

**Dossier TEATRO & SOCIETÀ' -** *Mamma* di Annibale Ruccello / *Quello che prende gli schiaffi*. Sul teatro di Leonid Nikolaevič di Roberto Balzano/ *La mia ombra di spettatore su Riccardo III*. Lo Shakespeare nel teatro dell'Angiulli / *La modestia* di Rafael Spregelburd dell'immodesto Luca Ronconi

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Space's  
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**EDITORIALE n.17/2015**

**La sociologia degli immaginari ed i social media.  
Un bilancio degli studi e dei percorsi dagli anni Settanta  
alla sfida contemporanea**

di Michele Infante

Dopo la sbornia strutturalista e neo-marxista degli anni Sessanta e Settanta, negli ultimi due decenni del XX secolo la sociologia della letteratura sembrava essere una disciplina superata, data, dimenticata.

Con la nostra rivista a partire dal 2002, e per oltre un decennio abbiamo tenuto acceso un faro che illuminasse gli studi, che hanno riguardato una fenomenologia mass mediale assai varia, dove spesso si confondeva la comunicazione di massa con la letteratura alta e d'élite, e riscoperto l'utilità di strumenti concettuali provenienti dall'area della ricerca sociologica ed hanno ascrivito, più o meno esplicitamente, le loro analisi ad un campo della sociologia della letteratura o, più in generale, di una sociologia della produzione artistica.

La sociologia degli immaginari, nasce innanzitutto, come sociologia della letteratura e dell'arte, e poi evolve rapidamente verso la sociologia delle forme culturali, via via che altri media, irrompono sulla scena delle tecnologie di comunicazione. Si costituisce in tal modo, in primo luogo come un campo di interessi. Alcuni strumenti sociologici e la dimensione interdisciplinare hanno indotto molti ricercatori e molti gruppi o centri di ricerca a ritenere questo campo utilmente praticabile.

Per alcuni (ad es. Arnold Hauser, *Sociologia dell'arte*, Torino 1977) la sociologia è stata dichiaratamente un "pretesto" per ottenere risultati che con una diversa strumentazione era impossibile ottenere. Inoltre va rilevato che questo campo non interessa soltanto il circuito chiuso della critica accademica e della "società letteraria" ma è ampiamente praticato sia dai centri dell'industria culturale sia da quelli addetti alla progettazione delle politiche culturali.

La sociologia della letteratura risente tuttavia ancora della mancanza di indagini soddisfacenti sul suo status teorico, spiegabili anche per l'orientamento pragmatico che contraddistingue i suoi utenti, disponibili più a usarne le tecniche che a teorizzare il loro posto nel sistema del sapere. Spesso in passato, gli studiosi di sociologia della letteratura,

hanno utilizzato strumentazioni formalmente molto diverse tra loro praticando forti aperture verso altri settori di ricerca anch'essi tra l'altro in via di formazione – come l'antropologia, la semiotica, le tradizioni popolari, ecc. – ed hanno finito per ascrivere all'area del letterario fenomeni comunicativi molto diversi. Questo fenomeno si è verificato soprattutto per la pressione esercitata sul sistema letterario dal nuovo regime della comunicazione di massa che ha sollecitato – e prevedibilmente solleciterà in misura ancora maggiore – l'apparato delle forme usualmente identificate come letterarie, inducendole a trasformazioni per ora leggibili non soltanto nella sperimentazione delle avanguardie artistiche ma soprattutto nei linguaggi settoriali ad elevato indice di consumo comunitario come quelli della pubblicità, del cinema, del fotoromanzo, ecc. Abbiamo cercato in questo numero di rispondere all'esigenza di definire l'oggetto e le tecniche di questo piano di ricerca o almeno di raccordare alcune linee di indagine che percorrono questo campo di interessi.

A questo disegno di definizione e raccordo va premessa una precisazione: di seguito si parlerà di sociologia della letteratura soltanto per non ampliare il discorso su settori della produzione artistica che richiederebbero una trattazione specifica vista la eterogenea tipologia delle loro forme. Vi è un insieme di problemi relativi anche alla letteratura che può essere proposto ed avviato a risoluzione solo sul piano più generale di una sociologia della produzione artistica. Infatti, come abbiamo messo in evidenza in questo numero dedicato all'immagine e alla rappresentazione della giustizia, l'insieme dei segni classificati come estetici interagiscono con gli altri insiemi di segni caratterizzanti del regime della comunicazione di massa e nello stesso tempo una norma metodologica fondamentale di questo campo. Le linee d'indagine della sociologia della letteratura si sono diramate da alcune evidenti trasformazioni strutturali della dinamica culturale e delle tecniche adatte a analizzarle.

1) Le alterazioni che il sistema letterario dell'età contemporanea ha subito a contatto della produzione industriale della cultura e del nuovo regime della comunicazione di massa. Alterazioni molto evidenti, a qualsiasi livello vengano osservate, che hanno richiesto l'allestimento di specifiche analisi sia delle sempre più frequenti "pulsazioni" del sistema letterario – le storie delle avanguardie ed in genere della sperimentazione letteraria – sia dei nuovi territori che questo sistema va aggregandosi – la poesia visiva, visuale, concreta e fonetica e certi settori



già delle arti figurative – sia di quei linguaggi settoriali – ad esempio il linguaggio della pubblicità – ai quali non si può non assegnare un ruolo determinante non solo nell'apprendimento della lingua ma anche di un insieme di norme sull'uso estetico di essa.

2) Gli effetti e l'impatto comunicativo di una tale ottica sia sui meccanismi descrittivi della storia dei singoli paesi sia sulle tecniche di uso del sistema letterario stesso e sul settore produttivo ad esso legato, sugli immaginari e sui condizionamenti nei comportamenti pubblici e collettivi.

3) La necessità di nuovi modelli di analisi adatti a classificare i fenomeni dell'industria culturale e della comunicazione di massa che comprendono una concezione più articolata dello scambio culturale e dei prodotti estetici. Questi modelli sono risultati indicativi anche per definire la funzione della letteratura ed alcuni di essi sono apparsi utilizzabili anche per la rilettura delle tradizioni letterarie antiche e moderne. Essi hanno permesso lo studio delle tradizioni popolari e rendono possibile l'aggregazione, ancora graduale, al sistema letterario di tutto l'ancora incoerente insieme della "paraletteratura".

4) Le modifiche apportate da questa nuova strumentazione critica e da questa nuova situazione comunicativa alle componenti strutturali della comunicazione letteraria: di qui l'infittirsi degli studi sui diversi momenti di essa, sulle storie degli autori (dei "colti"), dei gruppi degli intellettuali e delle istituzioni culturali, sull'organizzazione produttiva della letteratura e quindi sugli editori, sui mercanti, sul mercato del libro, sui sistemi di produzione ed infine sul pubblico della letteratura. Quando una simile serie di linee d'indagine venga applicata alla "gestione" del sistema letterario è chiaro come finisca per produrre contributi molto interessanti per la politica culturale dei paesi e delle singole istituzioni culturali come per la funzionalità dell'industria della cultura. Ma essi possono essere applicati anche a culture scomparse e gli esiti storiografici di un tale tipo di approccio non possono che essere rivoluzionari nei confronti della vetusta massa di dati e del tradizionale assetto delle storie letterarie. Naturalmente, si privilegia un approccio storico, per l'analisi di quei territori dell'immaginario che abbiamo elencato sono per lo più esclusi anche dalle migliori storie letterarie.

Queste non comprendono – e non hanno compreso per lo più dalle loro origini all'inizio dell'età moderna – soddisfacenti trattazioni della



letteratura popolare, della paraletteratura, dei rituali connessi all'uso della letteratura, dei rapporti di questa con altre arti ed in particolare la musica, delle istituzioni culturali, delle vicende degli intellettuali, dei sistemi di produzione, del mercato del libro, ed altro.

Ma in modo speciale la sociologia dell'immaginario multimediale e crossmediale analizza i processi culturali e comunicativi, e la creazione di miti ed immaginari. Qualcuno dirà che questi territori sono esclusi alla ragione, ma la ricerca scientifica può fare scienza dei territori del fantastico e della finzione.

Ma la sociologia degli immaginari oggi non solo si occupa ormai regolarmente di questi territori, ma, occupandosene, deve controllare anche queste "ragioni" che affondano nelle teorie della letteratura e nelle antologie che i gruppi sociali egemoni producono e difendono, e quindi nelle loro ideologie. Il nuovo territorio della rete, resta ancora tutto da esplorare.

Questo numero è dedicato agli immaginari storico evolutivi del cinema popolare e di fantascienza ed alla sua relazione con l'immaginario contemporaneo.

Dal concetto di reificazione di Luckas passiamo oggi a quello di datificazione, una realtà che si presta ad essere non solo manipolata ma prodotto, con significativi cambiamenti su percezione e memoria.

I social network, rappresentano questa nuova sfida.

Buona lettura.

*Michele Infante*

# ***Science Fiction and Fashion & Design's Space Age***

**The rise of cyber-camp aesthetic (1968-1971): documenting Imaginary and Couture in the Late 1960s**

Michele Infante, *Link Campus University*

## ***Abstract***

In this long essay, I deal with fashion and design as medium forms, as well as, movie and television. I analyze this relation in the Late 60's in the so called *Space Age*.

I describe and document the way both mediums share a negotiation of form and colour, presentation, interpretations and how they inform one another, and present both as a social storytelling in which cultural values are displayed and negotiated. In fact, even if the Sci-Fi genre was born in the early twentieth century, the phenomenon explodes in the States during the Fifties as pop culture, but its period of impact on design and fashion can be individuate in few years from 1967 to 1971, the years around *The Moon Landing* (July 20, 1969). Science Fiction's imagery portrays a new vision of the world that goes beyond the boundaries of genre and touches literature, film, fashion and even design. I document the relation Fashion & Sci-fiction in the Paco Rabanne, Gernreich Pierre Cardin, Andr   Courr  ges, Pierre Cardin, Emanuel Ungaro, Jacques Fonteray and Emilio Pucci's Collection (from 1967/1968 to 1970/1971 seasons). These so-called *couture Space Age* that at that time dominated in Paris, but were slow to cross the Atlantic, adding futuristic elements of the film to the fashion, and viceversa. I will use the main movie of that period: Kubrick's *2001:A Space Odyssey* (1968), *OrangeClock* (1971), and *Barbarella* (1968) and the tv-broadcasting of *Star Trek: The Original Series* (1968-1971) as an investigation into the dialogue between science fiction's cinema, fashion and design in order to document what I call *cybercamp*. Science Fiction's imaginary, was able to create a new mass aesthetic based on the Benjamin «concept of sex-appeal of inorganic», that we can call the cyber-camp aesthetic.

**Keywords:** Pop Design, Space Age Couture, Movie's Costume, Cyberpunk, Sixteen Design, Post-modern Imaginary, Camp Style, Late 60s Fashion

### ***At the Origin of the Cyborg and Post-human Dream***

Fashion deals with a world of illusion on one hand and a hard-bitten, multifaceted and multi-billion pound industry on the other. During the Late 60s the Sci-fiction imaginary stimulating fashion operates on all its levels: the mystery of haute couture is explained, the complexities of ready to wear are simplified, and the power of mass production assessed and evaluated. Science Fiction shows the way that the sexual experience of the thing that feels resonates with various contemporary aesthetic states and expressions, with a quite amazing list that includes prog rock, cybersex, avant-garde fashion, deconstructive architecture, installation art, complicated stages of design, manufacture and distribution.

Science Fiction is the social imaginary produced for the *Space Age Fashion Period* (1968-1971) had effects on tailoring, wholesale menswear, dressmaking, millinery and accessories, the fashion calendar and short biographies on the most influential designers meet the suggestion and illusion of sci-fiction character in movie, tv-series, cartoons, and the general cross medial sci-fi cultural. Oscar Wild write: "What is abnormal in Life stands in normal relations to Art. It is the only thing in Life that stands in normal relations to Art". The cross-medial genre of abnormal itself is the science fiction.

Science Fiction is the first cross medial forms of communication (from cartoon to cinema, form gadgets and design objects to television series, from dressing to videogames culture) and more than just a genre of literature or film. Futuristic visions of the world, technologic scenarios or fantastic, alternative realities set in the past, present, and future have always been the themes of the Science Fiction genre. But often these suggestions have also struck the catwalks, demonstrating the influence these two art forms have on each other.

Before, in the 20s and in the 30s we had the Italian futurism in fashion (fashion programs were written by Giacomo Balla in the form of the "Futurist Manifesto of Men's Clothing" of 1914, followed by his "The Anti-Neutral Clothing: Futurist Manifesto" of the same year; in 1920 the "Manifesto of Futurist Women's Fashion" by Volt (pseudonym of Vincenzo Fanni). It is a fact, that the pervasive conceptual and visual influence of futurist art at the beginning of the twentieth century accounts for the fact that the term "futurism" continues to be applied-in the case of fashion to designs that are made from unorthodox materials, demonstrate new technologies and shapes, and display colorful dynamism.

Futurism as a modernist movement was born on 20 February 1909 when Filippo Tommaso Marinetti published his manifesto "Manifeste du Futurisme" in the Paris daily Le Figaro. His aim was to extol the shock of the new (as cubism had done previously).

However, whereas the provocation had previously been limited to museums or books, Marinetti wanted to extend it to social and political life.

While futurist paintings mixed stylistic idioms from cubism and divisionism, its poetry, music, photography, film, and drama expanded along more abstract principles like speed, novelty, violence, technology, nationalism, and urbanity, which were often expressed according to prior formulated declarations. The Second World War is over and to forget the horrors of the past there's thought of a futuristic and technologic future.

In 50's and 60's the figure of cyborg is present in different approaches in the post-modern *science fiction* imaginary (through the figures of robots, androids, avatars, etc.) it is at the base of the cyberfeminism, punk and metal dressing culture.

The term *cyborg* results from the combination of *cybernetics* and *organism*. A *cyborg* is a hybrid organism developed by the interaction between artificial and natural systems. Basically, it is a man-machine system in which the control mechanisms of the human organs are modified by drugs or technological devices, so that it can live in an environment where human beings cannot survive. In general, cyborg refers to the conception of an enhanced human. Even if we meet the word *cyborg* for the first time (precisely in 1960) in an article written by Manfred Clynes and Nathan Kline, the idea of cyborg goes back to the traditional idea of an *homunculus* (that is the diminutive Latin form of the term *homo*, «human», and literary means «little human»).

As an *homunculus*, the cyborg is an artificial representation of a human being, often craft-made by an inventor or scientist (as in the masterpiece *Faust* of Goethe, or in *Frankenstein* of Mary Shelly). But, the concept of cyborg is mostly related to the term *cybernetics* - that stems from the Greek word *κυβερνήτης* (*kybernētēs*) and means *steersman*, *governor*, *pilot* or *rudder*. Finally, the prefix *cyber-* also indicates human-technology mixtures. The concept of a man-machine mixture was widespread in XVIII century's popular literature: in the 1843, Edgar Allan Poe described a man with extensive prostheses in the short story *The Man That Was Used Up*; but we have to wait the 1944, when the female writer C. L. Moore creates the character of Deirdre, adapting the Irish mythological one, whose body and brain are completely artificial. In fact, "No Woman Born" is the first short story in which science and technologies have been seen as a possibility to restore and replace the human organ with a mechanical body.

A team of scientists and artists creates a new body for Deirdre, a world-famous dancer, whose body was destroyed in a theater fire. In this way, Deirdre is able to restart her life as a public performer. The Deirdre's story became a reflection on identity and body; she realizes that the mind and the machine are not completely alien one another and the human ego has many similarities with the objects around it.

In some way, in the short story *No Woman Born* (1944), we don't find the first consideration on a *cyborg*, but the first reflection on its political and biological effects<sup>1</sup>.

Other elements, like the enthusiasm for the budding missile industry and the first walking on the moon, make science fiction a social phenomenon. I rebuild the historical semantics of the term *cyborg* from its Greek origin to its use in Modern literature (E. A. Poe, M. Shelley) and philosophy (Descartes, Kant). In this article, I will try to analyse and document this few years in with the concept and the figure of cyborg/contamination between a new aesthetic point of view (Prigogine, Wiener, Ashby) spill out on interaction between human body and technology (bio-organ, cyber-brain, etc.).

Robot, android, replicants, bionic man are all nouns meaning the same concept: "artificial systems", that is nowadays associated with the term *cyborg*. The Greek mythology is full of antecedent or similar figures; the stories telling about human-machine hybrids date to the manifestation of divinity. Presentations of human-machine hybrids have frequently acted as tropes in social arguments and literary imaginations.

These presentations attempt to conceive the proper roles and deeper meanings of humans themselves, of machines, of the moral worth of each, and of the interactions among them. Following the popularization of the term *cyborg*, especially in the science fiction of 1960s and 1970s, a number of further neologisms with the prefix *cyber-* developed; that refer chiefly back to cyborgs, rather than directly to cybernetics. These neologisms include *cyberpunk* (fiction), *cyberfeminism* (gender theory), *cyberspace* (electronic networks), *cybersex* (shared fantasy).

The continuous technological development of bionic technologies and nanotechnologies raises the question of humans' enhancement and cyborgs' future possibilities to surpass the original functionality of the biological model. At the same time, the ethics and desirability of a "technology enhancement" have been debated. For example, the *transhumanist movement* beliefs that new technologies can assist the human race in developing new abilities, like strength, endurance and intelligence. Besides, the concept of cyborg indicates that it is not more possible to ignore the intimate relationship between human and machine, that indicates the way for the future of human species.

Thus, if the technological advances proceed as planned, on one side the new technological possibilities may transform the human body, on the other side robots will assist or replace humans in many functions (i.e.

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<sup>1</sup> Currently, the long list of other well-known examples of cyborg-characters include science fiction literature and cinema figures as Robocop, Replicants, Star Trek's Borg, Star Wars' Darth Vader and many others. Some differences are also present in Science Fiction and Film, where we find the «biologically based cyborgs» and the «mechanically based cyborgs» (e.g. Cylons and Terminators, that might be more properly considered as androids).

manufacturing, medicine, military, etc.); anyway, cyborgs will be more and more integrated into human life.

### **Kubrick as Designer, Kubrick as a Stylist and Fashioner**

*A Clockwork Orange* is a 1971 dystopian crime film adapted, produced, and directed by Stanley Kubrick. In a recent future, it employs disturbing, violent images to comment on psychiatry, juvenile delinquency, youth gangs, and other social, political, and economic subjects in a dystopian near-future Britain, but overall, it's a movie that develop a constant relation with design and fashion. Based on Anthony Burgess's 1962 novella *A Clockwork Orange* is an artwork of the now-iconic poster of the movie was created by Philip Castle with the layout by designer Bill Gold. Bill Gold is the same American graphic designer from *Yankee Doodle Dandy* to *Alien*. During his 70-year career he has worked with some of Hollywood's greatest filmmakers, including Laurence Olivier, Clint Eastwood, Alfred Hitchcock, Stanley Kubrick, Elia Kazan, Ridley Scott, and many more.



Figura 1 - A screen-shot of *A Clockwork Orange*



Figura 2 – A collection inspired by the movie

As Susang Sontang write in his *Note on Camp* about Oscar Wilde can be write down on Alex. «The man who, when he first came to London, sported a velvet beret, lace shirts, velveteen knee-breeches and black silk stockings, could never depart too far in his life from the pleasures of the old-style dandy; this conservatism is reflected in *The Picture of Dorian Gray*. But many of his attitudes suggest something more modern. It was Wilde who formulated an important element of the Camp sensibility -- the equivalence of all objects -- when he announced his intention of "living up" to his blue-and-white china, or declared that a doorknob could be as admirable as a painting.

In according to Susan Sontag, when Oscar Wilde proclaimed the importance of the necktie, the boutonniere, the chair, he was anticipating «the democratic esprit of Camp». Alex is in some way not only a Dandy modeled on some esthetic's character as Marius the Epicurean, Des



Esseintes in Huysmans' *À Rebours*, Valéry's *Monsieur Teste*, but also a camp style model. The *Clockwork Orange*'s gang posture was disdain, they sought rare sensations, undefiled by mass appreciation, and the violence of Alex is against a puritan and conservative society.



**Figura 3 – The Moloko Vellocet**  
the distopian Pub



**Figura 4 – The Ladygunn Magazine, 2012**

The film's themes and visual characteristics have a lot of citation and reference in popular culture, including music, television, film, sports, magazines and video games. Milena Canonero is the costume designer of the movie, who has work for both film and stage productions. Milena Canonero is Italian fashion-movie designer who won three Academy Awards for Best Costume design, and been nominated for the award nine times. Canonero has also designed the costumes for several stagings directed by Otto Schenk, such as *Il trittico* (Puccini, Vienna State Opera 1979)<sup>2</sup>. In confirming the crossmedial prospective, in 1986 the same Canonero became the costume designer for the television series *Miami Vice*. The bowler hat and walking stick are two dress sign and at the same time a re-reading of Victorian age.

The bowler hat, also known as a bob hat, billycock or bombín, and derby in USA, is a hard felt hat with a rounded crown originally created in 1849 for the British soldier and politician Edward Coke, the younger brother of the 2nd Earl of Leicester.

The bowler hat was popular with the working class during the Victorian era, and later on became popular with the middle and upper

<sup>2</sup> She won her third Oscar for Sofia Coppola's *Marie Antoinette* (2006). She received her ninth nomination at the 87th Academy Awards for the film *The Grand Budapest Hotel*. As well as a nomination & winning the BAFTA for the film *The Grand Budapest Hotel* in 2015. For director Luc Bondy she created the costumes for new productions of Puccini's *Tosca* (Metropolitan Opera, 2009), and of Euripides' *Helena* (Burgtheater, Vienna, 2010).



classes in the United Kingdom. Later in the United Kingdom, it would come to be worn as work dress by the officers of the Queen's Guard.

A Clockwork Orange, Alex DeLarge and his droogs wore bowler hats. In the 1950s, 1960s and 1970s, bowler hats were the badge of office workers in the financial district of the City of London.



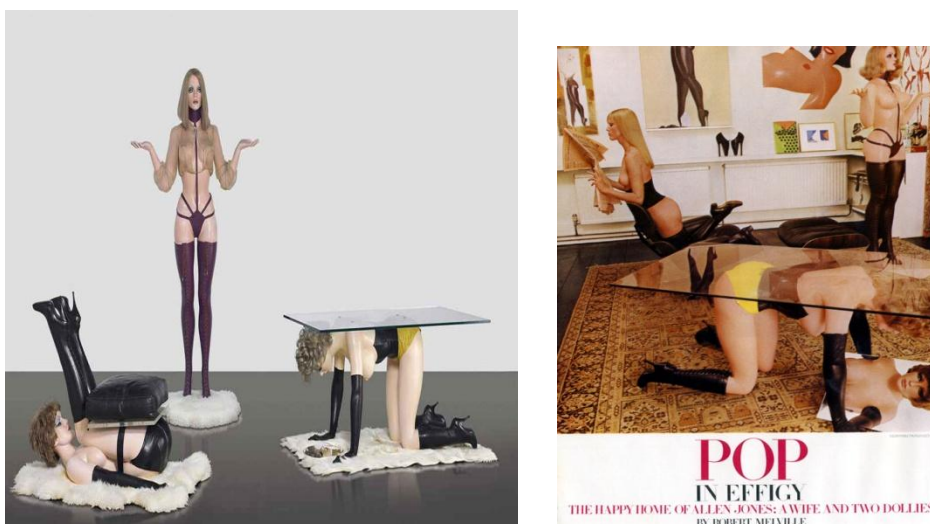
**Figura 5 – Nowadays actor Malcolm McDowell as Alex in a dandy and camp dressing object with white shirt, bob hat and walking stick – A black and white look.**

In the movie, we can see many phallic references: snake crawling between the legs of the woman in the poster, the popsicles held by the girls in the record store, but above all the tip of Alex's walking stick, the object used by Alex to kill the woman.

The director demanded 30 takes for the shot in which Alex by a heavy black walking stick unexpectedly whacks Dim (Warren Clarke) while they lounge at the Korova. During the shooting of the scene in which Alex bludgeons the Cat Lady (Miriam Karlin) to death with a large penis sculpture, the walking stick is a sort of as a sexual object. But it's all true that there is also a somewhat effeminate makeup.

In some way we can speak of a sort of "porn costume" in a transgender way: the Droogs wear white shirts and pants, combat boots, huge codpieces over padded briefs, suspenders, and, and all but Dim wield heavy walking sticks as weapons. Alex's cufflinks are styled as bloody eyeballs, and Dim's suspenders have a pattern of blood spatters worked into them. The mannequin furniture presented in the Movie, the highly stylized figures used as furniture hints of S&M, is intended as art, and is inescapably confrontational.

The figures, done by Liz Moore, were based on art by Allen Jones who had turned down Kubrick for use in the film.



**Figura 6 - Designer Allen John, 1967**

Allen Jones makes a highly plausible bid to be taken for a fetishist. His paintings of shoes with impossibly high heels are in the realm of fantasy and can only be worn by the phantom of sex appeal that slips them on in the mind's eye, but they are more likely to be rhinoceros horn to rouse and sustain. Had Kubrick convinced Jones to let him use his works in the film, as duplicates would have had to be made, it's to be wondered how closely the mannequins would have been to Jones' initial vision or if there would have been changes. Moore's figures keep an S&M quality but abandon the garments for shock with genitalia. People as furniture were already spoken of in Kubrick's *Lolita* and Peter Sellers himself materialized out of a chair covered with a white cloth.

Even his paintings of legs, conspicuously shape-conscious though they are, could have been devised to celebrate the stockings. But the true fetishist places his faith on inanimate objects or parts of the body as far away as possible from the sexual zones, and although Jones rarely paints the whole figure, his euphoric images of the cleavage and the crotch are evidence enough that he is far from being at the mercy of symbolic displacements.

So, the mannequins are more than mere decoration, they are an idea used throughout Kubrick's films, appearing first in *Killer's Kiss* in the

mannequin storehouse in which the boxer kills the owner of the dance club.



**Figura 7 – Interior Design of Moloko Vellocet in the milk bar, where Alex DeLarge and his "droogs," Georgie, Dim, Pet.**



**Figura 8 – the Design of the House under attack by the Gang**

Alex DeLarge and his "droogs," Georgie, Dim, Pet sits beneath the words Moloko Vellocet in the milk bar, their drugged milk drinks in hand.

A mannequin table before them of two nude white women, Alex nonchalantly rests his feet upon them. We see other such table mannequins in wigs as the camera pulls back further. Eight mannequins kneel upon white stands, their hands manacled behind their backs, and the hairstyles of these eight are ostentatiously large white wigs that recall more the towering pompadours of Marie Antoinette's court than the beehives of the 60s.

These are the drink dispensers, delivering product via their breasts, the Moloko Plus, Moloko Synthemesc, and Moloko Drencrom we see advertized on the wall. Male bouncers stand silently in form-hugging white bodysuits and heavy belts, looking fairly butch, all in like postures, arms crossed over chests. On benches along the side walls are people in '60s style dress and several other gangs decked out in similar attire to Alex and his gang, all silent and disengaged.



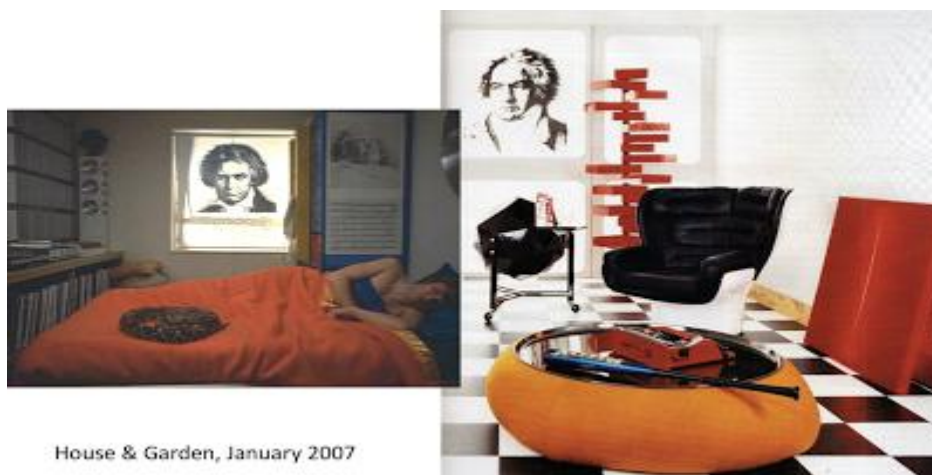
**Figura 9 – The Pop-Star Rihanna in A Orange Clock Style, 2014**

As the camera continues pulling back we see a droog-styled individual in top hat who holds a bone colored cudgel. Shades of 2001, *A Space Odyssey* and the ape's introduction to intelligently premeditated violence via the monolith. Ladygunn Magazine put together this wildly beautiful editorial based around Stanley Kubrick's infamous ultra-violence flick in *Clockwork Orange*. The models are done up like little Alex and his droogs in all white ensembles topped off with pork pie hats, mega lower lashes and heavy black leather boots. Titan by Ash is a mid calf, studded black leather boot perfect for stomping the streets on the way to the milk bar or, ya know, a trip to the mall. The black boots, suspenders,



As regard the Design and Interior Stylist, in the following image we can see a Design and Fashion Magazine *House & Garden*, issued in 2007, in which is published a screen shot of the movie on the left, and on the right

a contemporary set-up inspiring to it. But the influence on design are documentable.



In some way, the *Clockorange's* fashion is the clothing, hairstyles, cosmetics, jewelry, and body modifications of the punk subculture. Science Fiction and Punk's fashion varies widely, ranging from Vivienne Westwood designs to styles modeled on bands like The Exploited to the dressed-down look of North American hardcore. The distinct social dress of other subcultures and art movements, including glam rock, skinheads, rude boys, greasers, and mods have influenced punk fashion.

Science Fiction's fashion has likewise influenced the styles of these groups, as well as those of popular culture. Many punks use clothing as a way of making a statement.

Science Fiction's fashion has been extremely commercialized at various times, and many well-established fashion designers — such as Vivienne Westwood and Jean Paul Gaultier — have used the cyberpunk and technological elements in their production. Punk clothing, which was initially handmade, became mass-produced and sold in record stores and some smaller specialty clothing stores by the 1980s. Many fashion magazines and other glamour-oriented media have featured classic punk hairstyles and punk-influenced clothing. Successively, during the early 1980s, some street punks and Oi! Skinheads adopted elements of the dress style from the film *A Clockwork Orange*.

On stage, bands like *The Adicts* often wear bowler hats, white shirts, white trousers, braces, and black combat boots in imitation of the protagonist of the film and novel Alex De Large. The stylist also wore their model with fishtail coats, although more often the models wore black leather biker jackets or long black Crombie coats.

Fashion clothing sometimes incorporated everyday objects for aesthetic effect. Purposely ripped clothes were held together by safety pins or



wrapped with tape; black bin liners (garbage bags) became dresses, shirts and skirts. Other items added to clothing or as jewelers included razor blades and chains. Leather, rubber and vinyl clothing have been common, possibly due to their connection with trasgressive sexual practices, such as bondage and S&M. Oscar Wilde in *A Few Maxims for the Instruction of the Over-Educated* wrote that “Dandyism is the assertion of the absolute modernity of Beauty”. *An Orange Clock* seems to take inspiration to a retro-camp fashion n and to the modern hipsters employing camp styles for the sake of humour. Yard decorations, popular in some parts of suburban and rural America, are examples of kitsch and are sometimes displayed as camp expressions. Sometimes whole art forms become saturated with technology, but it’s not enough, it is necessary the anxiety for the future.



**The urban flaneur features:**

Full length purple velvet coat  
Colored shirt  
Cane  
Historic  
Flamboyant  
Dandy  
Royalty



Figura 10 - Ladygunn Magazine, 2012

It's easy to identify any ways in which the film may have influenced fashion at large. *A Clockwork Orange* was influential in punk and skinhead look in London and has created a cult following. There are several fans as seen below from Polyvore creations. House & Garden also recognized the aesthetics of the film in the 25 most influential films on interior design of the period.



The character of the "Cat Lady" is exercising at home in a leotard, similarly relaxed but vulnerable. The victims are also in colorful leisure class settings, suggesting underlying class tensions.

*A Clockwork Orange* followed another Kubrick sci-fiction's movie *2001: A Space Odyssey* (1968) an epic science fiction saga. The screenplay was written by Arthur C. Clarke, and was partially inspired by Clarke's short story "The Sentinel". The film deals with a series of encounters between humans and mysterious black monoliths that are apparently affecting human evolution and a voyage to Jupiter tracing a signal emitted by one such monolith found on the Moon. The film is frequently described as an epic, both for its length and scope, and for its affinity with classical epics.



We can compare a model in Vogue Italia, April 1968 in a Courrèges dress Photo by Richard Avedon with the image of Edwina Carroll in *2001: A space odyssey*, 1968.



**Figura 11** *Vogue Italia*, April 1968 Courrèges dress Photo by Richard Avedon



**Figura 12** - *2001: A space odyssey*, 1968, Edwina Carroll ©Everett Collection

*2001: A Space Odyssey* had a tremendous impact on the design and style, and not only in the fashion, but also in the interior design.

In the film, the astronauts use a tablet computer called an "IBM News Pad" to watch TV transmissions from Earth. Their food paste, however, is much more primitive than the dehydrated space foods in use by astronauts. However, the Samsung cites Stanley Kubrick's '*2001: A Space Odyssey*' movie as prior art against iPad design patent. Samsung filed its opposition brief to Apple's motion for a preliminary injunction in the United States. The main part of Samsung's opposition brief has not yet entered the public record because they filed it under seal.

The spaceships of *2001* were designed by Harry Lange, illustrator and concept artist (who later would design spaceship interiors for "Star Wars"), Frederick Ordway III, aerospace engineering and member of the American Rocket Society and Tony Masters, production designer on "Lawrence of Arabia," "Dune" and other films. Real-life spacecraft contractors including IBM, Honeywell, RCA and General Electric were consulted for their predictions of the technology of 35 years in the future.

The following image shows an exhibit filed by Samsung with the U.S. District Court for the Northern District of California:

Case5:11-cv-01846-LHK Document179-4 Filed08/23/11 Page2 of 2



**Figura 13 – The two astronauts of the movie are looking at two tablet computer while they are eating.**

For some extend the same general design of the Apple iPad can be seen in some futuristic devices shown in sci-fi movies and TV series, and in special way in this movie. It's not a case that the Samsung's lawyers make a claim in their defense against Apple's motion for a preliminary injunction making reference to *2001: A Space Odyssey*.

This is how the related declaration explains why this movie picture is valid prior art for a certain iPad-related design patent.

As with the design claimed by the D'889 Patent, the tablet disclosed in the clip has an overall rectangular shape with a dominant display screen, narrow borders, a predominately flat front surface, a flat back surface (which is evident because the tablets are lying flat on the table's surface), and a thin form factor. The mere fact that they Samsung proffer this kind of evidence – a screenshot from the movie - is the proof of the influence of science fiction on the High-tech advices.

Referencing the illuminated floors of '70s discos and the roof of Kubrick's spacecraft in 2001, the glass floor amplifies the space and coaxes dancers to practice their moves. Like the rest of the surfaces at Red Room, the floor sparkles in a cascade of elliptical reflections.

Influenced by *2001: A Space Odyssey*, for examples it the interior of the Red Room Wien Vienna Nightclub Austrian Nightclub Vienna

Nightclub Interior radiates an air of calmness enhanced by a sense of sheer lightness. Söhne & Partner clad nearly all surfaces of the club in velvet to add character to the interior design.



**Figura 14 - Red Room Wien Vienna Nightclub Austrian Nightclub Vienna Nightclub Interior**

Continuing its previous work for the Comida restaurant in Vienna, Söhne & Partners transformed the basement into a modestly decorated space-age club: the Red Room. Adding a dimension of flexibility to the seating arrangement, red poufs scattered liberally throughout the club float like globules of blood on the translucent grid of white glass.

The designer state that the moving from one place to another in the Red Room is 'like walking on the moon'.

A rectangular white recess in the red sky above all the action not only creates an illusion of height but also accommodates club's lighting system and enchanting mirror balls. Cloaked entirely in one shade of red velvet, Red Room's walls, ceiling and furniture merge into one another, connecting the different areas and providing a stark contrast to the club's polished white flooring and several other white features, including the bar and DJ deck.

But the major impact on the Fashion and Design and its mitopoietic imaginary was created in the years of a seminal Tv-Series, *Star Trek*. Strak Trek at his rise in 1967/1968 season was just and only an American science fiction television series created by Gene Roddenberry. The series follows the adventures of the star ship USS Enterprise (NCC-1701) and its crew. Star Trek's influence on the Fashion and Design is a pivotal style in those years.

Now, after movie, videogames, saga, sequel, etc., usually the cross-medial's scholar call it: *Star Trek: The Original Series* (Star Trek: TOS or TOS) in order to distinguish the show within the media franchise that it begins. The series was produced 1966–67 by Desilu Productions, and by Paramount Television 1968–69. From September 8, 1966 to June 3, 1969 the series anticipated the The Moon Landing of July 20, 1969.

Star Trek is one of major media franchise. It is a collection of media for which components exist in multiple forms, such as film, literature, television, or video games, it is «cross-medial» and «trans-medial» a lot before academic start to use this word. As trans-media franchise *Star Trek* works with a cross-marketing business model.

The content crosses more than one medium, in this sense: Fashion, Clothes and Costume are a medium themselves. For the first time, a precise goal of series producers was to increase profits extending the commercial profitability of the franchise. The costume, the space suites and their colors have to be able to create strong feelings of identity and ownership in its consumers.

The Fashion and Dosing of characters, models, interior of space ship should raise brand awareness and the cross-ability of the work is critical for its success.

The Tv-series is set in the Milky Way galaxy, roughly during the 2260s. The ship and crew are led by Captain James T. Kirk (William Shatner), first officer and science officer Spock (Leonard Nimoy), and chief medical officer Leonard McCoy (DeForest Kelley).

In the following image we can see all the crew dressing clothes and their dress code's colours.



Figura 15- Star Trek (Season 1967/1968)



Figura 16 - Pierre Cardin:  
*One Step Ahead of Tomorrow* 1968 collection

The voyages of the star-ship Enterprise had a great influence on Design, Stylist and Fashion

In the following image, we can see a contemporary at Tv-series model of fashioner Ungaro directly inspired by the series. Even if the Star Trek's audience ratings were low, and the network was cancelled after three seasons and 79 episodes, it had a major influence on popular culture and it became a cult classic in broadcast syndication during the 1970s.

The show eventually spawned a cross-media and multi-media franchise, consisting of five additional television series, 12 films,



numerous books, games, toys, and is now considered one of the most popular science fiction television shows of all time.



**Figura 17 - Ungaro - Pierre Cardin Space Age Collection**

But Ungaro was not the alone. *Space: the final frontier* is the Star Trek Season, and the same title for some instance of the Pierre Cardin Season 1967/1968 e 1868/1969 collection. These are the voyages of the star ship Enterprise. Star Trek's crew has a five-year mission: to explore strange new worlds, to seek out new life and new civilizations, to boldly go where no man has gone before, the Fashioners have the same mission to explore new materials and their use. For example, we have think about the Spandex, Lycra or elastane. Through Science Fiction imaginary was normal dress the synthetic fibbers known for its exceptional or elasticity, the possibility to dress the polyester-polyurethane copolymer!

#### *Cyberfemminism and its Fashion Implication*

The Fashion and the designer in the Sixties adopted many of the strategies of avant-garde feminist movements, including strategic separatism (women only lists, self-help groups, chat groups, networks, and woman to woman technological training), feminist cultural, social, creation of new images of women on the Net to counter rampant sexist stereotyping (feminist avatars, cyborgs, genderfusion), feminist net critique, strategic essentialism, and the like.

The cyberfeminism is problematic because it throws out the baby with the bathwater and aligns itself uneasily with popular fears, stereotypes, and misconceptions about feminism. His pictures of society portray societies always searching for a sense of meaning—or a "total" understanding of the world—that remains consistently elusive.

In contrast to poststructuralists such as Michel Foucault, for whom the formations of knowledge emerge only as the result of relations of power, the French theorist Baudrillard theorized broadly about human society based upon the seduction and "simulacro".

In Baudrillard's view, the (human) subject may try to understand the (non-human) object, but because the object can only be understood according to what it signifies (and because the process of signification immediately involves a web of other signs from which it is distinguished) this never produces the desired results. The subject, rather, becomes seduced (in the original Latin sense, *seducere*, to lead away) by the object. In Baudrillard work the symbolic realm (which he develops a perspective on through the anthropological work of Marcel Mauss and Georges Bataille) is seen as quite distinct from that of signs and signification. Signs can be exchanged like commodities; symbols, on the other hand, operate quite differently: they are exchanged, like gifts, sometimes violently as a form of potlatch.

The Cyborg and metal fascination in the same years can be seen on this magazine, title British Steel.



**Figura18-** An advertising of British Steel Corporation using the Space Age Suggestion, 1968

Accordingly, Baudrillard in his *The System of Objects, For a Critique of the Political Economy of the Sign*, and *The Consumer Society*, Baudrillard's main focus is upon consumerism, and how different objects are consumed in different ways. For Baudrillard, as for the situationists, it was consumption rather than production that was the main driver of capitalist society. Baudrillard came to this conclusion by criticising Marx's concept of "use-value".

Baudrillard thought that both Marx's and Adam Smith's economic thought accepted the idea of genuine needs relating to genuine uses too easily and too simply. Baudrillard argued, drawing from Georges Bataille, that needs are constructed, rather than the fashion need for always new change are innate (in this sense the same inspiration and need present in Science Fiction).

He stressed that all purchases, because they always signify something socially, have their fetishist side. Objects always, drawing from Roland Barthes, "say something" about their users. And this was, for him, why consumption was and remains more important than production: because the "ideological genesis of needs" precedes the production of goods to meet those needs. In his *For a Critique of the Political Economy of the Sign* (1972) Baudrillard wrote that there are four ways of an object obtaining value 1) the *functional value* of an object; in some words its function, for dressing cover and harm the human body 2) the *exchange value* of an object; its economic value; 3) the *symbolic value* of an object; a value that a subject assigns to an object in relation to another subject (i.e., a diamond may be a symbol of publicly declared marital love as a exclusive brand of distinction of class/elite); 4) the *sign value* of an object; its value within a system of objects; so a dress or fashion accessories may have no function at all, but may suggest particular social values, such as taste or class.

Baudrillard attempts to argue that the first two of these values are not simply associated, but are disrupted by the third and, particularly, the fourth.

### **The *Barbarella*'s Style man and machine aesthetic**

*Barbarella* is a 1968 French-Italian science fiction film based on Jean-Claude Forest's French *Barbarella* comics. The role of *Barbarella* is interpreted by Jane Fonda directed by Roger Vadim, Fonda's husband at the time. The film popularized the comic book character, influenced the design of other comic book heroines, and helped to launch Fonda's career. *Barbarella*'s imagery has echoed for years in pop culture, but above all on the Fashion. The rigid looks recalled costumes from the celebrated television show, from the strict A-line silhouettes to the color blocking, and even down to the pins on the left breast of each ensemble.



The New York Times called Barbarella «the most iconic sex goddess of the 60's».



Figura 19 - Jane Fonda as Barbarella

. The fashions influenced Jean-Paul Gaultier's designs in *The Fifth Element*. Futuristic themes have been prevalent this season, so, though their interpretation was somewhat extreme and possibly too literal, it wasn't completely out of left field. What was out of left field, however, were the handful of slinky silk looks, some featuring thistle and sunflower graphics.

Another factor to consider is that many of these costumes are uniforms. Uniform tends to fall outside of the usual fashion cycle. It is fixed, rather than modal. Uniforms tend to remain largely unchanged for many decades, and are therefore likely to be at least partly historical in design.

It is possible that the uniforms of the future would be very similar to those worn today, and would follow the same signifying systems for rank and situation.

They are usually made of materials such as leather, latex or synthetic rubber or plastic, nylon, PVC, spandex, fishnet, and stainless steel. Some fetish fashion items include: stiletto heel shoes and boots (most notably the ballet boot), hobble skirts, corsets, collars, full-body latex catsuits, stockings, miniskirt, crotchless underwear, garters, locks, rings, zippers, eyewear, handcuffs, and stylized costumes based on more traditional outfits, such as wedding dresses that are almost completely see-through lace.



**Figura 20 - Barbarella, 1968 Jane Fonda**  
©Everett Collection (this picture is available on *Vougue* – [www.vogue.it](http://www.vogue.it))

Such elements may include depictions of realistic sexual interactions in a science fictional setting, a character with an alternative sexuality as the protagonist, or exploration of the varieties of sexual experience that deviate from the conventional.

In *Barbarella*, fetish fashions are sometimes confused with costuming, because both are usually understood to be clothing that is not worn as the usual wardrobe of people, and is instead worn to create a particular reaction.

Sexuality in speculative fiction means the incorporation of sexual themes into science fiction or related genres.



**Figura 21 - Two Paco Rabanne evening dresses (1967) ©Getty Images from *Vougue***

Paco Rabanne was influenced by the women's liberation movement and designed outfits in the style of metal armor, drawing influencing from an Indian philosophy that posited an age of iron<sup>3</sup>. *Barbarella* influences in crossmedial culture way also the 1980s music group Duran Duran named themselves after Dr. Durand Durand. Prince has cited the film as an inspiration for "Endorphin Machine"<sup>4</sup>. By the late 1960s, science fiction and fantasy began to reflect the changes prompted by the civil rights movement and the emergence of a counterculture. Within the genres, these changes were incorporated into a movement called "the New Wave," a movement more skeptical of technology, more liberated socially, and more interested in stylistic experimentation.

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<sup>3</sup> Favari (1996) pp.112-3, <http://www.humanoids.com/album/562> ; Akbar, Arifa (2 December 2012). "Barbarella, the queen of cult sci-fi, is reborn for the 21st century". Irish Independent. Retrieved 17 April 2014. Andreeva, Niellie (29 January 2013). "James Bond Writers Neal Purvis And Robert Wade To Pen Gaumont's 'Barbarella' Series". Deadline Hollywood. Retrieved 18 April 2014; Yuan, Jada (24 May 2014). "Only God Forgives Director Nicolas Winding Refn on Getting Booed at Cannes". Vulture.com. Retrieved 18 April 2014.

<sup>4</sup> Kylie Minogue referenced the film's opening scene in the video for her 1994 song "Put Yourself in My Place", as did Jem in her 2004 video "They".

Barbarella has an explicit sexuality and more sympathetic to reconsiderations of gender roles and the social status of sexual minorities. In some way, sympathetic depictions of alternative sexuality and gender multiplied in science fiction and fantasy, becoming commonplace.



Fetish fashions are usually considered to be separate from those clothing items used in cosplay, whereby these exotic fashions are specifically used as costuming to effect a certain situation rather than to be merely worn; such as the creation of a character for picture play. In this picture of the same years the cyborg aesthetics meet the camp sensibility, as it is noticed by Susan Sontag.

It is not a natural mode of sensibility, if there be any such. Indeed the essence of camp is its love of the unnatural: of artifice and exaggeration. [...] A sensibility is almost, but not quite, ineffable. Any sensibility which can be crammed into the mold of a system, or handled with the rough tools of proof, is no longer a sensibility at all. It has hardened into an idea. (Susan Sontag, *Notes on "Camp"*)





Figura 22 – A screenshot of the movie



Figura 23 - *Vogue Italia*, April 1967  
Paco Rabanne dress  
- Photo by Richard Avedon

There's very little information about how Rabanne became involved with the movie, but it's likely that he met Vadim in Paris, where he opened a shop in 1966. Rabanne originally soon after his architecture's degree sold plastic buttons to some of the city's largest couture houses, including Givenchy, Dior and Balenciaga. His fascination for plastic find in the Space Age his counterpart. Rabanne with Pierre Cardin and André Courrèges began experimenting with futuristic fashions that incorporated alternative and experimental materials (steel, aluminium, iron, etc.) fabrics, inspired by space and space travel.

Paco Rabanne designs for Barbarella are a distillation of some of his most futuristic ideas. Fonda's figure was the perfect blank canvas for moulded plastic crop tops, chain mail capes and mosaic-tile bodysuits; impractical, unwearable they encapsulate fashion from another galaxy. Over-the-knee silver boots with foldback cuffs reference pirates and travellers, highlight her adventurous spirit and the sheer fabrics of the (numerous) leotards and bodysuits tear and rip easily, allowing the audience to enjoy Fonda whilst appreciating the physicality that being an intergalactic traveller entails.

Paco Rabanne's skimpy, flesh-revealing costumes do little to further Barbarella's status as feminist icon, but are in keeping with most of the

other characters and the fetishist elements of the film. Bare-chested blind angel Pygar (played by John Phillip Law) and The Great Tyrant (Anita Pallenberg) are similarly (un)attired, in outfits that pay homage to ancient Rome through a futuristic lens. It's the perfect blend of classic and futuristic, set off by toned bodies and bouncy 60s hair<sup>5</sup>.



**Figura 24 - Barbarella a research on the use of new inorganic material in Paco Rabanne's couture**

Jane Fonda played the title character directed by her husband, Roger Vadim. the film Jean-Claude Forest is based on a French comic strip, created by, and was directed by Fonda's Forest introduced the character in V-Magazine in 1962, and in 1964, the strips were published in a standalone comic book; it's supposedly X-rated content generated considerable controversy and it became known as the first 'adult' comic book. It seems even her contemporaries didn't know how to take Barbarella with equal parts gumption and sex appeal.

This fashion, designed by Jacques Fonteray and Paco Rabanne, is all about big hair, big boots, and lots of barely-there and impractical-but-fun bodysuits and mini-mini dresses.

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<sup>5</sup> Lobenthal, Joel. *Radical Rags: Fashions of the Sixties*. New York: Abbeville Press, 1990.  
Ryan, Ann, and Serena Sinclair. "Space Age Fashion." In *Couture*. Garden City, N.Y.: Doubleday, 1972.



Figura 25 – Barbarella (Jane Fonda) Dressing's Paco Rabanne – inaugurated the famous Steel Line

**"Moon Girl Collection" & "Future Couture"**  
**(Fashioner and Collection: Gernreich, Courrege, Cardin, Ungaro and Pucci)**

These so-called couture Space Age fashions dominated in Paris, but were slow to cross the Atlantic; American audiences would have been unfamiliar with the youthful aesthetic, adding to the futuristic elements of the film. Rudi Gernreich, a fashion designer based in California, was the sole purveyor of the look in the US, and appeared on the cover of TIME in 1967, just before Barbarella was released.

In October 1964, Gernreich announced the "No-Bra", which was manufactured by Lily of France. The brassiere was made of sheer-stretch fabric without underwires or lining of any kind. It had a single metal clip used to fasten the bra in front. For Warner's, he designed the 1972 "No-Bra Bra", which was made of sheer, stretchy fabric, had no metal wires or clips, and could be pulled on over the head. It was a soft-cup, lightweight, seamless, sheer nylon tricot and elastic bra and came in sizes 32 to 36, A and B cups, manufactured by Exquisite Form.

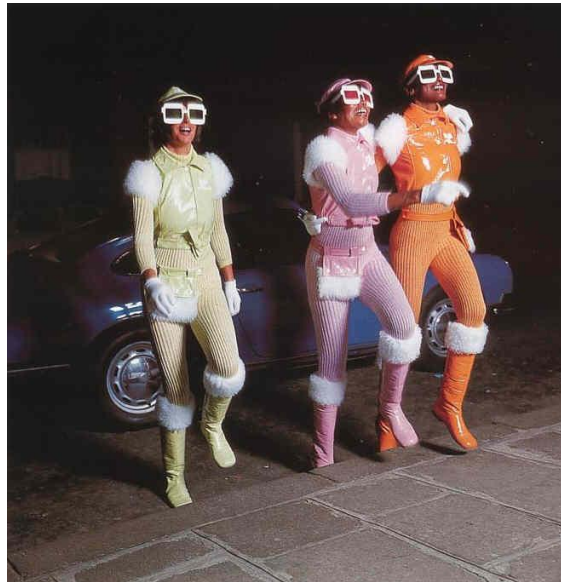
The science fiction movie influence also the fashioner Andre Courrege, the designer that created an ultra-modern style, forerunner of the space-age image of the Sixties, as states Letizia Annamaria Dabramo<sup>6</sup>. Besides him, Pierre Cardin, Paco Rabanne, Emanuel Ungaro and Emilio Pucci were the great designers of the '60s, a decade crossed by lunar influences, a fascination with aliens and geometric revolutions. Some have defined Courrèges' creations "car-like", given the idea of momentum and sprint that they knew how to exude, and it is no coincidence.

A pupil of Cristobal Balenciaga, he was able to outline his own style, leading women's fashion until the '70s. He is considered, in fact, the probable inventor of the miniskirt as a cult, whose paternity, to date, is

<sup>6</sup> <http://www.vogue.it/en/encyclo/designers/c/andre-courreges>



still debated between Mary Quant and Courrèges himself. The Space Age is anticipated by the 1964/1965 Collection the "Moon Girl Collection" followed, in the following years, "Future Couture", "Hyperbole Collection" and "Prototype Collection".



**Figura 26 - Courrage - Future Couture Collection 1968/1969**

The cuts of the French designer, basic and clean, aroused criticism from those who saw in this ultra-modern design a debasement of the female figure: the lines did not adapt to the sinuous shapes of the body, nor did they exalt its grace. Yet his designs had the ability to rejuvenate the shape of the woman, freeing her from overly structured bras and clothing. His style was openly inspired by the "Bright Side of the Moon", enhanced by innovations such as the go-go boots: boots with low heels, versatile, comfortable and able to slim legs.



**Figura 27 - Andre Courreges Collection inspired at the No gravity experience**

Andre Courreges most famous designs were the 'Space-Age' collection of Spring 1964. The collection included silver PVC 'moongirl' pants, white catsuits and monochrome striped mini skirts and dresses. He is also famous for his use of the mid-calf length, flat-heeled 'Courreges' boot. From that moment on, the Andre Courrèges items embody the myth of the future and the conquest of space: stylized stars and moons appear wherever.

The use of the materials soon became refined and avant-garde, the crochet is inserted on delicate transparencies, the ethereal is contaminated by modernity, portholes appear on the little dresses. Even fashion shows bring a burst of innovation: no longer the usual catwalk set up in the studio for a selected, elite audience, but modern movies shot in the symbolic places of Paris, or innovative scenarios, stolen from films and the Tv-series ( such as *2001: A Space Odyssey* by Stanley Kubrick).

All characterized by essential colors, bright nuances and lively new hues that leave all breathless. Courrèges' mannequins came out of the closet and assume plastics positions, putting a cat-like walks and provokative moves aside. A special mention is also due to his "Lunettes Eskimo", launched in Late 60s: sunglasses with huge lenses that had a crack, almost like a slightly open lid. In the same year another event marked the career of Courrèges, adding another success to the ones collected by the designer and confirming, simultaneously, his reputation as a rising star.



**Figura 28 - 1965 | Paris | Dali couture**

**Figura 29 - Lunette Eskimo Andre Courreges Collection Courrèges / Spring-Summer 1965 / Photo by Peter Knapp**

It is 1967 when, along with numerous designers of the time, Courrèges designed the versatile wardrobe for Audrey Hepburn in "Two for the Road", in which outfits in PVC, rugby-inspired dresses, accessories inspired by sport and important metal inlays reveal unpublished images of the queen of bon-ton. In 1972, for the Olympic Games in Monaco, the designer creates the 15,000 uniforms for a sports competition destined to be remembered for great victories and sanguinary chronicles.



**Figura 30 - Barbarella (Queen of the Galaxy) 1968 and Blumarine, Fall 2012**

The sunglasses were designed for Françoise Hardy. The singer, in fact, was in charge of co-hosting the program "Dim Dam Dom" - an acronym for des Dim(anches), de Dam(es), et D(h)om(mes) - and the couturier designs for her a simple yet innovative outfit in two colors: black and white. "If it weren't for the way I dress, no one would notice me," Hardy, who aligned herself with risk-taking designers like André Courrèges,



**Figura 31 - Françoise with Salvador Dalí in 1968**

Emmanuelle Khanh, Paco Rabbane, and Yves Saint Laurent, told a reporter in 1968. While that's hardly likely, given her cheekbones and doe eyes, it's true that Hardy approached fashion systematically, and, to the great good fortune of the rest of us: It starts with a winged eye, and ends with a boot. Skirts are worn short, furs maxi-length, pants flared. Evening calls for a smoking; day for bold sunglasses and boyish caps. Here, see the ten key building blocks of Hardy's French girl style that will put your wardrobe on the charts.



**Figura 32 - Couture and Accessories of Fashion Space Age (1968/1969 Collection) from Paco Rabanne**

As a design movement, space age fashion was above all a French phenomenon, promulgated mostly by men in their thirties who had been trained in the old-guard Paris couture, but saw the need to refute some of their pedigree. André Courrèges was perhaps the most creative. Courrèges was a member of Balenciaga's couture house for ten years before beginning his own business in 1961 in partnership with his wife Coqueline, who had also worked for Balenciaga.

It took him but a couple of years to find his own feet, and when he did he kicked out the props from under establishment couture. "Things have never been the same since Courrèges had his explosion," Yves Saint Laurent said in a 1966 *Women's Wear Daily*.





**Figura 33 - Paco Rabanne "Space Age" 1960's look, Chalayan, Fall 2012**

The Paco Rabanne "Space Age" 1960's look is still influenced the Chalayan in the Fall 2012. Before turning to fashion, Courrèges had dallied in both architecture and engineering, and this was reflected in his clothes. His dresses, suits, and trouser suits might be fitted, semi-fitted, or tubular, but they presented a bold and graphic silhouette, delineated as interlocking geometries by welt seaming and strategic piping.

Paco Rabanne preferred a restricted palette of monochromes and pastels, and was partial to aggressive checks and stripes and Courrèges used white a great deal, exploiting its myriad and contradictory connotations of sterility and/or purity as well as all-inclusive spectrum-spanning synergy (the same white theme of *A Orange Clock*).

Courrèges's work surely owed a debt to London ready-to-wear, but ever present in his work was the active, constructing hand of the couturier. His fabrics were flat, tailored wools, more intractable than what ready-to-wear was espousing. Reaching his meridian in 1964 and 1965, he advocated very short skirts as well as pants for all occasions, at the time a highly controversial proposition.

Gernreich's no-bra was a big departure from the sculpted, bullet-shaped bosom of the previous decade. Featuring a soft, sheer cup, free of underwires and padding, the no-bra was quite similar to the original bra of the 1920s. The breast of Barbarella and other Science Fiction women was possible with the new bra.



**Figura 34 - The designer on the Times Cover, December 1967**

The original bra was nothing more exciting than two handkerchiefs attached to a band and tied around the chest. Gernreich's no-bra was an innovation used by Science Fiction and enphazide.

The idea was to give smaller breasted women an undergarment that held the girls relatively in place while celebrating their shape and form, rather than masking them in padding or elevating them with underwire.

The No-Bra Bra also flattered the lighter and looser styles of the era. At the time, in the Late 60's the bras available to women was: The Ye-Ye poor boy, cut-out shifts and clingy eveningwear. As one buyer put it, "women look like women again, instead of Sherman tanks." Unlike the topless bathing suit, the No-Bra Bra was a best seller from the start, inspiring the designer to introduce three more bra designs the following spring.



**Figura 35 – Adre Courrage - Vogue Italia, April 1968**

In a Courrèges suit a woman herself became a Brancusi-like distillation, an avatar of streamlined strength. Courrèges inveighed against the traditional appurtenances of femininity and foreswore the curvilinear. The Andre Courrèges woman is a charming creature with an iridescent appearance: austere as a crusader, graceful rider of the future, or provocative in skimpy metallic gladiator outfits, and even after forty years this woman remains very current, and always fascinating.

After six years working for Balenciaga, Emanuel Ungaro assisted Courrèges for one year before opening his own doors in 1965. He also promised a radical departure from couture business-as-usual, pledging that there would be no evening clothes in this first collection, since he did not believe in them. He was certainly Courrèges's disciple during these years but his suits and dresses in childlike flaring shapes were gentle and more ingratiating. Essential to the success of the young house as unique fabrics designed exclusively for him by his partner Sonia Knapp.

Knapp worked as closely with Ungaro as Coqueline Courrèges did with her husband.



**Figura 36 - Rudi Gernreich, U.S. counterpart to France's space age trinity (Cardin, Courreges, and Rabanne), Blumarine, Fall 2012**

A decade older than Courrèges or Ungaro, Pierre Cardin began his own business in 1957 after apprenticeships at several couture houses. During the epoch of space age, Cardin offered some of the couture's most outré designs, offered like so much during the 1960s as provocative hypothesis rather than empirical prototype.

His shapes might resemble floral abstractions that devoured conventional clothing dimensions.

His enormous collars and frequent use of vinyl evoked outer-space gear. Cardin was a Renaissance man whose many endeavors included his own theater. Both Courrèges and Ungaro established ready-to-wear and licensing franchises, but Cardin's endeavors were waged on an exponential scale. Men's wear line-"Cardin's cosmonauts" presented a complementary vision of men's apparel.



**Figura 37 - Pierre Cardin Space Age Collection 1968/1969**

Like much of Cardin's ideas, Paco Rabanne pushed space age fashion toward wearable art. He too trained as an architect, then designed accessories, before the young designer created a sensation in 1966 with ready-to-wear sheaths of plastic squares and discs attached to fabric backing. They were *le dernier cri* of Paris fashion.

In order to feeling and express the innovation coming from Sci-Fiction imaginary Space, for Paco Rabanne the new and ultimate frontier of fashion had become "the finding of new materials."

His investigation of plastics and other hardware as possible human carapaces proclaimed a new epoch in Paris's wonted tradition of clothes



so intricately constructed that they could stand on their own. Space age Couture produced a new-style fashion shows went hand in hand with the fashion experiments they showcased. They were hectic rather than stately, built around mysterious theatrical effects rather than the old-style hauteur. At the *Life Magazine* Courrage say that "Working women have always interested me the most," Courrèges said in *Life Magazine*. "They belong to the present, the future" (21 May 1965, p. 57 issue).

Yet what he produced could not be easily transferred to the workplace, although his clothes and mass-manufactured imitations were seen on streets around the world. He offered what might be considered fashion manifestos. For him, high heels were as absurd as the bound feet of Asian women. He outfitted his models, instead, in flat Mary Jane slippers, or white boots that enhanced the graphic rectangularity of his silhouette.



**Figura 38 - Adre Courrage Vogue Italia, April 1969 - Photo by Guy Bourdin 1969**

His minimalistic bra revolutionized brassiere design, initiating a trend toward more natural shapes and soft, sheer fabrics. In 1965 his company came out with the next design, a "no-side" bra.

It had a narrow stretch band around the torso that allowed women to wear open-sleeved garments without displaying a bra band. The sheer cups were cut part of the bias and part of the half-bias.

A "no-front" design had a plunging front between half-cups of sheer Spandex. Another design, the "no-back" bra, featured a contoured stretch-waistband that allowed a woman to wear a backless dress. The fashion wasn't really intended for mass market – many of the fabrics required couture-like techniques and were expensive and difficult to obtain. Interestingly, compared to the cluttered environs of Barbarella's spaceship, *Space Age* fashion favored minimalism: clean lines, structured silhouettes and limited colour palettes. Although Rabanne, Cardin and Courrèges remain household names, the result of successful fragrance launches and brand tie-ins, Space Age fashion was over by the late 1960s, replaced by flowing psychedelic hippies. Despite that, the designs remain a visual shorthand for the decade, and influence how we think about intergalactic space dress, as it becomes a real possibility for travelers.



Paco Rabanne by Gunnar Larsen (1966)

Of course, dressing Barbarella in any other way would have undermined the blonde-bimbo, sexpot stereotype that Vadim was keen to create. But the fact that she (after getting over her psychocardiogram hang-ups) actually enjoys sex and does it for personal pleasure is interesting.

For some instance, Barbarella from a contemporary angle, where female characters are still often expected to conform to male-dictated ideals of sexual desire, she starts to look almost progressive, she reflects the women's sexual liberation.

In the 1968- 1971, Pierre Cardin's *Space Age* Fashion - Moda and the especial Pierre Cardin Paris - Haute Couture. In the 1968, he call his collection "Fashion: Pierre Cardin Space Age look"



**Figura 39 - Pierre Cardin's "Space Age" style stuns on the cover of The Sunday Times Magazine, 1967**

As space became popular in 1960's television programs like 'Star Trek', 'Barbarella' and '2001: A Space Odyssey' Pierre Cardin explored the idea of dressing for the future. Cardin's embrace of science and technology, together with the notion of progress was expressed in his Space Age Collection, which featured white knitted skin tight catsuits, tabards worn over leggings, tubular dresses, and his growing interest in new elastic fibers.

Some of his fashions were made entirely of metal and plastic. His female models were dressed in shiny vinyl, skin-tight catsuits, high-legged leather boots and even space helmets.

Collars, when used, were typically over sized and cut-outs were very revealing. He created his own fabric, Cardine, in 1968, a bonded, uncrackable fibre incorporating raised geometric patterns.



**Figura 40-** ... space Odyssey; Pucci flight-attendant uniforms for Braniff Airlines with bubble helmets

Pucci's intricate, colorful later designs captured the psychedelic style of the '60s and were immensely popular. He was also one of the first designers, with Pierre Cardin, to attach his name to a line of products that included perfumes, shoes, and eyeglasses, and his status-symbol belts, scarves, handbags, and shirts sold briskly in world capitals.



**Figura 41 - A character in Star Trek**



**Figura 42 - Pierre Cardin, 1968**



Science Fiction popularized the miniskirt culture, described as one of the defining fashions of the 1960s. André Courrèges, John Bates and Mary Quant, one of the most widely associated with miniskirt invention, are the inventor of the style. Skirts had been getting shorter since the 1950s—a development, Mary Quant considered practical and liberating, allowing women the ability to run for a bus. In the late 1960s, these fashioner popularized hot pants, but was Tv, cinema, and magazine to make of them a British fashion icon.



**Figura 43 - Start Treck Color and Style**  
Leonard Nimoy, William Shatner and James Doohan in Star Trek. Photograph: Allstar/Cinetext/Paramount



**Figura 44 - Pierre Cardin Collection, 1968**





**Figura 45 - Star Trek Tv-Series Season 1969/1970**

During the 1960s, Cardin created the system of licenses that he was to apply to fashion. A clothing collection launched around this period surprised all by displaying the designer's logo on the garments for the first time<sup>7</sup>. The Espace Cardin is also used to promote new artistic talents, like theater ensembles, musicians, and others..

Fashion has always explored new concepts and in the context of space, the Space Age imaginary find in "Barbarella" and "Star Trek" in the 60's, as well as fashion designers Courreges and Cardin, who in the excitement of the explosion of 60s space fever, explored new materials and silhouettes, to translate gravity laden mortals with some of the cachets and sparkles of space exploration



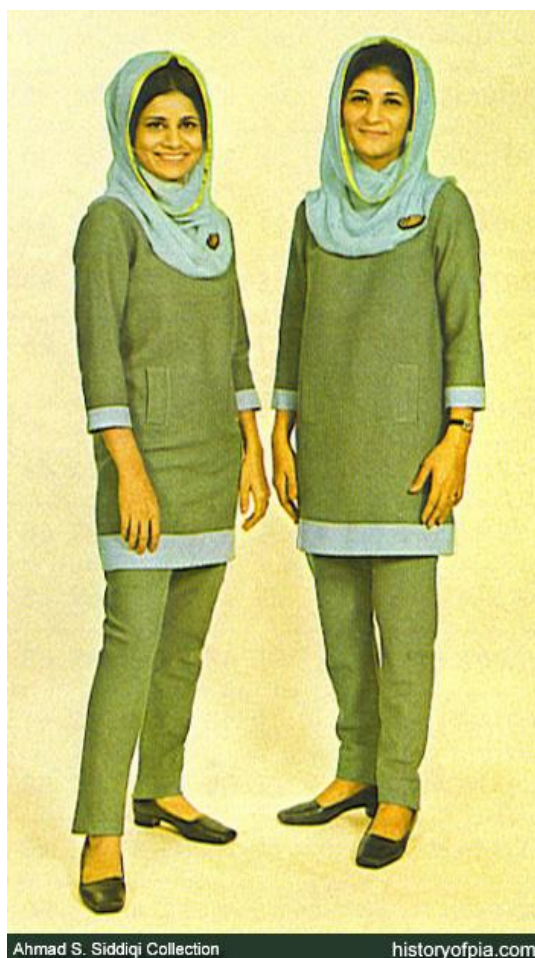
**Figura 46 - Pierre Cardin Space Collection 1967/1968**

<sup>7</sup> Cardin resigned from the Chambre Syndicale in 1966 and began showing his collections in his own venue, the "Espace Cardin" (opened 1971) in Paris, formerly the "Théâtre des Ambassadeurs", near the Embassy of the United States in Paris

Of course, the Space Age was characterized by rapid development of new technology in a close race mostly between the US and the Soviet Union. Rapid advances were made in rocketry, materials science, computers and other areas, this has an impact on design and use of new materials. Much of the technology originally developed for space applications has been spun off and found other civil uses.

The *Space Age* reached its peak with the Apollo program, that captured the imagination of much of the world's population. The landing of Apollo 11 was watched by over 500 million people around the world and is widely recognized as one of the defining moments of the 20th century. Since then, public attention has largely moved to other areas. Even if Pierre Cardin was contacted by Pakistan International Airlines to design uniforms for the flag carrier, it was Pucci to introduce another fascination coming from Sci-Fic the uniforms. Pierre Cardin uniforms were introduced in 1966 to 1971 and became an instant hit, but Pucci did a really couture of desing for Braniff Airlines. During 1966-1975, Pierre Cardin was designing for Pakistan International Airline; they used fresh green color for summer and moss green for winter; to summarize, the tunic fashion and slim-fit pants were very fashionable those days. Furthermore, Pierre Cardin was also designing for Olympic Airways, creating astro vibes for the airline.

The uniform consisted of a short, easy fitting "A" line tunic, slim-line trousers and imaginatively moulded dupatta that not only covered heads but also turned heads. The uniform became an instant hit, the slim-line trousers immediately were dubbed as 'PIA Pajamas'. Fashion-conscious young ladies, all across Pakistan, copied Cardin's design eagerly.



**An International Pakistan Airlines Hostess wearing uniform designed by Pierre Cardin. In 1966, Pierre Cardin, the renowned French fashion designer, came up with the legendary fawn colour uniform for summer and moss green uniform for winter.**

**Figura 47 - Pierre Cardin for Pakistan Airlines 1967-1968**

Emilio Pucci designed seven complete outfits for the Braniff hostesses, pilots and ground crew from 1965-1977. In 1968 Barbie doll accessories featured versions of his first four uniforms. There were turtlenecks, t-shirts, crop jackets and culottes. Among the most unusual was his first design, the “bubble helmet,” that consisted of a clear plastic hood worn by flight attendants between the terminal and aircraft to protect their hairdos from rain and wind from the jet engines.



**Figura 48 - Pucci Air, 1968**

Known for his geometric prints in a kaleidoscope of colors, Pucci designed some of the flarey flight attendant outfits for Braniff International Airlines during the 1960s and 70s. The History of Aviation Collection features the Braniff Collection of public relations materials that include images of Pucci creations.



**Figura 49 - TV Nova. Designed by Andr Vandenbeuck, 1970 for Strssle International, Kirchberg/Switzerland.**

**Figura 50 - Garden Egg Chair by Peter Ghyczy, 1968**





**Figura 51 – Pucci Braniff Collection Late 60's**

For the designer Ungaro the Moon is still a romantic dream, but this ideology is over. «The designer Astronomy compels the soul to look upward, and leads us from this world to another» says Plato in *The Republic*, 342 BCE. For Marcus Tullius Cicero «the contemplation of celestial things will make a man both speak and think more sublimely and magnificently when he descends to human affairs».





**Space age fashion by Emanuel Ungaro. 1969. Photo by Guy Bourdin. It can be an example of counterideology iper-romantic that make no more sense**

But in these case affairs are business. Ralph Waldo Emerson once asked what we would do if the stars only came out once every thousand years. No one would sleep that night, of course. The world would create new religions overnight. We would be ecstatic, delirious, made rapturous by the glory of God. Instead, the stars come out every night and we watch television. There is beauty in space, and it is orderly.

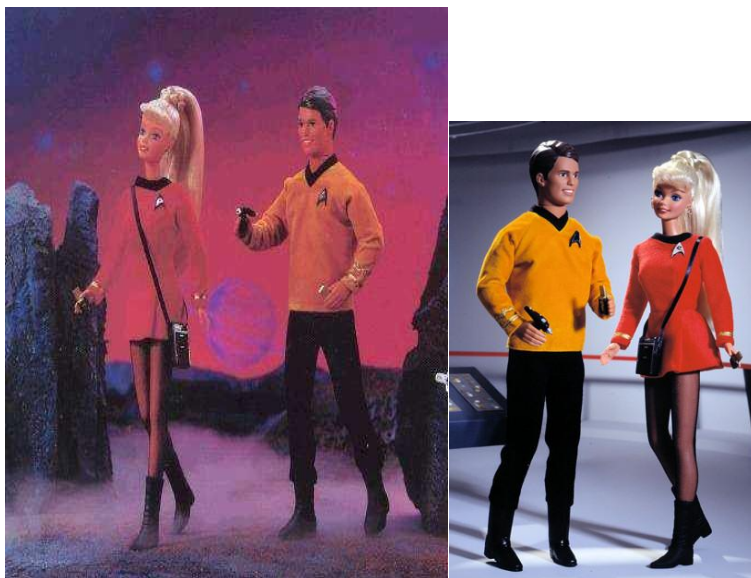
There is no weather, and there is regularity. It is predictable. Just look at our little Explorer; you can set your clock by it - literally; it is more accurate than your clock. In these collection we can read the what affirmed by Wernher von Braun “Everything in space obeys the laws of physics. If you know these laws, and obey them, space will treat you kindly», quoted in “Space: Reach for the Stars” in the *Time magazine*, 17 February 1958.

Science Fiction or Space Age style, in behaviour, clothing, artistic output or emotions, has never been properly explored or defined; as the possibility of a better world.

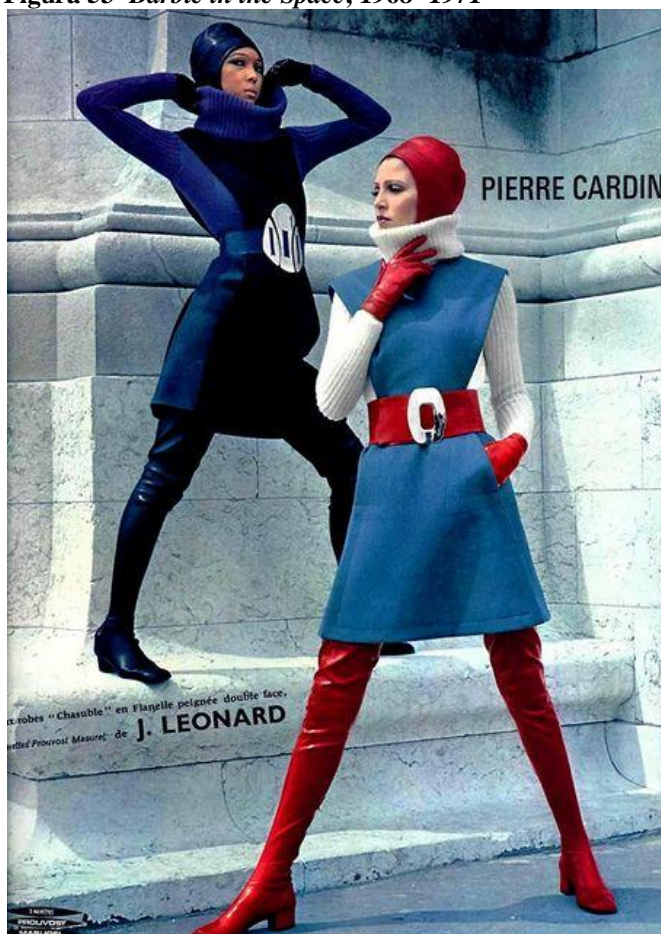


**Figura 52** - First African American cadette Peggy (1966-1969)

Peggy's wide necktie and brown skirt recall the Girl Scout uniform. The influence on the female toys is direct, fashion, custom, babies. In some way, the Afroamerican cadette Peggy is more racial avant-garde as anyone expected by Science Fiction than the traditional WASP's Barbie.



**Figura 53- Barbie in the Space, 1968- 1971**



**Figura 54 - Leonard Cardin & Pierre Cardin, 1968**

The concept of cyberspace, therefore, refers to the possibility of surfing among different sites, with feedback loops between the users and the rest of the system creating the potential to always encounter something unknown or unexpected. More in general, it indicates the virtual site of computer and technologies' mediated communication, where virtual relationships, new morals rule, sexualisation of technologies.

*The Space Age* is seen as something providing new opportunities to reshape social identity, space perception, human interaction and networking. In sum, Space Age draws attention to remediation of culture through new media technologies not just as a communication tool, but as a social change.



1965 The Braniff Airline Stewardess Pucci outfit to go with Courreges-inspired-type boots to match, also Pucci designed.

### «Sex-appeal of Inorganic» of Metal Materials and Couture

Science fiction and fantasy have sometimes been more constrained than non-genre narrative forms in their conventions of characterization and their depictions of sexuality and gender. However, speculative fiction also gives the freedom to imagine societies different from real-life cultures, making it an incisive tool to examine sexual bias and forcing the reader to reconsider his or her cultural assumptions.

Prior to the 1960s, explicit sexuality of any kind was not characteristic of genre speculative fiction. In the 1960s, science fiction and fantasy began to reflect the changes prompted by the civil rights movement and the emergence of a counterculture. New wave and feminist science fiction authors imagined cultures a variety of gender models or atypical sexual relationships, such as group marriages or homosexual single-gendered societies, are the norm, and depictions of sex acts and alternative sexualities became commonplace. The *Space Age* with his steel sheep, his technical devices, light and buttons and control knob, space suit, electronic glasses, etc. reveals the sexual attractiveness of inanimate objects—that is, I expected to read about our lately increasing tendency through the use of sex toys, fantasy props, and the internet to incorporate objects into our understanding of full sexuality. Electronics stimulating and sexuality stimulating, sexy dressing actors and actress, is the so called «the sex-appeal of inorganic».

Mario Perniola in his *The Sex Appeal of the Inorganic: Philosophies of Desire in the Modern World* proposes of a new kind of "neutral sexuality" which takes persons as feeling things, takes bodies as clothing, shuns the narrative arc connecting sex to orgasm, distances sex from desire, and has no use for sexual pleasure.



In the sex appeal of the inorganic, Perniola writes that people now in the post-human society are indifferent to "beauty, age, and form". So it's not about loving objects. It's about becoming them.

Perniola make reference to one of the major scholar of arte and culture of 21x Century, the German thinker Walter Benjamin words:

Fashion prescribed the ritual by which the fetish Commodity wished to be worshipped, and Grandville extended the sway of fashion over the objects of daily use as much as over the cosmos. In pursuing it to its extremes, he revealed its nature. It stands in opposition to the organic. It prostitutes the living body to the inorganic world. in relation to the living it represents the rights of the corpse. Fetishism, which succumbs to the sex appeal of the inorganic, is its vital nerve; and the cult of the commodity recruits this to its service.

("Paris-the Capital of the Nineteenth Century,"  
in *Charles Baudelaire: A Lyric Poet in the Era of High Capitalism*,1935)

The Space Age is also the Age of Fetishism. The object, spoken pc, laser swords, the same star ship, monolith (as in *2001: Space Odyssey*) have a supernatural powers. In his same definition, fetishism is the anthropological attribution of inherent value or powers to an object. As in the Fashion and Couture, a man-made object that has power over others is the essence of fetishism.

The new clothes 'ideology that the dress has be an adaptive system this means to maximise his wearable. There are two different solutions in which human beings can extend their sensory powers: chemistry and technology. Throughout history, humans have indirectly benefited from the muscle power of animals around them to build various civilizations. This was possible through the process of domestication, where domestication's efforts have mainly involved selective breeding of the species that are trainable by humans.

Science Fiction describes in a world where the one-time opposition between things and humans has been transformed, where the center of contemporary sensibility is the encounter between philosophy and sexuality, where sex extends well beyond both the act and the body. Sexuality and desire ignores the distinctions between animate and inanimate objects of desire, where the aesthetics of sex are being revolutionized.

In Science Fiction in general, an organic sexuality, based on sex difference and driven by desire and pleasure, is being replaced by a neutral, inorganic and artificial sexuality, a sexuality always available but indifferent to beauty, age or form, a sexuality freed by thought from nature. When instrumented with equipment to gather information for environmental sensing, such insects potentially can assist man to monitor the ecosystems that we share with them for sustainability. The continued



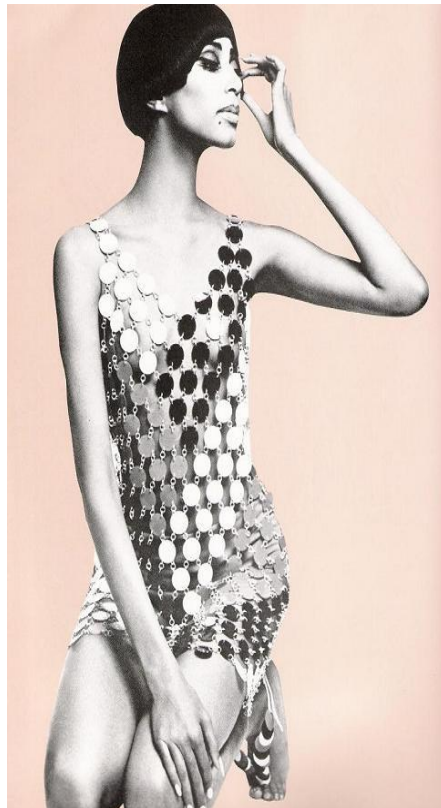
technological development of bionic and nanotechnologies raises the question of enhancement, and of future possibilities for cyborgs.

The development and acceptance of new technologies improves the functionality and efficiency of the human people and emphasizes the actual *cyborzitation* and *androgenisation* of the personhood in terms of upgrades, versions, and utilities. An hermaphroditic and androgynous sexual ambiguity may be found in new creatures on new planet, fashion, gender identity, sexual identity, or sexual lifestyle are typical of Sci-fi. The pop-culture was also influenced during the 1960s by Sci-fi, e.g. Beatles (long hair and progressing to full-fledged androgynous dress in life and on stage) and Rolling Stones (particularly Mick Jagger who strongly worked the androgyny angle).

Many other musicians challenged gender stereotypes such as, Jimi Hendrix who wore women's shirts, scarves, high-heeled boots, and was famously shy and soft-spoken in interviews. In the 1970s John Travolta made skintight male fashion disco de rigueur. Historically around 20s, Louise Brooks exemplified the flapper. Flappers challenged traditional gender roles, had boyish haircuts and androgynous figures, now with metal palettes.



**Figura 55 - Louise Brooks, 1926 challenged traditional gender roles, had boyish hair-cuts and androgynous figures**



**Paco Rabanne - 60's iconic model Donyale Luna in a metal**

The sex-appeal of inorganic appears in the Paco Rabanne's plastic and metal discs couture collection. In fact, Paco Rabanne generally is known for his clothing in chain-mail style, made from plastic and metal tiles or discs, held together with wire. By 1968/9 his designs included ostrich feather dresses with aluminum bodices and others made in paper and silver leather. The fact that he designed the costumes for "Barbarella" can explain his attraction for the Sci-fi imaginary, and in some way, Jane Fonda in *Barbarella* (1968) together with his muse and iconic model, Donyale Luna (look at the previously picture) have sign definitively Paco Rabanne's Couture.

### ***From cyber-space to a cyber-camp***

The word *cyber* derives from the Greek verb *kubernao* (to steer) which is the root of the present word *to govern*. The Greek term *κυβερνήτης* (*kybernētēs*) means steersman, governor, pilot or rudder. Nowadays, the suffix *cyber* connotes the idea of both the navigation through the universe, galaxy, constellation, solar system, planet.

The term is rooted in the science of cybernetics and in Norbert Wiener's pioneer work. The most direct implementation of this idea is the possibility to travel in virtual or imaginary reality, where users navigate in a continuous three-dimensional space. This "space" is not concrete and real; it has more in common with the abstract meanings of the term than with the physical one. Then, while in a physical sense the word "space" indicates something real; the term "cyberspace" does not indicate a spatially located place, but a virtual one. The viewers and the Sic-fiction's audience cannot explore the unknown part of universe as a physical space's extension; however, the relationship has a "spatial" meaning, the audience are attracted by the possibility to travels in the black space of Universe in metal devices, in new ship now interstellar, sailing to the moon and to new planets, as new Greek Ulysses travelling not more in Mediterranean but through galaxies.

The new adventure don't have a wood ship but an aluminium one, no more harbour by interstellar station, a new space armor, shell, as the Greek hero, an iron scaffold covers the body for this new space battles.



**Figura 56 - Twiggy wearing mask by Emanuel Ungaro, Vogue, 1968 (Richard Avedon)**

In this sense, *Space Age* was the cyber-aesthetic steel and metal, iron-mask, design, forms, linear. Cyber aesthetics dominated the 60s. In a broad sense during late 60s, «all humans in have been intimately shaped by the utilization and presence of technologies around them, or physically manipulated or attached to them» (MERTZ, 2008). A spear, or even a stick, extends human capabilities for hunting or warfare; writing extends human memory, cognition and information transmission.

Science Fiction emphasises and extends human-machine interactivity.

The new space travellers are the new flauner, the new dandies going around the universe, but at the same time, they experiment sense of irony, freedom, subversion of moral constrictions of Earth. In some way, the space travellers can be moral free, can dress as they want, can be ambiguous and new in their sensibility. In this sense, we can see they can manifest a *camp sensibility*.

Camp is a social, cultural, and aesthetic style and sensibility based on deliberate and self-acknowledged theatricality. So we can use the camp in order to describe characters, clothes, life styles, paintings, literature, music, architecture and interior design.

Two key components of camp were originally feminine performances: “swish” and drag large, a counter-gender sensibility (as the penis sculpture in the Cat Lady dancing’s school in *A Orange Clock*).

With “swish” featuring extensive use of superlatives, and drag being exaggerated female impersonation, camp during the 60s became extended to fashion. Literary and art critics (Sontag, Meyer, Booth, Cleto) use this concept that was adopted by and became a part of the conceptual array of 1960s culture. Moe Meyer still defines camp as “queer parody”.

The rise of post-modernism made ‘camp’ a common perspective on aesthetics, which was not identified with any specific group (gay culture) put in evidence the *androgynyization* process of cyberculture.

In late 60s a camp process or a *campitation process* can be extended to the general pop-culture. In fact, with the Kubrick and Barbarella's movie we have the rise in the pop-imaginary of a new more sophisticated camp culture. Moreover, as show that the movie's designer Paco Rabanne was responsible for Fonda's costumes in Barbarella, camp arrive to Fashion designing a new aesthetics for one of the most iconic sex goddess of the 60's. In this way, the camp is not more a feature of gay or dandiest couture or culture but it's now popular cinema and fashion for man and woman.

From this moment, from the late 60s, camp is not more associated with and attributed to gay male subculture(s), but its basis and practice extends further to fashion designer, to pop-star and rock star looks, and so on. The man models are camp now, in vivid colored are not anymore the solder the rigid uncolored uniform, but the star warriors can dress colored and sexy. Drag-queen style was common for many star warriors. The bright colour of uniform of interstellar "camp" crew.



**Figura 57 -The Original Series (1966–1969) Star Trek Uniforms**

In some way, we can say that the rise of the cyber-camp aesthetics disrupt many modernists' notions of what art is and what can be classified as high art by inverting aesthetic attributes such as beauty, value, and taste through an invitation of a different kind of apprehension and consumption. Camp derives from the French term *se camper*, meaning "to pose in an exaggerated fashion". The Oxford English Dictionary gives 1909 as the first print citation of camp as «ostentatious», «exaggerated», «affected», «theatrical»; but also effeminate or homosexual. In fact, traditionally, the camp culture pertaining to a minority and in some way is a characteristic of homosexuals (as the writer Witold Gombrowicz).

So as a noun, 'camp' behaviour, mannerisms, et cetera, is want to intend an «effeminacy» traits in a human man that are more often associated with feminine nature, behaviour, mannerisms, style rather than masculine nature, behaviour, mannerisms, style or roles.

In some way, a man exhibiting voluntary an exaggerated behaviour, excessive, coloured and sexy can be describe as *camp style*.

The Camps follows Oscar Wilde's note: "One should either be a work of art, or wear a work of art". Later, it evolved into a general description of the aesthetic choices and behaviour of working-class homosexual men. Finally, it was made mainstream, and adjectived, by Susan Sontag in a landmark essay (see below). The words "camp" and "kitsch" are often used interchangeably; both may relate to art, literature, music, or any object that carries an aesthetic value.

However, "kitsch" refers specifically to the work itself, whereas "camp" is a mode of performance. Thus, a person may consume kitsch intentionally or unintentionally. Camp, as Susan Sontag observed, is always a way of consuming or performing culture «in quotation marks». As Susan Sontag write in her *Against Interpretation and Other Essays* it is necessary to work at the intersection between 'high' and 'low' art forms, and to give them equal value as valid topic. That way, the way of Camp, is not in terms of beauty, but in terms of the degree of artifice, of stylization. Moreover - as Sontag notices - the Camp sensibility is disengaged, depoliticized or at least apolitical, as these movie are in a general period of strong engaged and politicization of youngest as late 60s and beginning of 70s.

Camp is as well a quality discoverable in objects and the behaviour of persons. There are "campy" movies, clothes, furniture, popular songs, novels, people, buildings. Television shows such as *CHiPs*, *The Wild Wild West*, *Star Trek*, *Batman*, *The Avengers*, *Charlie's Angels*, *Get Smart*, *Lost in Space* are enjoyed into the 21st century for what are now interpreted as their "camp" aspects. Camp grew rapidly during the transition from black and white to colour television in the early 1960s. This transition is important.

True, the Camp eye has the power to transform experience, in this year the Camp Style and the Space Age's imaginary spread up and create a new Couture. The women couture now can be camp. The camp is not more identify as a gay minority style, but it means being mentally between woman and man, it is now entirely genderless (i.e. Beatles and Rolling Store's style). They may identify as "gender-neutral" rather than "non-gender", "pangender" or "gender fluid" rather than "intergendered", in some way "iper-gender" rather "between genders", "genderqueer" rather than "multigender". In according to Susan Sontang examples of camp are Tiffany lamps, Scopitone films and Videoclip 60's, *The Enquirer*, headlines and stories, Aubrey Beardsley drawings, *Swan Lake*, Visconti's *Salome* and picture postcards, Schoedsack's *King Kong*, Flash Gordon comics, but over all the women's clothes of the twenties (feather boas, fringed and beaded dresses, etc.). Look at the following image.





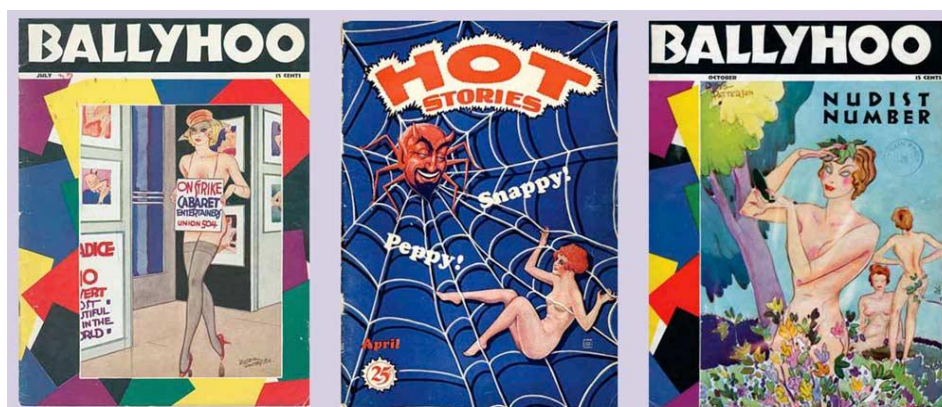
**Figura 58 - Scopitone** is a Kind of Video J-box or Cinebox inspiring Movie. The biggest musical stars of the 1960s were never released on the Scopitone. Several well-known acts of the 1960s appear in Scopitone films. By 1966, reportedly 800 machines were installed in bars and nightclubs in the United States.

The camp style-culture influences the design, the music, and of course the dressing couture of 60's.

From Late 60s, cyber-camp taste has an affinity for certain arts rather than others. Clothes, furniture, all the elements of visual décor that are iper-colored and excessive in a sort of iper-romantic style; for instance, an excessive make up are in some way referenced to camp.

The *camp art* is often decorative art, emphasizing texture, sensuous surface, and style at the expense of content. Space Age offers Fashion a contrast between silly or extravagant content and rich form. However, Sontag also distinguishes the difference between "naive" and "deliberate" camp.

Kitsch, as a form or style, certainly falls under the category "naive camp" as it is unaware that it is tasteless; "deliberate camp", on the other hand, can be seen as a subversive form of kitsch which deliberately exploits the whole notions of what it is to be kitsch. (Sontag, 1964).



**Figura 59 - Ballywood Magazine** a humor magazine published by Dell, created by George T. Delacorte Jr., and edited by Norman Anthony. It is an example of Camp Style. In the 1960s, the title Ballyhoo was used for a men's magazine.

The classic camp yard ornament is the pink plastic, excessive use of colours, explicit but paradoxly and ironic sexual references. The yard globe, garden gnome, wooden cut-out of a fat lady bending over, the statue of a small black man holding a lantern (called a lawn jockey) and ceramic statues of white-tailed deer are also prevalent camp lawn decorations. Urban Camp is represented by Kubrick *A Clockwork Orange*, but it is typically of hyper-urbanism of science fiction, where in claustrophobic space human beings are obliged to live beside.

The design of the some Sixteen's Tv-Studio, video-clip, with their electronic special effects artificial and computerized sound and image production, are example of camp style, camp low-budget TV commercials. Camp can also be a social practice, and elitist and snob-culture, typically of dandyism. Albert Camus said in *L'Homme révolté* (1951) that:

The dandy creates his own unity by aesthetic means. But it is an aesthetic of negation. "To live and die before a mirror": that according to Baudelaire, was the dandy's slogan. It is indeed a coherent slogan. The dandy is, by occupation, always in opposition. He can only exist by defiance.

The post-modern figure and icon of cyber-camp has something of the sort of *flauner*, in some sense, the astronauts, the man travelling for the constellations and galaxies, the interstellar travelling is a sort of space dandyism. Charles Baudelaire, defined the dandy as one who elevates aesthetics to a living religion (*Le Peintre de la vie moderne*, 1863)<sup>8</sup> that

<sup>8</sup> Baudelaire, in his essay about painter Constantin Guys, "The Painter of Modern Life". Jump up Aileen Ribeiro, "On Englishness in dress" in *The Englishness of English Dress*, Christopher Breward, Becky Conekin and Caroline Cox, ed., 2002.

the dandy's mere existence reproaches the responsible citizen of the middle class:

Dandyism in certain respects [...] have no other status, but that of cultivating the idea of beauty in their own persons, of satisfying their passions, of feeling and thinking.... Dandyism is a form of Romanticism. Contrary to what many thoughtless people seem to believe, dandyism is not even an excessive delight in clothes and material elegance. For the perfect dandy, these things are no more than the symbol of the aristocratic superiority of mind.

In add, we have also to notice the famous Jean Baudrillard claim that dandyism is "an aesthetic form of nihilism"; this has been as we have seen the idea of Alex and his gang The Druids in a movie as *A Orange Clock*. A movie were dandyism and camp style find a sort of fusion.



Figura 60 - The designer Paco Rabanne in Late 60s as Dandy

In any case, the Space Age open the way to the *space dandyism*, and this last one is related to the Space Age's Fashion, as well, as the figure of cyborg. The cyborg-figure is also related to the cultural industry and Hollywood's super-heros production<sup>9</sup>. At the beginning of the 20th century, the relation between cyborg imaginary and cultural industry starts to assume a prominent form.

<sup>9</sup> From Jean de la Hire's pulp hero Nyctalope acting in the novel *L'Homme qui peut vivre dans l'eau* (The Man Who Can Live in Water) through numerous mid-century American comic book heros to late-20th century television and film series' heros (such as The Bionic Woman).

In the late '20s and the early '30s, there were a great amount of Science Fiction pulp magazines publishing in all USA, and the cyborg imaginary contributed with horror and thriller stories to various other magazines. In 1928, Edmond Hamilton presented space's explorers made of organic and mechanical parts in his novel *The Comet Doom*.

Beyond the cartoonish heroes or villains of some popular fiction, a number of intellectuals - who have generally conceived cyborgs in their expansive sense - have seen in them liberating potentials.

Even if the cyborg imaginary was very popular he created also a very open debate on some moral and human issues related to the science fiction, the technology and the conflict. A prominent trend in the literary portrayal of cyborgs has been seeing them as extensions or symbols of socially destructive industrial or post-industrial technologies (as *Frankenstein* of Mary Shelley, 1831).

With the increasing feasibility of genetic or other biological manipulation of humans, many criticisms of such genetic cyborgs arise from ethical - and often religious - perspectives, which largely recapitulate the set of concerns suggested by Shelley.

Many of these are in turn represented in dystopian fiction portraying the emergence of a new eugenics. In contrast to negative portrayals, several literary or intellectual trends praising or advocating cyborgs have occurred over a similar time frame (Mertz, 2008).

Another trend in social thought, however, puts a positive light on Science Fiction because of their possibility to break down normative roles of gender, class, race, or other subaltern status (perhaps as much by compelling metaphor as by direct intervention). Another figure that featured the Science Fiction imaginary is the cyborg.

Fictional cyborgs - presented in literature, science fiction, movie and television serials - are the pre-vision of a potential future. The *cyborgization* of women and of fashion is inevitable.



**Figura 61 - Space Age Fashion model 1968**

The cyborg can be considered as an artificial intelligence or an intelligent system that makes use of replaceable human components to function, in few words: the fusion or the match between human beings' body and machines, organic and inorganic, flesh and metal, biological neurons and electronic circuits, artificial skill, eyes and glasses, head and helmet, sensors, and so on. In some way, *cyborg is a metaphor for dressing couture*.

Dressing is an human body plus something other.

*Cyborgs* are portrayed as a synthesis of organic and synthetic parts and they frequently pose the question on the specificity of human nature and its difference from machines with regard to morality, free will and empathy (in this sense it is admissible the use of sexy space suite).

In the 60s the society starts to answer and rebel as value of tradition.

In fact, cyborgs are portrayed not only as organisms with enhanced abilities due to technology, but also as characters with physical or mental abilities far exceeding a human counterpart.

The science-fiction takes a morally ambivalent attitude towards a more-or-less inevitable *cyborgitation* of a human nature, no more related to the biological difference. In this sense, without this, and also tends to focus on cognitive and communicative enhancements over physical gender diversity (Haraway, 1991).



### **Space Fashion of Late 60's: From Couture to "cyber-camp" and "space-dandyism"**

The anxiety for future had two cycle in the fashion. One was Italian, in 1932 the "Manifesto to Change Men's Fashion" by the brothers Ernesto and Ruggero Michahelles; then Marinetti collaborated with Enrico Prampolini and a couple of second-generation futurists on "Futurist Manifesto: The Italian Hat" and in 1933 the "Futurist Manifesto: The Italian Tie" of Renato di Bosso and Ignazio Scurtothe.

At the Beginning of 30s, the Futurism (last originally Italian art movement) signs definitively the Fashion. Balla's Manifesto (1914) had proclaimed:

"We must invent futurist clothes, hap-hap-hap-hap-happy clothes, daring clothes with brilliant colors and dynamic lines. They must be simple, and above all they must be made to last for a short time only in order to encourage industrial activity and to provide constant and novel enjoyment for our bodies".

It was a sartorial call to arms that mixed progressive aesthetics in dress with a shrewd understanding of its commercial and industrial basis, thus perfectly fitting as a credo for the artist engaging in modernity.

Science Fiction is the legacy of Futurism, the proof of Vichian cycle of Fashion.



**Figura 62 - Green Tunic Wrap 2 Male Dress Uniform in Star Trek, 1968/1969**



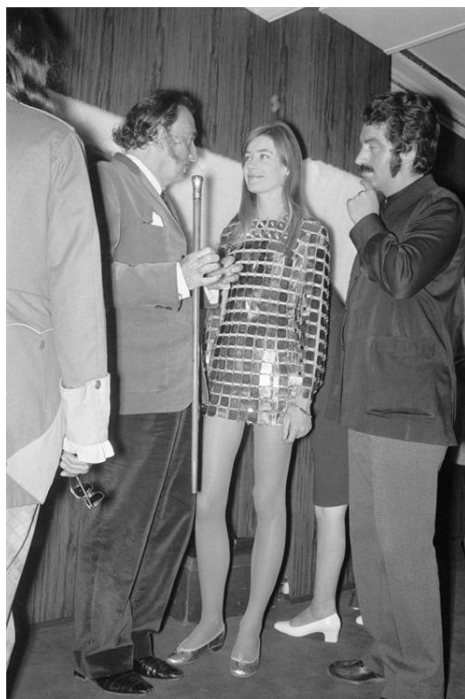
**Figura 63 - Barbarella, 1968**

**Figura 64 - Giacomo Balla "Futurist Suit", 1913-1930.  
Source: Futurist Manifesto of Men's Clothing**

The whole point of Camp is to dethrone the serious. Camp is playful, frivolous rather false or unserious, involves a new, more complex relation to "the serious."

Mark Booth defines camp as «to present oneself as being committed to the marginal with a commitment greater than the marginal merits». Cybercamp aesthetics realizes that "sincerity" is not enough. Sincerity can be a sort of intellectual narrowness. In some way, the traditional means for going beyond straight seriousness - irony, satire - seem feeble today, inadequate to the culturally oversaturated medium in which contemporary sensibility is schooled.

Cybercamp introduces a new standard: artifice as an ideal, display artificiality, stylisation, theatricality, naivety, sexual ambiguity, tackiness, stylishness.



**Figura 66 - Françoise Hardy in Paco Rabanne, 1968**



**Figura 65 Vogue Italia, 1966  
Dress Donyale Luna, Paco Rabanne  
Photo by Richard Avedo**

Cybercamp aesthetic proposes not a comic vision of the world, neither a bitter or polemical comedy, both tragedy and comedy are an experience of involvement with the word (hyper- the tragedy, detachment the comedy, as under-involvement); on the contrary the cybercamp aesthetic is a over-or ultra-involvement (Alex speaks about ultra-violence in *Orange Clock*).

Science-fiction films tend to fall into two categories. First, there are those that imagine the progression of society towards a brighter, technologically enabled future. Second, there are dystopian societies that have regressed to resemble a historical era.

Sci-fi costumes can be divided into the same two categories. It imagines a possible future that has progressed forward, following established rules of fashion evolution (as in *Star Trek*), or a vision that resembles a western or Victorian period drama or of Oscar Wilde's Dandism (as in *A Orange Clock*).

Both of these approaches are fair. Fashion is cyclical. It relies on revival and bricolage. It is therefore likely that, regardless of how technologically advanced we become, fashion, style and clothes will directly appropriate from what has come before. In order to move forward, fashion reframes the past. Space Age is a constant historical references still nowadays when its connoting social, political and cultural aspects are over and passed. But of course fashioner, stylist and designer - at that time, as now at nowadays - are called to imagine the future.

Though fashion tends to be cyclical, new technology creates exceptions. It allows clothes that have never existed before.

Access to new fabrics, such as PVC, lycra, metal fibres, new materials, allowed for example to a female fashioner as Mary Quant to change the women dressing tradition. Mary Quant's miniskirt and hot pants are the typical dressing code of *Barbarella* or of the *Star Trek* female character. Until Mary Quant is only an instrumental figure in the 1960s London-based for the mod and youth fashion movements, it can be not able to change the women dressing tradition. She needs to break a point in the pop-culture, she need to be present in the common and ordinary imaginary of people; she needs cinema, television and photography. Science Fiction promoting miniskirt and hot pants and other fun fashions encouraged young people to dress to please themselves and to treat fashion as a game.

Arguably, it was social change (sexual liberation) that led to the adoption of skintight jeans and leggings, but this could never have happened without the introduction of lycra. New technologies in fabrication began to make the simple sewing obsolete, help fashioners to explore new solutions (or for example show directly the seams as in the Bags' Couture).

The Starfleet uniforms of *Star Trek. Original Series (1967-1971)* open new suggestions on clothes worn, they introduce in the Fashion a sort of exoticism of alien influence and the hybrid styles that arise within the fashion cycle. Science fiction with its anxiety for the future is a certain mode of new aestheticism; it is one way of seeing the world as an innovative aesthetic phenomenon. In the year from 1967 to 1971 we can speak about of a sort of science fiction aesthetics; a sort of *cyborgitation*

of fashion and inspiration for designer towards a process of replacements, internal-electronics, use of steel, metals, and enhanced or additional capabilities of fashion innovation.

Francesca Galassini in *Vouge* describe Paco Rabanne «among the designers, is one of the most "revolutionary" for materials - such as plastic and metal - that he first used in creating clothes. Creating an image of a futuristic woman shot in successful films of 60-70 years».<sup>10</sup>

The science fiction imaginary is the first track of the post-human future of the human species, the challenge of the next generation of mankind and his dressing culture. is the definitive account of the combustion that occurs when fantastic style meets great cinema. Ultra-camp in science fiction, the costume designers can only speculate as to what the fashions of the future may be. In hindsight, many of these prove inaccurate. The "futuristic" visions of some 60s and 70s sci-fi now have a retro feel. *Space age fashion* was gestated in a salon environment that was just as stark and unadorned as the clothes. New-style fashion shows went hand in hand with the fashion experiments they showcased. They were hectic rather than stately, built around mysterious theatrical effects rather than the old-style hauteur.

The minidresses in *Star Trek* Tv Series (1967-1971) or costumes such as those worn by Jane Fonda in *Barbarella* (1969) the Druid's costume and accessories with their sexual explicit reference in Kubrick's *A Orange Clock* (1971) were also an hymn to the sexual liberation (a sort of popularization of Mary Quant's skirt, hot pants, and sexy collection). But they were futuristic also in another sense, they including metallic fibres and plastics. When these materials were incorporated into fashion by designers including Pierre Cardin, Andr   Courr  ges, Ungaro and Paco Rabanne, they represented the height of fabric technology, the use of new fibbers, present now in the design of futurist activewear and sportswear in honour of the space warriors of the ordinary days (swimwear, cycling jerseys and shorts, athletic, aerobic, and exercise apparel belts), but also in silicon bra straps and side panels, dance belts worn by male ballet dancers, gloves, hosiery, leggings.

If we look at netball bodysuits, orthopaedic braces, rowing uni-suits or military uniform, racewear, ski pants, skinny jeans, slacks, socks and tights, underwear, wetsuits, we can see the influence of Science Fiction's imaginary on current designer and stylist. Bra cups of female superhero (Wonder woman) and superhero outfits (Superman suite) influence the current women's volleyball shorts, support hose, and not only sportswear in general; e.g. the wrestling singlets can be track back to 60's innovation fashion couture, as well as, the men's uniforms have a mesh outer layer,

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<sup>10</sup> Vogue <http://www.vogue.it/en/encyclo/designers/r/paco-rabanne>

reminiscent of moisture-wicking sportswear, and the female uniforms miniskirts and knee-high boots.

Finally, some of the most influential trends of the last 100 years of fashion have been inspired by science fiction.

Perhaps as a result of this enthusiastic adoption by the fashion world, they have become more closely associated with the 60s and the space-race aesthetic than we know.

Space age styles seem a paradigm of the teleological mentality of the 1960s, a last glorification of industrialization before the realization of its downside. Hard-edged fashion stayed influential all through the 1960s, eventually being vanquished by the unconstructed fashion that prevailed during the first half of the 1970s. The leaders of space age fashion have all remained in vogue, and from time to time pay homage to their bellwether work of the 1960s.

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