

# Aesthetic Characteristics of Genderfluid Appeared in Modern Fashion

Focusing on the Menswear Collection from S/S 2018 through F/W 2022

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**Abstract** This study aimed to find out how the tendencies of genderfluid were expressed in recent menswear collections. We derived the characteristics of design expression based on fashion and the previous research related to gender identity historically shown. In the cases of men's clothing collections with genderfluid tendencies, we found out characteristics such as "deconstruction of existing concept", "extreme expression of gender identity", "The eclecticism of gender identity and various cultural styles", and "expression of the third gender identity". The results of the study are as follows. First, deconstructing existing ideas means dismantling gender stereotypes. In the case study, it was shown that men wear and share the items such as skirts, crop tops, and bra tops, which women have enjoyed, Second, extreme expression of gender identity is to blur the boundaries of gender by expressing the image of the opposite gender in an extreme way. And in the cases, it was presented by men wearing women's dresses and adopting women's exposed parts, etc. Third, the eclecticism of gender identity and various cultural styles appeared in a style that eliminated gender distinction by mixing and combining not only male and female images but also cultural and periodic elements. Lastly, based on pluralism, the expression of the third gender identity was seen to represent ambiguity that dismantle not only the gender boundary but also gender distinction in clothing.

**Keywords** Genderfluid, Menswear collections, Vogue runway, Fashion related to gender identity

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## Introduction

Thom Browne presented Spring/Summer 2018 menswear collection, featuring high skirts and low skirts reinterpreted into traditional men's suits (Bauknecht, 2017). As various individual aesthetic criterion, taste and personality are expressed with changes in economic, social and political times after 2000, there has been new awareness of gender equality from a new perspective on social gender, not on biological sex, and the trend of gender neutrality has become the mainstream in the field of fashion design. Gender-neutral trend is newly interpreted as genderfluid fashion.

According to the Oxford Dictionary, genderfluid is

defined as not having only one gender, or moving freely between genders (Im, 2018). This means that the phenomenon of social stream spreads to fashion, enabling free expression breaking out of various abstract concepts of culture and sex.

It is shown that genderfluid fashion has existed for thousands of years and therefore its traces can be found in the history of costume. As far back as the 17th century, Persian men on horseback wore heels with thick soles that look like today's women's shoes. Western Europeans later adopted

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heels in order to appear more masculine. Rather, it wasn't until the 20th century that the color blue came to be associated with boys and pink for girls. But today's designers and fashion lovers are breaking free of such gender distinction, and living in an age of abstract self-expression (Papayanis, 2022). This way, genderfluidity has been adopted in fashion and then presented in diverse ways of expressions, finally entering the mainstream. Genderfluid trends pursue their own styles, moving freely through the taste and gender of Generation Z who has a high capacity for gender diversity and is free from discrimination and prejudice. As genderfluid trends are linked together and generate a significant synergy effect, the tendencies of genderfluid are prominently featured in men's fashion shown through a variety of media. As men are getting more and more interested in building their bodies and taking care of their appearances, keywords such as exposure, makeup, and so on, which belonged to the area of women's clothing, are emerging in men's fashion as well. BTS Jimin's photo shoot wearing a skirt (Cosmopolitan, 2021) or actor Timothée Chalamet's wearing of women's clothing (Holland, 2022) shows that the boundary between men's and women's clothing has been nominal. Entering the 2020s, deconstructing such a gender boundary is more progressive, which is reflected in men's fashion. Silvia Venturini, Fendi Artistic Director revealed about Fendi 2020 Spring-Summer collection in the interview, "I really wanted to give a sense of freedom to men. I think it's the time to break down boundaries (Leitch, 2021)." It's interesting that Silvia Venturini's interview was contrary to the previous genderless issues that was used to express feminism in women's fashion (Im, 2018).

Hence, the purpose of this research is to provide the future direction of gender identity in men's fashion and then a guide for extending the expression of design. The procedure of this study is as follows: first, we considered the expressive characteristics and methods of the designs, based on the historical trends of fashion related with gender identity that has been dealt with in the previous studies. And then, on this basis, we analyzed the characteristics of genderfluid design, focusing on the works of men's fashion designers which appeared on the vogue runway from 2018 S/S to 2022

F/W.

## General Consideration of Gender Identity by Times appeared in Modern Fashion

### 1960s: Unisex Mode

In the fashion of 1980s starting from 1960, resistance to gender identity was presented by the women who pursued masculinity rather than femininity. Based on the release of women's desire, unisex was popularized (Park, 2003). Unisex is used by both men and women, not separating two genders. Unisex doesn't mean gender-specific but it is for any types of gender, focusing on narrowing the outward differences between women's and men's styles with gender-neutral fashion and hairstyles. In a study on gender in contemporary fashion, Park (2003) expressed masculinity in the form of a suit, presented typical femininity as a feminine look and perceived gender-neutrality as unisex.

Unisex mode emphasized gender-equality through simple silhouette and graphic patterns and was defined as the concept that men and women wear clothing of same and genderless design regardless of gender. It was first presented at the fashion shows in Paris of the designers like Pierre Cardin (Figure 1), Andre Coureges, and Paco Rabanne.

### 1970s: Androgynous Look

Androgynous is the compound term that derives from Ancient Greek, *andro-*, meaning 'man' and *gyné*, meaning 'woman' (Kim, 2004). Androgynous look was regarded as the concept of mixed-gender clothing, including both masculine and feminine characteristics and interchanging men's and women's clothing. This view limited Androgynous look to the concept that women's fashion emulated men's fashion (Kim & Yim, 2015). Androgynous look is the fashion that has been expressed with the social phenomenon of women's active advancement in society at the period of economic growth. The coexistence of masculinity and femininity was named androgynous look. The clothing, such as shirts with sharp lines, blazer jackets and button-down

shirts, was previously classified as men's wear, which was applied to women's wear and then was created into the new form.

Figure 2 is the representative example of androgynous look, showing masculine connotations with women's pants suit that Yves Saint Laurent presented in 1975 (Lee & Kim, 2005). Decoration of clothing, accessories, makeup and hairstyles were regarded as women's property. However, through the diversification of clothing style, androgynous look rejected the stereotype of men's gender-roles and became the background for popularizing feminine sensibility by using it as the tool of expressing individuality. Figure 3 shows David Bowie, the rockstar who was a representative icon of this period's androgynous look and had a great influence on fashion after that.

### 1990s: Genderless

Lee & Kim (2005) divided the gender identity expressed in fashion look; androgynous look, unisex look, feminine look, garçonne look, masculine look and genderless look. Genderless means that the traits of the two genders, male and female are fused, and it blurs the boundaries of gender. Genderless fashion is basically different from the idea that men wear women's clothing and women wear men's clothing (Yan & Kim, 2022). An (2018) argues that genderless is the new tendency in fashion with the traits of destroying age and gender, which means having no gender distinction or is the gender-neutral term. Entering the 1990s, the term indicating social sexuality was globally changed into gender and the genderless movement started to appear. Men who hoped to liberate from the traditional patriarchy wanted to express the liberation by using the products of color makeup, leggings and clutch bags that were considered the women's possessions. This has led to the genderless tendency, which expressed women's clothing included in genderless and the metrosexual phenomena at the level of delicate and elegant cross sexual (Lee et al., 2006). An (2006) classified masculinity in men's fashion into metro sexual, weaver sexual, and cross sexual. Jeong (2007) distinguished masculinity into traditional, sexual and metro sexual, and femininity into traditional, sexual, and contra-sexual. Additionally, the third gender was categorized into the

masculinization of women and the feminization of men. Yoon & Yoo (2011) divided the types of sexual images in men's fashion into retro sexual, cross sexual, metro sexual, and weaver sexual. And Kim and Lee (2016) regarded genderless fashion as the recombination in line with the changes of social and cultural phenomena, and as the reconstruction in a variety of ways and styles according to the changes in women's gender roles.

Genderless has a characteristics that there's no gender distinction of male and female, and it started by using the materials of women's clothing for men's clothing and by wearing women's items together by male and female models. Therefore, the genderless expression is emphasized, which has no gender distinction in the collection itself and no big difference in styling. Figure 4 is the scene that in 1990, Julia Roberts was awarded with Golden Globe in men's suit designed by Giorgio Armani. Figure 5 shows Kanye West, rapper and singer, wearing a leather skirt designed by Riccardo Tisci at a concert in 2011.

### The Mid-2000s ~ 2020s(present): Gender Neutral and Genderfluid

The term 'gender-neutral' means the neutrality in gender, which reflects the trends of eliminating the existing stereotypes about men and women and seeing men and women just as people themselves (Gender neutral, 2019). Gender-neutral inherited the concept of genderless without gender distinction. Since 2000s, it has been proceeded according to the trend of pursuing personal lifestyle and diversity. Lee & Kwak (2020) said that when presenting a gender-neutral style, efforts were made to emphasize the individuals rather than gender-identity by using methods such as double casting of male and female models, model groups of diverse ages, diverse ethnic composition of models, the use of masks, and so on. Examining researches regarding the time, Kim & Yim (2015) regarded the expression of gender identity in men's wear as traditional, resistant, and deconstructive masculinity. Kwon (2019) argued that it's meaningless to distinguish the boundary between the masculinity and femininity through the study of gender complexity in men's wear collections, and the direct expression of sexuality creates a magical and mysterious

atmosphere through an erotic, ambivalent, and fantastic atmosphere. Im (2019) viewed the characteristics of gender-neutral fashion brands as the strengthening of personal identity through gender-bending, the messages of anti-fashion and self-affirmation, the pursuit of environmental, social and ethical values, and the formation of communication and network through consumption. It can be pointed out that the consumption propensity is focused on the individual rather than gender. Lee & Kwak (2020) extracted the characteristics of gender-neutral fashion, from eclecticism that combines cultural elements as well as

elements such as male and female, from playfulness that expresses humorously elements deviating from gender norms, and from sustainability that suggests the style and size with no distinction of male and female.

Genderfluid goes further than gender-neutral. Gender-neutral opposes gender roles and its divisions. On the contrary, genderfluid identifies individuals as just humans, regardless of gender distinction. The characteristics that distinguish gender are regarded as personal preferences and are understood as the concept that can be selected and changed at any time. In the concept of genderfluid, gender is



Figure 1. Pierre Cardin (Borrelli-Persson, 2020)



Figure 2. Yves Saint Laurent (Kim, 2015)



Figure 3. David Bowie, 1973 (Teather & Carder, 2019)



Figure 4. Julia Roberts, 1990 (Shannon-Karasik, 2019)

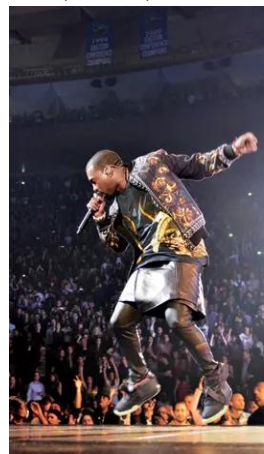


Figure 5. Kanye West, 2011 (Surico, 2013)



not fixed and may move flexibly over time. That is, genderfluid defines that an individual can perceive his or her gender not as male or female but as being in-between. The gender identity in genderfluid continues to be considered differently in response to different circumstances(Kim, 2019). Kim (2021), as the characteristics of genderfluid fashion, derived ‘heterogeneous combination’ that both masculine and feminine images are shown in a style, ‘positive expression of sexuality’ that daring attempt overturning existing idea stands out and ‘playful expansion’ that expresses clothing by distorting focusing on the internal feeling. In the 2020s, the term genderfluid has been used more often than gender neutral. The two terms are sometimes mixed and used interchangeably. This means that as the times change, the trend of terminology also changes. Genderfluid is more focused on personal taste and changeable choice than gender neutral, which lowers the threshold of the gender boundaries, relieves the burden of queer fashion and then makes it possible to choose fashion boldly.

## Research Method

### Collecting Cases

The case collections of this study are as follows. First, men’s fashion cases like Thom Browne, Fendi were collected by using the keyword ‘genderfluid’ on the portal site like google, naver and so on. And then additional cases were collected by using VOGUE(<https://www.vogue.com/>) under the names of the men’s wear designers of the collected cases. The time range of case collection was 5 years from S/S in 2018 to F/W in 2022, and the selection range covers cases with the characteristics of genderfluid fashion examined in the theoretical considerations. As for the scope of selection, characteristics of genderfluid summarized in the theoretical consideration, that is to say the cases that masculinity, neutrality and femininity are shown complexly. As a result, cases were collected from the fashion brands like Thom Browne, Alexander McQueen, Gucci, Balmain, NIHL, Ludovic de Saint Semin, Palomo Spain, Louis Vuitton, Fendi, Loewe etc. Approximately 750 cases were initially collected, and then, under the supervision of two experts with

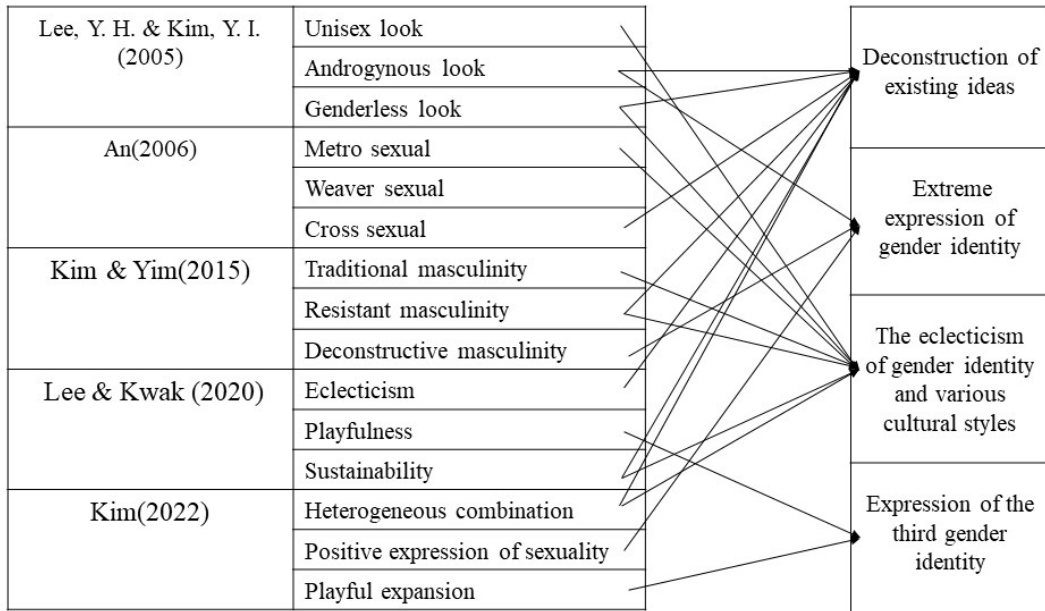


Figure 6. Deduction of characteristics of expression based on the preceding researches on gender identity

a master's degree or higher, 520 cases were finally collected and analyzed.

### Framework of Analysis

Deconstruction of existing concept, extreme expression of gender identity, The eclecticism of gender identity and various cultural styles and characteristics of expression of the third gender identity were derived based on the historical cases related to gender identity and classification of the types in the preceding researches examined in Figure 6. Deconstruction of existing concept means use or mixture of image or item of the other by dissolving traditional concepts of females and males. Extreme expression of gender identity is to make the boundary of gender to be ambiguous by strengthening image of the other gender. The eclecticism of gender identity and various cultural styles is unisex look, which makes people feel free to access by expressing compromised sexual image and mixing various cultural elements. expression of the third gender identity uses a sexual image but suggests a new image that transcends boundary of gender or shape of clothing. This study analyzed cases collected based on the characteristics of expression.

## Analysis of Genderfluid Men's Wear Fashion Design

### Deconstruction of Existing Concept

In modern men's fashion, deconstruction of existing concept began with the types of deformation and destruction of human body such as flatness ignoring three-dimensionality or the extension and distortion of the body and so on, emphasizing plural flatness through double silhouette, body distortion, and fake. Lee et al. (2006) referred to the gender deconstruction as breaking down the gender binary and introducing the elements of feminine image into men's fashion. Deconstruction in this study refers to the deconstruction of gender, which means a mixture of all or part of shapes or details, or fashion images in traditional men's and women's clothing. That is, this means breaking down the stereotypes of gender-specific styles, taking away the items and styles considered gender-specific and sharing them with men and women regardless of gender. This is exemplified with the phenomenon of women wearing men's suits in the 70s and now men sharing items such as skirts, crop tops, and bra tops. The frequency of images belonging to deconstruction of existing concept made up the second largest 24% (123 cases) of the total cases collected.

As appeared in the Thom Browne 2020 S/S Collection, dissolution of existing idea of sex was shown as shapes such as applying ballerina's tulle skirts to a custom fit jacket or



Figure 7. Thom Browne Spring 20 (Lucioni, 2020a)

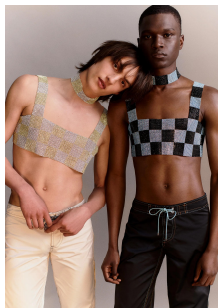


Figure 8. Ludovic de Saint Sernin Fall 21 (Ludovic de Saint Sernin, 2021)



Figure 9. Jacquemus Fall 21 (Jacquemus, 2021)



Figure 10. Alexander McQueen Spring 22 (Alexander McQueen, 2022a)



Figure 11. Balmain Fall 18 (Feudi, 2018)

matching pleated skirts with an American football helmet (Figure 7). This shows a satirical performance like a kind of laughing at existing idea of sex by using and mixing a fixed image of sex. And the displays of crop top (Figure 8) or a bra top (Figure 9) visible through a jacket with a floral pattern shows breaking free of the role of items that were considered only for women. The black coat that was presented in Alexander McQueen's spring 2022 collection showed a mixture of gendered images by using a large ruffle decoration mainly used in women's costumes (Figure 10). Also, in the fall 2018 collection, Balmain used decorative elements such as glitter and drape that are relatively commonly used in women's wear and as a result, Balmain's clothing was presented with a jacket and an inner wear in the way of different feeling (Figure 11).

### Extreme Expression of Gender Identity

In this study, showing ambiguity through the extreme and excessive mixture of male and female fashion concepts and reinforcing sexual images, was defined as extreme expression of gender identity. In expressing extreme gender identity, the traditionally imprinted image of the existing gender is followed as it is by the other gender, which blurs the boundaries of gender. David Bowie's image is a representative example. The frequency of images that belong to the extreme expression of gender identity accounts for the third largest 13% (67 cases) of the total cases collected.

The expression of extreme gender identity appeared in the form of costume inspired from the evening dresses in NIHL's 2021 S/S collection. The off-shoulder neckline and low square neckline got out of the extent to which the existing males were exposed. By sharing the parts exposed by women, the beauty of human body is newly presented and revealed (Figure 12). Taking similar examples, the top associating the details of the halter neck dress shown in the Fall 2021 collection of Palomo Spain (Figure 13), and the deep draped top with metallic decorations presented in Ludovic de Saint Sernin's 2019 fall collection (Figure 14), blend in with the overall styling, adding to the extreme sexual ambiguity. Figure 15 is similarly styled with David Bowie and draws attention with high-heeled shoes and colorful bead decorations on the neckline. In Palomo Spain's 2019 fall collection, a male model wearing a long dress of feathers appeared, which can be said to be an extreme production to the extent that gender cannot be distinguished (Figure 16).

### The Eclecticism of Gender Identity and Various Cultural Styles

In this study, while harmonizing heterogeneous elements drawn from various design sources, such as male and female images, shapes, and materials, a mixture of culture and the times was found. In other words, this type included the expression of different cultures from a wide variety of regions,



Figure 12. NIHL  
Spring 21  
(Mogutin, 2021)



Figure 13. Palomo  
Spain Fall 21  
(Palomo Spain, 2021)



Figure 14. Ludovic de  
Saint Sernin Fall 19  
(Ludovic de Saint  
Sernin, 2019)



Figure 15. NIHL  
Spring 22  
(Nihl, 2022)



Figure 16. Palomo  
Spain Fall 19  
(Lucioni, 2019)

the combination of high culture and subculture, and the combination of different times, in the eclectic way of sexual images. The eclectic approach towards gender identity and various cultural styles is a way of eliminating gender distinctions. Historically, it can be said that Pierre Cardin's space look or the unisex look. In producing both various cultural elements and various items that both men and women can enjoy, all of these elements are combined eclectically. The frequency of images belonging to The eclecticism of gender identity and various cultural styles took the largest percentage of 38% (198 cases) of the total cases collected.

Gucci showcases a mix of elements in its fall 2018 collection. Retro flower patterns and colors in a loose silhouette not revealing the human body, the logo of the New York Yankees on the chest, and a headscarf were gathered to create an unknown image. The mixture of these elements leads to an eclectic combination of the image of gender(Figure 17). Not only Gucci's 2021 S/S collection(Figure 18) but also Tom Brown's 2022 F/W collection(Figure 19) showed the styles that both men and women can digest without difficulty by properly mixing various items for both the genders and applying a body silhouette that covers the human body. These examples mix the gender image eclectically so that it does not appear tilted to one gender by appropriately adjusting and using the silhouette of the body and clothing. Such examples make the gender identity obscure by adding various elements like a

wide-brimmed hat with a feminine feel, a relatively large bag, and folk details(Figure 20, Figure 21).

### Expression of the Third Gender Identity

In this study, an expression of a third gender identity includes various styles that were mixed and expressed in a new way deviating from the existing form. That is, this pluralism means breaking away from the genre of clothing along with gender boundaries. The frequency of images belonging to expression of the third gender identity made up the smallest number of 7.5% (39 cases) of the total cases collected.

Figure 22 is an outfit from Alexander McQueen's 2022 spring collection, with a rather large amount of ruffles placed on the skirt. Ruffles are one of the feminine decorative details, giving elegance and cuteness. But as they are decorated excessively with a color gradation that gets darker towards the bottom, they are giving a grotesque feeling. Costumes by Louis Vuitton(Figure 23) are also arranged with a long and voluminous skirt on a padded coat, which creates a completely different third image that is neither female nor male. Figure 24 shows an example of mismatch and debouardarization by wearing an asymmetrical and deconstructive long jacket and skirt together.

### The Results of Case Analysis and Discussion

As a result of analyzing the case of the collection, the



Figure 17. Gucci Fall 18 (Vlamos, 2018)



Figure 18. Gucci Spring 21 (Van Sant, 2021)



Figure 19. Thom Browne Pre Fall 22 (Thom Browne, 2022)



Figure 20. Fendi Spring 22 (Fendi, 2022)

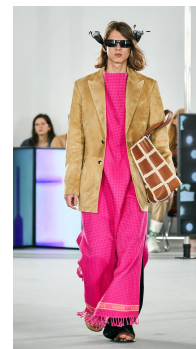


Figure 21. Loewe Spring 20 (Lucioni, 2020b)





Figure 22. Alexander McQueen Spring 22 (Alexander McQueen, 2022b)



Figure 23. Louis Vuitton Spring 22 (Louis Vuitton, 2022)



Figure 24. Feng Chen Wang Spring 19 (Somoza, 2019)

aesthetic characteristics of deconstruction, queerness, eclecticism, pluralism were derived(Figure 25).

Deconstruction is a concept formed based on the philosophical trend derived from work introduced by the French philosopher Derrida Jacques Derrida. Deconstruction breaks down centrality, totality, absoluteness, and symbol through the concept of difference and dissemination. Deconstruction is an open mind accepting subjectivism and relativism. It has influenced diversified art and cultural phenomena including art and architecture as well as clothing(Park, 2015). In other words, deconstruction means reconstructing an object existing in real life based on a persuasive principle in the way of dismantling such as cutting, separation and sculpture. Through the process of reconstructing the unique concept or absolutely ideal beauty given to an object, it creates eclectic and complex outcomes(Chung, 2009).

Queerness is a denaturalizing element that brings one extreme gender expression onto another gender and raises a question about the naturalization of gender(Yu & Chun, 2020). In modern fashion, queerness disrupts the balance of clothing, pursues forms that can be worn by both men and women, and focuses on gender ambiguity. Queerness exhibits its characteristics in that it suggests new aesthetic possibilities for gender identity by reinterpreting stereotypes about the essentiality, normality and naturalism of the heterosexual system in an anarchistic, parodic, exaggerated and excessive style(Bergman, D., 1993). Queer aesthetics has

the characteristics that represents the infinite fluidity of gender in fashion, which can be seen as queerness. As queer identity was regarded as an illegal act in the society of the heterosexual mainstream, the mismatch of non-contextual and denaturalized beauty can be seen to be carried out in this way(Yu & Chun, 2020).

Eclecticism is a conceptual approach reflected in many different areas of art as well as in fashion, and is one way of expressing art techniques in postmodernism. Eclecticism is expressed as a mixture and combination of various styles and has the characteristics that encompass social and cultural categories related to the identity of human wearing costumes, and cover the context of each time(Kim, 2007). Eclecticism means introducing or harmonizing disparate elements out of design elements such as form and material. This is characterized by the juxtaposition of inharmonious objects and images, the combination of traditional and modern clothing designs, and the use of heterogeneous materials according to textures and patterns(Lee et al., 2006). In a narrow sense, this can be defined as coordinating individual items that express different atmosphere. However, in a broad sense, it can be developed from the original meaning of the terms such as different theories, ideas, opinions etc. and it can grow in the existing domain and then exchange with each other, seeking a new area through this process(Kim, 2006).

Pluralism places an emphasis on breaking down the boundaries of what is used in a mixture of various styles in modern fashion, or what is distinguished as genre, gender,

image, etc.(Moon, 2003). With various non-mainstream subcultural styles and mainstream general styles mixed, pluralism rejects the existing authoritative and impersonal style and is used as a means of expressing one’s identity democratically and liberally. In other words, based on de-genre, de-centralization, and debouardarization phenomenon, pluralism is expressed through the distortion and mixing of styles and materials, and the intentional arrangement of mismatch(Moon, 2003).

Characteristics of expression corresponding to the eclecticism of gender identity and various cultural styles were the highest (38%, 198 cases) among all the collected cases, followed by deconstruction of existing concept came next (24%, 123 cases). Next came the extreme expression of gender identity (13%, 67 cases) and expression of the third gender identity (7.5%, 39 cases) in order. Of the cases collected, other (18%, 92 cases) was classified as a borderline case that 2~3 characteristics are mixed.

## Conclusion

This research aimed to confirm how the recent trend of

gender identity from genderless, gender neutral to genderfluid has been applied to fashion, and then to examine how the trend of genderfluid trend is expressed in the menswear collections. Based on the gender identity fashion historically shown and the previous gender identity-related studies, we found out the aesthetic characteristics such as “deconstruction of existing concept”, “extreme expression of gender identity”, “The eclecticism of gender identity and various cultural styles”, and “expression of the third gender identity”. And we analyzed cases that appeared in the Vogue Runway men’s wear collection for the last 5 years.

The results of this study are as follows. First, deconstruction of existing ideas means dismantling stereotypes of gender and sharing fashion items or styles that were exclusive to a particular gender. As a historical example, women’s wearing men’s suit shown in androgynous look belongs to this category. In the collections, men’s wearing women’s favorite items such as skirts, crop tops and bra tops is exemplified. Second, the extreme expression of gender identity expression blurs the boundaries of gender by excessively expressing the image of the opposite gender. As a historical example of it, the image of David Bowie’ is represented. In the collection of men’s fashion, it was expressed by wearing feminine and sensual women’s dresses

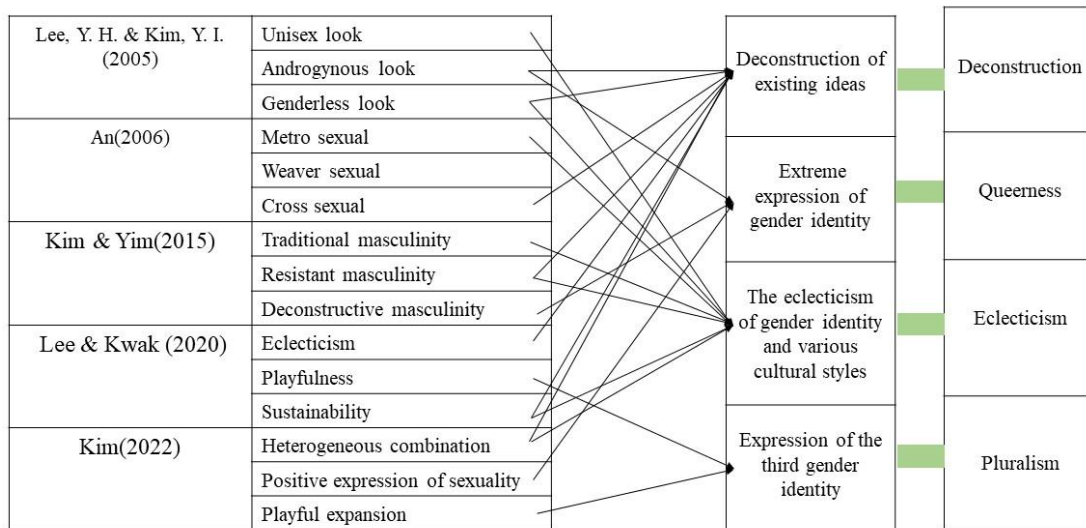


Figure 25. Deduction of aesthetic characteristics of genderfluid



and adopting women's exposed parts. Third, the eclecticism of gender identity and various cultural styles is a style that eliminates gender distinctions by mixing and combining not only the gender images of male and female but also cultural and contemporary elements. Historically, the unisex look belongs to this category, and in the collection, a variety of styles favorable for both men and women are mixed with cultural elements. Lastly, based on pluralism, the expression of the third gender identity means expressing a new third thing that completely breaks away from the boundaries of clothing as well as those of gender. In the collection, completely new images were created by mixing various elements such as exaggeration, dismantling, and reconstruction as well as breaking down the gender boundaries.

As a result of analyzing the case, the aesthetic characteristics of deconstruction, queerness, eclecticism, pluralism were derived. Out of all cases collected, frequency was collected in order of The eclecticism of gender identity and various cultural styles(38%), deconstruction of existing concept(24%), Other(18%), extreme expression of gender identity(13%) and expression of the third gender identity(7.5%).

As the gender issues that have existed in fashion have been inherited, the phenomenon of genderfluid seen in recent fashion is considered as a matter of which characteristics stand out in accordance with changing trends and lifestyles. The result can be interpreted as the stream of times that gender division is becoming obscure. Just as women tried to erase the boundaries of social power following men's fashion in the past, now men are trying to remove the boundaries of women's fashion, which shows symbolically that beauty is no longer the exclusive property of women. Further, the result shows that there is nothing that is allowed only to males or females any more, things are consumed and moved suited to personal taste, and social restraint or awareness hindering the aforementioned is becoming obscure. It is hoped that this study will be helpful in analyzing the trends and developing the designs of men's wear, which are related to future lifestyle and gender identity.

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