative in their approach to costuming, developing key signatures present within the film noir canon but expanding and exploring it through a variety of creative design features and uses of materials. This speculative approach adds a sense of playfulness to the pieces they designed, arguably infusing these characters with more light and shade, emphasising silhouettes, patterns and colours which would work more effectively with cinematographer Jordan Cronenweth's low lighting and gloomy atmospheres of Scott's direction. We can observe this through the oversized silhouettes and exaggerated shoulders worn by the characters of Roy and Rachael, or the use of more futuristic materials such as the metal bikini and transparent coat worn by Zhora (Joanna Cassidy). By creating an aesthetic balance of technology and modern life, the clothing within the film allows for connection, familiarity, and a sense of place. Skewers supports this idea further by arguing that 'the costume incorporated futurism with a touch of nostalgia'.[11] These costume designs build on the fashions present in the past, simultaneously alluding to film noir and more contemporary fashion design approaches of the time.

When Kaplan and Knode read the script, they concluded that 'Deckard was as much a Gumshoe as Sam Spade', the antihero of John Huston's *The Maltese Falcon* (John Huston, 1941).[12] They therefore felt that the style of film noir would be a great fit for the film visually and drew on the rich history associated with the item by openly referencing the iconic trench coat worn by Humphrey Bogart in such classic films noir as *The Maltese Falcon*, *Casablanca* (Michael Curtiz, 1942) and *The Big Sleep* (Howard Hawks, 1946). Kaplan and Knode's film noir reference points fit well with Ridley Scott's murky depiction of the futuristic and dystopian city of Los Angeles, highlighting the dark and macabre elements of the rain-slicked streets and the use of low lighting to emphasise the aesthetics of the film noir style. Adrienne Munich argues that Deckard's boss, Bryant (M. Emmett Walsh), also channels the film noir

aesthetic through such as his fedora hat. This object has an imbued meaning and links back to the nostalgia present within the films of the forties and the iconic screen depictions of detectives such as Sam Spade.[13] It is also interesting to note that in the original drawings for the character of Deckard, he also wore a fedora hat. As Harrison Ford had just played the role of Indiana Jones in *Raiders of the Lost Ark* (Steven Spielberg, 1981), this was subsequently changed to visually distinguish him from that character.[14]

Deckard's coat is full-length, made from cotton and has large patch pockets which are reminiscent of Bogart's signature trench coat. Deckard's coat is an extension of Bogart's as it conforms to all its expected functions associated with film noir. It protects him from the constant rain, and it offers an element of disguise.[15] It also includes additional features that distinguish it from Bogart's, such as the multi-pintuck ribbed collar, which is adjustable. This allows him to hide in the shadows and obscure himself whilst tracking down the replicants. For example, when we first meet Deckard in the opening scene, his coat collar is flattened, as he is casually relaxing off-duty (even though he is ordering street food in torrential rain). In contrast, when Deckard first meets Rachael, he is shown with his collar upturned, his coat open, and his hands in his deep pockets, asserting his status. His body language emphasizes his authority as a detective.

INSERT FIGURE 1 HERE

Another visual difference is that Deckard's coat is brown in colour, a warmer tone closer to russet than the traditional film noir beige. Fashion brand Aquascutumn designed the trench coats for Bogart for the film *Casablanca*, a piece sold at Bonhams in 2005 in the signature beige tone.[16] In contrast, Deckard's coat is a deviation from the traditional film noir of Bogart's trench, the colour brown being associated symbolically with the idea of stability, suggesting that this character is 'grounded' and 'earthed'. Deckard, therefore, seems to visually project a sense of reliability. The latter adjective also implicitly hints that Deckard is 'organic' rather than android. They are visual cues which quickly inform the viewer of the character's frame of mind, personality, or emotional state. Deckard uses his clothing as a place to hide. He is mainly depicted in his coat covered up and unexposed. He, therefore, projects an ambiguous nature, which makes him hard to define. Deckard is tough but also troubled. He is, as Judith B. Kerman writes, a 'hard-boiled detective'.[17] There is little outward emotion present, he purposely does not exaggerate who or what he is. This reading supports the conjecture that Deckard is, in fact, a replicant: he is unemotional, pragmatic, yet elusive. Jonathan Faiers argues that the coat, in particular, can offer disguise whilst simultaneously projecting the image of another. Therefore, we could support this theory that Deckard is 'dressing up' as a detective in order to pass for human and not to be identified as a replicant.[18]

Deckard's nemesis, Roy Batty, also reflects retro-futuristic elements. His outerwear also draws on elements of the classic Bogart trench coat yet offers a modern approach in terms of its design, use of materials and structure. The silhouette of Roy's coat is oversized and the eighties style padded shoulders emphasise his physicality, the potential strength and threat of the man. The silhouette is exaggerated, the padding supported by piping around key features of the coat such as the collar, cuffs, pockets, elbows and hem. Asymmetrical in its design, it reflects the influences from the 1980s subcultures, particularly as the rise in punk and cyberpunk subcultures was most prevalent in this period. Dick Hebdige's semiotic conceptualisation of Punk applied his notions to subcultural styles and their meaning in society in *Subcultures: Meaning of Style* (1979), offering a way to demonstrate how clothing can reflect meaning. Punk was deemed to be the pinnacle of all subcultures by Hebdige due to its ability to detached itself from 'moralised forms'.[19] Cyberpunk began as a literary

movement but offered a way to articulate the postmodern into a literal manifestation. Bruce Stirling's seminal work *Mirrorshades* (1986) describes the postmodernist motif as a level of form, therefore offering a 'world' in which to habit.[20] This idea of worlding is particularly relevant when analysing the character of Roy. As a Nexus 8 model replicant, Roy has transcended the limitations of the body. This is arguably the 'first step' into the idea of a posthuman interiority.[21] Roy's coat seeks to support his body, clearly locating him within the time frame of 2019. For example, the structure of the coat reflects the environment he is located in as it includes enhanced rubberised elements of black and red piping, which visually reflects the architecture and the endless visions we observe of the retrofitted buildings covered with ducts and pipes. Roy's coat is also depicted as a means of shelter from the torrential rain or to help obscure him from sight so he can blend into his surroundings more easily.

The choice of leather for Roy's coat also creates a visual signature for the character. Leather is hard-wearing; it allows for longevity due to its ability to be easily repaired and maintained. In Roy's case, the coat shows traces of where he has travelled. It offers insights to the viewer through the wear and tear the garment has been through. From the plot, we understand that Roy is a military combat specialist who has also worked as a mercenary, having undertaken many different tours of service. Scott Bukatman refers to Roy as a 'warrior'.[22] There are clear military echoes present; for example, the waist belt has an adjustable feature which includes details reminiscent of bullet shell cases, and the deep pockets offer a place for ammunition to be stored. The epaulette details and the fastenings of the coat are also reminiscent of buttons and closings present on military uniforms. Kerman argues that Roy can be seen as somewhat of a 'shadow'[23] to his arch nemesis, Deckard, comparing him to Boris Karloff's portrayal of the monster in *Frankenstein* (James Whale, 1931). We see Roy depicted in 'monster black',[24] thereby visually aligning him with the tradition of the horror genre and the classic characters that inhabit its films, as black clothing has a long history in film and is often associated with darkness and death.[25] Roy's character is one which instigates a feeling of fear. When we first meet his character, we see him in an archetypal villain mode; he is in profile, hiding in the shadows and lit by pulsing light from the artificial lights that surround him. Roy is a replicant and can, therefore, be unpredictable and intimidating. He creates a sense of fear in others due to his physical strength, stature, and personality. He also insights fear in others purely because he is a replicant. He is a Nexus 8 model, an advanced technology that is rebellious, highly skilled in battle, spontaneous and disruptive and therefore cannot be trusted. Roy's black leather, asymmetric, silhouette-enhancing, military-themed coat, therefore, is the perfect conduit to clothe his character.

Drawing on the work of Green and Kaiser as well as Faiers, these overcoats help both to code Deckard and Batty and also to express their character and personalities to the viewer. Sean Redmond, for example, argues that Deckard's 'old trench coat' emphasizes his dishevelled look and status.[26] The coat and, therefore, himself as an extension of it could be seen to be outdated and out-moded by Batty. Deckard is old-fashioned, aligned with the traditional clothing style of film noir. He is arguably a relic of the past, whereas Batty is a sign of the future or what it potentially could be, his asymmetric coat with its detailed modern ribbing is edgier and more contemporary, locating him in the contemporary zeitgeist of the city of Los Angeles, his clothing reflecting the environment better than Deckard's. Their respective choices of fabric also allow the viewer to distinguish the differences between Deckard and Batty. Deckard's choice of a cotton coat suggests that, by extension, he is soft, malleable and vulnerable. By contrast, Batty's choice of leather renders him hard, tough, impermeable and impenetrable. Colour is also a key factor here: as mentioned above, the

earthiness of Deckard's coat visually associates him with being 'grounded', whereas Roy is dressed in black, a prototypical 'baddie' or villain.

In one of the most memorable scenes in the film, Batty visits his creator Dr Eldon Tyrell (Joe Turkel), pleading for more life. In contrast to Batty, Tyrell obscures our view of his physicality by cloaking himself in silhouette, exaggerating his size and stature, but also by wearing an oversized, luxurious, and padded robe. Although this garment is one of 'innerwear', as opposed to outerwear, it can still be seen as an extension of the overcoat, as the robe is a protective garment, concealing and masking Tyrell behind a cloak, thus creating a visual barrier to the external world but also blanketing him in comfort. It is interesting to draw parallels with Tyrell's choice of eyewear here. His glasses are trifocal, oversized and thick. They enhance his eyes but also create a visual barrier to them, perhaps reflective of his grandiose standing as "god" and creator. The robe bulks out Tyrell's physique, adding an air of grandeur and making him appear more imposing to the viewer. It also mirrors how he actively seeks to take on the role of God by creating life and engineering the replicants. He is the king of his domain and is suitably attired to reflect his wealth and power, as garments are reminiscent of regalia. This visual demonstration of wealth contrasts with that of the run-down LA weather-beaten exteriors of the world outside. Tyrell lives in opulent surroundings in opposition to the world of waste and the evident recycling or upcycling of garments in Ridley Scott's Los Angeles. Guiliana Bruno aptly describes this as one that is 'wearing out'.[27] Yet, at the same time, the main body and sleeves of the robe are textured with an intricate weave pattern of diamond shapes. Like Batty's coat, they are reminiscent of the Art Deco architecture of the film, especially the Tyrell Corporation. The colour of Tyrell's robe is also significant as it is white, contrasting with Roy's black leather coat. This choice plays into the traditional tropes of good versus evil. But when Batty kisses Tyrell goodbye before murdering him, we see a close-up shot of them both which emphasizes the contrast of the former's peroxide shock of white hair and black leather coat and Tyrell's dark, sleek, black haircut, and luxurious white robes.

INSERT FIGURE 2 HERE

With the expansion of the *Blade Runner* franchise with Denis Villeneuve's *Blade Runner 2049*, a new male protagonist is introduced. Officer KD6-3.7 is a Nexus 9 replicant who is tasked as a new Blade Runner. His objective is to retire the old Nexus 8 replicants, which were rushed into production owing to the death of their founder, Dr Eldon Tyrell. Villeneuve's film seeks to progress further the symbolic nature of the overcoat worn in this 2049 iteration by echoing different elements of the original characters through both their aesthetic and character traits. Clear visual links are evident through references to Kaplan and Knode's original costume design and its subsequent influences. The costume designer of *Blade Runner 2049*, Renee April, consciously made design decisions which were informed by the original 1982 film and that were arguably meant to link back to the elements present in it. We can see in some of the first sketches for the design of Officer K's coat that there are elements which echo past manifestations. This attention to detail again links back to the use of retrofuturism as April stated that Officer K's coat 'is a bit of a reflection of the raincoat Harrison Ford wore in the first film'.[28] Officer K's is a full-length made from heavy cotton fabric so in essence shares similarities to the classic film noir trench coat of Bogart. There are differences, however, as Officer K's cotton coat has been painted with a layer of resin or waterproofing material that creates a laminated effect on the coat's surface. This subsequently gives it the appearance of a more hard-wearing material, such as that present in leather. April created fifteen identical coats for Officer K, but in order to simulate the ageing process during the film, these were hand painted, with scrapes and tears added to reflect the

action of the scenes as the story progresses.[29] This visual tension echoes the retro-futuristic elements of the original designs, creating a link between the past iteration and the future overcoat.

Officer K's cotton coat includes additional elements such as shearling fabric which is evident within the collar design, lapels and on the inner lining visible when it is worn open. Shearling is sourced from either sheep or lambs and this use of the replication of animal-based materials is an interesting addition. This idea links back to Dick's original novel and the sheep of its title. Those familiar with Dick's novel will know that living animals are highly prized and that this is something that can therefore reflect a person's status and wealth. This idea is subsequently repeated in the film. For example, when Deckard first meets Tyrell, he is fascinated by the owl that occupies the office space. Deckard comments that the owl 'must be expensive', further supporting the notion that these animals, even in replicant form, are scarce and valued. This is further demonstrated in the Voight Kampff test where Deckard tests Rachael with the question, 'It's your birthday. Someone gives you a calfskin wallet'. This use of replicated material also echoes the wearer themselves. Officer K is a Nexus 9 replicant wearing a fake or 'replicated' coat made of synthesized materials. His physical self 'embodies' the artificial materials.. In the *Blade Runner* universe, this combination is deemed unnatural and simulated, like his very own body. He is explicitly and knowingly a replicant in Villeneuve's film, and his environment echoes that of the effects of nuclear war and the environmental crisis of his surroundings. Officer K's overcoat is part of his own embodiment, an extension of himself. Much literature discusses the histories of dress and its metaphorical descriptions as second skin.[30] Clothing is a barrier between our body and the external world. In Officer K's world, it is a carrier of self and a protective casing, defending the body against the harsh environments and extremes of temperature that he inhabits.

INSERT FIGURE 3 HERE

A key feature of Officer K's coat is the collar. It is a means of protection, a way to safeguard and protect his body from the elements and the environmental factors apparent after the nuclear war. Many of the locations we observe in *Blade Runner 2049* are harsh and inhospitable. From deep snow to the fall out of the dirty bomb that affects Los Angeles, the collar offers protection, covering the bottom half of K's face and nose, potentially lessening the impact of the harsh environment when he is outside in the elements. This coat also allows him to conceal and cover his face tightly as a means of protection or to allow him to blend into and become invisible within his environment. This protection and concealment allow for identities to be cloaked or obscured from view. Officer K is, therefore, an 'unmarked' body yet controlled by the context of his environment and the very nature of his existence.[31] In the final scenes of the film, as Deckard runs into the building to meet his daughter, Ana (Carla Juri), Officer K is slumped on the steps outside and undoing his coat to inspect his fatal injury. His collar is down, no longer protecting him from the environment he is located in, and his body is exposed to the cold and the snowstorm that engulfs him.

Film theorists Jean-Pierre Oudart and Jacques Lacan describe the relationship between the conscious and the unconscious using the notion of the suture. In Lacan's reading, the viewer is literally 'stitched' into the action of the film.,[32] These seams are manifestations, lived experiences and opportunities for the viewer to engage through *Blade Runner*'s visual elements of retrofutures, cyberpunk and fashion. The garments offer a mediated experience of clothing, providing visual clues to the emotional states and personalities of these protagonists at a given time. The importance of the characters' choice of outerwear articulates their lived experience. Through the earthy tones of Deckard's brown coat or the zeitgeist nature of Roy's retrofitted leather, the piping echoes the architecture of the LA metropolis in which he

is located. Expanding this idea, Bukatman states that Roy is the 'perfect denizen of the modern city'; he embodies it viscerally, a poster boy for the new generation, combining futuristic elements through the clothing he wears, his posture and his visual style.[33] These pieces offer, at first glance, the traditional film noir tropes of the 'gumshoe' detective, protection from the environment (rain, wind, extreme temperature), safety and comfort (exaggerated shapes, soft luxurious fabrics or enhanced silhouettes) and concealment (the coat as an embodiment). These examples of embodiment echo the work of Steven Mulhall, who claims that *Bladerunner* is a film concerned with the 'embodied nature of human beings',[34] highlighting one of the key elements of the film, namely that life is measured in terms of emotional intensity and this, in turn, validates the lived experience of the individual. Therefore, the items of clothing worn or not worn reflect that of the character and how they navigate themselves within this world.

The overcoats, by extension, as Faiers argues, can, therefore, be mutable.[35] They are constantly in a state of flux, dressed and undressed, on and off, and therefore 'marked' and 'unmarked'. Batty and Officer K visibly shed their clothes throughout their respective *Blade Runner* depictions to become more visible. In Batty's final scene, we see him in stark contrast to Deckard in terms of clothing. He is depicted shirtless, wearing a pair of dark, tight-fitting shorts. In this scene, the physicality of Batty is clearly present. The nakedness we see from observing his flesh only seeks to enhance and emphasize the male form, strength, and physical agility. He is on show and exposed but not vulnerable. We observe the contrast between Deckard's 'dressed' body and Roy's 'near naked body'.[36] He confronts Deckard stripped down, this very act of exposure demonstrating his confidence in who he is and what he represents. He is primordial, howling and crying to exaggerate his very existence. At that moment, he ceases to be the prey and becomes the hunter. The design of Officer K's coat echoes the features of Roy's coat, including the asymmetric style, zip fastenings, collar, and lapel details. These features serve to code visually K's interiority, such as at points in the film when he questions his identity and existence, especially when he realises that his memories—although real—are not his own. He feels off-kilter, thus emulating the design of the coat.

Ironically, the replicants that we do observe in both *Blade Runner* films are open, emotional beings, visually connected to their environments through their clothing choices. These ideas draw on Bukatman's notion of the city as both an 'emergent' and 'submergent' place.[37] The city and, by extension, the people that occupy it have the ability to be both visible and obscured. If we take this one step further, we can argue that Bukatman's notion of the city as a place of emergence and submergence could also be true of the characters that inhabit it. The replicants, in some ways, have superseded the original; they are emotional beings. The aestheticism of everyday life offered by writers such as David Harvey situates the ephemeral as a means to express 'flexibility'. [38] Therefore, postmodernism, retrofuturism and cyberpunk offer ways to articulate fashion as a 'productive space'.[39] The way in which the body is 'fashioned' in the Blade Runner universe offers a sense of purpose and a sense of morality. These garments of menswear, and particularly the overcoat, show how viewers can analyse and explore the sartorial choices through the structure of 'marked' or unmarked' bodies.[40] The characters of Rick Deckard, Roy Batty, Dr Eldon Tyrell and Officer K present themselves by augmenting their bodies through the garments they wear as an extension of self, a way in which to reflect their physicality, personality, character and ultimately, their fate.

[1] Philip K Dick, *Do Androids Dream of Electric Sheep* (London: Orion, 2010), p. 3.

[2] Laird Borelli-Pearson 'Givenchy Fall Ready to Wear 1999', *Vogue,* 27th February 1999.

[3] Christopher Breward, *Fashion* (Oxford: Oxford University Press, 2003); Deborah Jermyn, 'Writing the Rachael Papers: In Search of Blade Runner's Lost Icon' *in The Bladerunner Experience: The Legacy of a Science-Fiction Classic* (New York: Wallflower Press, 2005), pp.159-172; Judith Kerman, ed., *Retrofitting Blade Runner: Issues in Ridley Scott's Blade Runner* and *Philip K Dick's Do Androids Dream of Electric Sheep* (Madison, WI: University of Wisconsin Press)

[4] Alison Lurie, *The Language of Clothes* (Owl Books, 2000), p. 205.

[5] Agnes Rocamora & Anneke Smelik, *Thinking Through Fashion: A Guide to Key Theorists* (London: Bloomsbury, 2019) p. 7.

[6] Ben Barry, '(Re) Fashioning Masculinity: Social Identity and Context', in *Men's Hybrid Masculinities through Dress in Gender and Society* 32:5 (October 2018), pp. 638-662.

[7] Joanne Entwistle, *The Fashioned Body: Fashion, Dress and Modern Social Theory* (UK: Cambridge: Polity, 2015)

[8] Jonathan Faiers, *Dressing Dangerously: Dysfunctional Fashion in Film* (New Haven, CT: Yale University Press, 2013), p. 19.

[9] Erynn Casanova, *Buttoned up: Clothing, conformity, and white-collar masculinity* (New York: Ithaca, 2015).

[10] Susan B. Kaiser and Denise N. Green, *Fashion and Cultural Studies* (London: Bloomsbury Visual Arts, 2021).

[11] Arthur Skweres, *McLuhan's Galaxies: Science Fiction Film Aesthetics in Light of Marshall McLuhan's Thought* (Springer, 2019).

[12] Hannah Lack, 'Kaplan on Blade Runner's Iconic costumes', *AnOther Magazine*, 12th October 2012, https://www.anothermag.com/art-photography/2286/michael-kaplan-on-blade-runners-iconic-costumes, accessed 19th April 2024.

[13] Adrienne Munich, *Fashion in Film (New Directions in National Film)* (Bloomington, IN: Indiana University Press, 2011), p. 71.

[14] Peter Eliopoulos, 'The Fedora: A Statement of an Era', n J. Bret Bennington, Zenia Sacks Da Silva, Michael D'Innocenzo, Stanislao G. Pugliese, eds, *The 1930s: The Reality and the Promise* (Newcastle-Upon-Tyne: Cambridge Scholars Publishing, 2016), p. 186.

[15] Jonathan Faiers, *Dressing Dangerously: Dysfunctional Fashion in Film* (New Haven, CT: Yale University Press, 2013), p. 31.

[16] 'Humphrey Bogart's Trademark Trench' https://www.bonhams.com/auctions/13096/lot/5450/, accessed 5th May 2024.

[17] Kerman, ed., *Retrofitting Blade Runner*, p. 41.

[18] Faiers, *Dressing Dangerously*, p. 26.

[19] Dick Hebdige, *Subculture: The Meaning of Style* (New York: Meuthen & Co, 1979), p. 19.

[20] Graham J. Murphy and Sherryl Vint, eds, *Beyond Cyberpunk: New Critical Perspectives* (London: Routledge, 2010), p. 6.

[21] Johnathan Boulter 'Posthuman Melancholy' in Graham J. Murphy & Sherryl Vint, *Beyond Cyberpunk: New Critical Perspectives* (London: Routledge, 2010), pp.135-154.

[22] Scott Bukatman *Blade Runner* (London: BFI, 1997), p. 84.

[23] Kerman, *Retrofitting Blade Runner*, p. 49.

[24] Kerman *Retrofitting Blade Runner*, p. 46.

[25] Michel Pastoureau, *Black: The History of a Color* (Princeton, NJ: Princeton University, 2008), p. 27.

[26] Sean Redmond '*Purge! Class Pathology in Blade Runner*', in Will Brooker, ed., *The Blade Runner Experience: The Legacy of a Science Fiction Classic* (Columbia, NY: Wallflower Press, 2006), p.180.

[27] Guiliana Bruno, 'Ramble City: Postmodernism and *Blade Runner*', *October* 41 (Summer 1987), pp. 61-74.

[28] Rachel Lee Harris, 'The "Blade Runner 2049" Look: Sci-fi brought back down to Earth' *The New York Times*, 28th September 2017, https://www.nytimes.com/2017/09/28/movies/the-blade-runner-2049-look-sci-fi-brought-back-down-to-earth.html, accessed 19th April 2024.

[29] Alice Newbold, '*Blade Runner 2049*: The Coats, Contact Lenses and Haircuts' *British Vogue*, 17th October 2017, https://www.vogue.co.uk/gallery/blade-runner-2049-costumes-renee-april, accessed 19th April 2024.

[30] Ruby Jain, Rachana Singh & Kumkum Rankawat, 'General Values and Clothing Behaviour of College-going Students', *Studies on Home and Community Science* 5:1 (2011), pp. 13-20; Faiers, *Dressing Dangerously*, p. 29.

[31] Candace West and Don H. Zimmerman, 'Doing Gender', *Gender and Society* 1:2 (June 1987), p.129.

[32] Faiers, *Dressing Dangerously*, p. 7.

[33] Bukatman *Blade Runner*, p. 96.

[34] Steven Mulhall, 'Picturing the Human (Body and Soul): A Reading of *Blade Runner*', in his *On Film (Thinking in Action)* (London: Routledge, 2002).

[35] Faiers, *Dressing Dangerously*, p. 25.

[36] Kerman, *Retrofitting Blade Runner*, p. 51.

[37] Bukatman *Blade Runner*, p. 96.

[38] David Harvey, *The Condition of Postmodernity* (London: Blackwell, 1989), p. 156.

[39] Stina Atteby, 'Fashion' in Anna McFarlane, Lars Schmeink, Graham Murphy, eds, *The Routledge Companion to Cyberpunk Culture* (1st Edition, London: Routledge, 2020), p. 1.

[40] Kaiser and Green, *Fashion and Cultural Studies*.