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Fashion Design

GENDERLESS FASHION DESIGN

LITERATURE REVIEW

Raquel María Nofuentes Ramírez^(*)

Abstract. This research examines the intersection between fashion and gender identity, highlighting how “genderless” fashion has evolved in response to emerging social realities that demand greater inclusion and diversity. Contemporary fashion aims to transcend traditional binary gender divisions, thereby facilitating the articulation of individual stylistic expressions beyond predefined male or female categories. The “genderless” movement challenges traditional norms and historical gender expectations by promoting designs that embrace a more fluid and less restrictive approach to clothing, moving away from strict adherence to binary conventions.

The study employs a multidisciplinary approach, encompassing a comprehensive review of literature and articles by various authors concerning gender theories. Academic works, advertising campaigns, and collections from influential designers were critically examined, alongside perceptions and attitudes of different generational cohorts towards gender-free fashion. Moreover, advertising campaigns and fashion trends were analysed and compared to identify recurring patterns and shifts in the acceptance of genderless fashion.

The findings reveal that genderless fashion reflects a societal shift towards the recognition and acceptance of multiple gender identities, driven predominantly by the demand for inclusion and diversity among newer generations. This movement challenges traditional norms within the textile industry through an inclusive approach that enables individuals to express their identity without reliance on gender stereotypes. However, genderless fashion continues to face significant challenges in achieving widespread implementation and acceptance within broader societal frameworks.

Keywords: Genderless fashion, gender diversity, fashion trends.

Resumen. Esta investigación aborda la intersección entre la moda y la identidad de género, destacando cómo la moda “sin género” o genderless ha evolucionado como una respuesta a las nuevas realidades sociales que exigen inclusión y diversidad, eliminando diferencias. La moda ahora busca trascender las divisiones binarias tradicionales de género, permitiendo que las expresiones de estilo individual prevalezcan sobre las categorías predefinidas de masculino o femenino. El movimiento genderless desafía las normas históricas tradicionales y las expectativas de género, con prendas diseñadas hacia un enfoque más fluido y menos restrictivo que no se adhiere estrictamente a las normas de género binarias.

La investigación se ha llevado a cabo mediante un enfoque multidisciplinario que incluye la revisión de literatura y artículos de diversos autores sobre diferentes teorías de género. Se han analizado trabajos académicos, campañas publicitarias y colecciones de diseñadores influyentes, así como las percepciones y actitudes de diversas generaciones hacia la moda sin género. Además, se han estudiado y comparado campañas publicitarias y tendencias de moda para identificar patrones y cambios en la aceptación de la moda genderless.

Se han alcanzado las siguientes conclusiones: la moda sin género refleja un cambio hacia la aceptación de múltiples identidades de género en la sociedad, impulsado por la demanda de inclusión y diversidad de las nuevas generaciones. Esta moda desafía las normas tradicionales de la industria textil mediante un enfoque inclusivo que permite a las personas expresar su identidad sin estereotipos de género. Sin embargo, la moda sin género enfrenta importantes desafíos en su implementación y aceptación por parte de la sociedad en general.

Palabras clave: Moda sin género, diversidad de género, tendencia de la moda

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1. INTRODUCTION AND OBJECTIVES

1.1. FASHION AND MALE-FEMALE DIFFERENTIATION

Fashion transcends mere clothing; it represents an intangible entity arising from the acceptance of evolving cultural values. As a reflection of the society in which it exists, fashion is deeply influenced by social, political, and cultural transformations, operating as a social phenomenon that permeates all classes (Vives, 2024).

Historically, society has perpetuated the binary notion of gender—male and female—while the fashion industry has similarly upheld a singular beauty standard, epitomised by supermodels. However, a significant proportion of individuals do not identify with traditional male or female fashion offerings (Peña & Piratoba, 2023).

There is no definitive historical moment delineating the differentiation of men's and women's clothing. Early humans covered specific parts of their bodies primarily for protection during activities such as farming or for purposes of ornamentation and seduction (Moireira, 2020). A strong link exists between the construction of appearances—body, clothing, and environment—and the socio-economic and political needs of historical periods. Advances in communication technologies, materials, and textile processes have facilitated changes in the body-clothing relationship. For instance, the notion of women's clothing as inherently associated with the 'female' sex is increasingly challenged by contemporary social realities (Saulquin, 2001, p. 169).

The logic of fashion emerged in the fourteenth century, influenced by technological advancements. Before this period, men's and women's attire primarily consisted of loose, long garments shared by both sexes. However, the development of social hierarchies and civil society, coupled with the influence of the French court in the sixteenth and seventeenth centuries, transformed clothing into a marker of class and gender. Men's attire began to highlight features such as arms and legs, while women's clothing accentuated hips, bellies, and breasts (Sunyé, 2018).

Fashion has traditionally reflected societal norms concerning gender, reinforcing binary distinctions. Women's clothing has historically emphasised waists and hips, while men's garments have promoted broad shoulders and rectangular silhouettes. Skirts have been linked to femininity, while trousers have symbolised masculinity. Even colours have contributed to gender differentiation, with pink historically associated with girls and blue with boys.

In the twentieth century, particularly in recent decades, fashion has embraced movements towards unisex and genderless clothing, challenging traditional norms. Designers are exploring forms that reject binary conventions, creating inclusive styles that prioritise individual expression. Clothing is now viewed as a medium to convey personal identity, transcending gender stereotypes (Moreno, 2023).

In today's information-driven society, bodies remain subjected to ideals of uniformity and thinness, perpetuated by mass culture. Until the 1990s, elongated and distorted body representations dominated fashion advertising. However, these have been replaced by geometric figurines, deemed more functional for design purposes (Suárez et al., 2020). As Moreno (2023) asserts, "genderless fashion is moving towards including creativity and fearlessness in its designs, moving away from the merely pragmatic."

1.2. CONCEPTS AND ATTITUDES ABOUT GENDER

There are numerous authors who defend gender diversity and gender identities. Concepts and theories that are currently used by fashion firms and designers to support and create gender-neutral fashion.

As Pérez-Sánchez (2022) states, there are a multitude of authors who defend gender diversities and gender identities. Simone de Beauvoir says, 'You are not born a woman, you are made': being a woman is not the same as being born biologically female. John Money, 'Gender role is everything a person says or does to manifest their status as male or female. And gender identity is the private experience of the gender role'. Robert Stoller considers that intersex people often possess 'internal' gender identities that do not match the external manifestations of their sex. Judith Butler says that

being a man or a woman is not a stable material state, but a kind of repeated social performance that reinforces hierarchical power relations.

Among all the theories that have emerged from this debate, we highlight that of Robert Stoller, who separates biological sex from social gender in his book 'Sex and Gender', in which he alludes to the fact that sex refers to the physiological and biological traits of being male and female, and gender to the social construction of sexual differences. Sex is inherited and gender is acquired through cultural learning, opening the way to the reflection and constitution of the identities of men and women (Molina, 2010).

Those who criticise the binary gender system, because it inevitably leads to a classification or pigeonholing in society, in which there are only women and men, and to behave in a feminine or masculine way. Defended by the Spanish activist Andrea Speck (genderqueer) registered in the Foreigners' Register as a person of indeterminate gender and recognised as such in her own country of origin (Germany), which demands the recognition of non-binary identities that were left out of the trans law. And it fights for the administrations to admit the genderqueer option in the immigration forms (Gallego, 2023).

Those that presuppose heterosexuality and heteronormativity, defending the 'natural sex', which revolves around the roles that these represent, perpetuating the hierarchical, homophobic and transphobic model of society where deviation from the norm is condemned. It is evident that men and women are endowed with different sexual apparatuses, specific genital organs assigned to specific sexual functions, and around these specific social roles are assumed (Heredia, 1982).

Another of those put forward is Judith Butler's performative theory of gender, referring to the fact that gender is not something you have, but something you do. The gender performativity theory of the American philosopher Judith Butler was proposed in the 1990s in the context of contemporary feminist theories and movements, and defines gender as a phenomenon that is constantly reproduced and is governed by a series of established norms (Gómez, 2022).

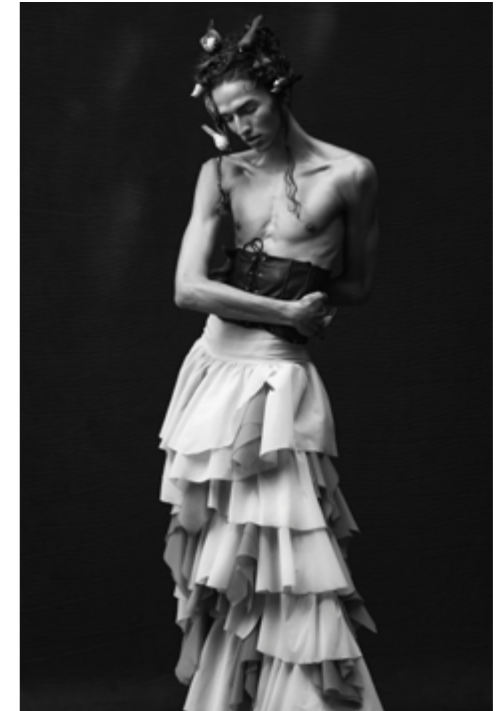


Image 1: Man wearing corset and skirt (Zuleta, 2023)

Acosta (2010) provides an analysis of 'Judith Butler and the gender performativity theory' proposes that gender is not something innate or biological, but something that is realised through performative acts that reflect cultural norms. This idea questions and seeks to dismantle traditional conceptions of gender and sexuality. Judith Butler challenges traditional conceptions of gender, promoting a more inclusive and less restrictive view of human identity.

As Benitez Colmenares (2023) points out, there are a multitude of gender identities, among which we can highlight: genderless people, also known as agender or non-gender; it designates all those who do not identify with any particular gender. Some define themselves as gender neutral, gender white or gender free. Bigender, which is often confused with bisexuality, although, someone who identifies as bigender is sympathetic to and comfortable combining both male and female gender identities. In this sense, they may perceive themselves as male, female, or both, regardless of the sex assigned to them at birth. In other words, you have two genders.

The fluid gender goes through temporary, sporadic or permanent transitions through different genres. The number of genders with which it identifies varies from case to case. It is possible to stick to the male/female binarism or to explore other possibilities. A transition can be made without a specific reason or, on the contrary, depending on moods or interactions with the environment.



Image 2: Judith Butler. (Taverna, 2018)

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1.3. RESEARCH ON GENDERLESS FASHION

Fashion is a form of self-expression that evolves rapidly over time, including a wide variety of styles and trends. In recent years, there has been an increase in awareness and acceptance of transgender and cisgender communities around the world, influencing all aspects of society and, of course, fashion.

Genderless fashion proposes the erasure of gender roles in clothing, countering one of the main characteristics that demarcate the emergence of the fashion phenomenon in modern Western society: the segmentation of clothing according to gender. In this sense, we can situate genderless fashion as a kind of transgression of fashion itself, and from this point of view, as an anti-fashion. However, as it is increasingly present in brand collections and in the collections of designers around the world, it is also characterised as a fashion trend (Ziezkowski, 2023).

Genderless fashion revolutionises the industry gender fluid, genderless, genderless, transgender, unisex. There are many terms to define the concept that has emerged in recent years in the fashion world, in which it has managed to consolidate its presence, and which has revolutionised the industry's codes. From unisex collections to fashion shows that combine the offer for men and women, the luxury industry is undergoing a true revolution. It is a fundamental movement that can no longer be considered a simple epiphenomenon. Gender lines, with little definition, where only the size and a few details in the cut make the difference, are characteristic of our time, as demonstrated by the enthusiasm of the many new brands that have been born in this movement (Muret, 2016).

The interplay between fashion, gender and feminism from the nineteenth to the twenty-first centuries in the West addresses how fashion and aesthetic demands are reflected in gender norms and their epochs, influencing the social construction of gender and women in particular. Fashion is presented as an ambiguous force that has served both to reinforce

structures of power and oppression and to offer means of expression and resistance. It, like gender, is a social construct that is being reclaimed and redefined by those who have historically been most oppressed by its norms. The impact of genderless fashion is a promising alternative to challenge the dominant patriarchal system (Manuel & Art, 2022).

According to the Spain 2000 Youth Report by the Injuve institute, one in four young Spaniards does not identify completely with either of the two traditional genders, creating a vast array of in-between greys in which the traditional gender binarism is broken and new dynamics, new styles and new ways of conceiving fashion are created (Benito García et al., 2022).

As Wightman-Stone (2023) writes, Generation Z, comprising young people born between 1994 and 2010, shows a strong interest in inclusivity and gender equality in the fashion industry. A study conducted by UniDays reveals that a large majority of these young people value positively that brands offer gender-neutral clothing and feature diverse groups in their campaigns. Eighty-seven percent of respondents support the idea that people should be able to wear what they want without facing stigmas related to their gender identity. However, many fashion brands use inclusive marketing only in a tokenistic way, without supporting broader inclusion initiatives.

Genderless fashion, also called gender-neutral or unisex, comes from the agender term 'agender', referring to an identity that is characterised by the absence of gender. As Bardey et al. (2020) point out in a study on unisex fashion, 'there are as many different interpretations of unisex clothing as there are words to describe it: "agender", "androgynous", "genderless", "unisex", to name but a few'. The lack of a unified definition of unisex leaves room for theoretical discussion. While designers focus on understanding the social context of unisex clothing consumers, consumers seem to consider mainly style and fashion aesthetics.

People who define themselves as agender do not identify with being male or female and may feel that their gender identity lies somewhere outside the conventional gender division of society. Some agender people may

prefer to use neutral pronouns such as 'elle' or 'elle/elle' instead of 'he' or 'she'.

Genderless fashion' is considered to be a trend that is generating great popularity in society and the fashion industry, as more and more people and consumers are looking for clothes that are not limited by gender stereotypes, so that with this style everyone can dress as they want, according to their tastes and personality without having to worry about whether their clothes are "appropriate" for their gender or not.

A key figure in Gender fashion is acclaimed writer and speaker ALOK, who has created the #DeGenderFashion movement, aimed at deconstructing the gender norms of the fashion industry, a community that is going strong by broadcasting its ideas and giving visibility to this collective through digital platforms. All of this in response to the fashion industry and the development of inclusive product lines designed and marketed for anyone to wear and feel good in. Although many of these collections have often resorted to wide, shapeless silhouettes, with neutral colours reminiscent of masculine styles (Fashion United, 2023).



Image 3: Me. Rivera and De la Torre (2018)

Although the genderless fashion market is currently a binary market, as Pinto & Franca (2019) point out, it continues to reproduce gender stereotypes and patterns from a binary perspective. Traditional gender structures continue to influence how fashion products are marketed and perceived. Although fashion brands present themselves as progressive towards this idea, many others continue to reinforce the binary divide by designing and marketing 'genderless' products, which do not actually challenge existing norms in a meaningful way.

Gender neutrality becomes a reality in fashion as Menkes (2018) points out, sharing a blurred view of masculine and feminine is now the new norm for fashion designers. 'The concept of 'gender neutral' has grown rapidly in the new millennium, with young Asian customers leading the pack.'

Society is changing rapidly, with Kopf (2022) indicating that young people in the United States are much more comfortable than previous generations with people who do not identify as either male or female.

Akdemir (2018), in his study 'deconstructing gender stereotypes through fashion', indicates that today's fashion revolutionaries are not interested in objectifying men and women, but in blurring the masculine/feminine divide and eliminating those labels, giving gender fluidity to fashion. 'From the catwalks to the high streets, the emergence of genderless fashion is slowly beginning to distort the line between traditional gender roles in the industry.'

1.4. OBJECTIVE

The objectives of this research are to analyse the concept and evolution of genderless fashion in today's society, the perception of gender in society and the impact of this concept on the fashion industry.

The specific objectives of this research are:

- To investigate the history and origins of fashion as a representation of gender rules, highlighting how fashion has evolved towards broader inclusivity.
- To analyse some of the theories and principles about gender that have helped the acceptance of genderless fashion.

- Identify some current genderless fashion collections highlighting their characteristics.
- Analyse the social acceptance of genderless fashion, analysing the positions of the younger generations.
- Analyse the challenges and possibilities that genderless fashion currently faces in terms of its acceptance and establishment in society.

2. METHODOLOGY

Several phases have been followed to develop the project:

Theoretical research and contextualisation of the term genderless, investigating the construction of gender and the role the term has played in the construction of gender identities. Review of gender theories and their relationship to fashion. This study included a review of how the concept of gender has historically influenced the world of fashion and how it is currently moving towards a more inclusive approach. Here we were also able to conduct market research, understanding both the current demand and supply of gender-neutral fashion.

Research of the current market, carrying out an analysis of the current fashion situation, analysing firms, brands and designers that are adopting the term genderless when designing their fashion collections. This study facilitated an understanding of the rising trends and demand from young consumers, in particular Generation Z, who are leading the way in embracing this fashion, identifying the opportunities and challenges of the current fashion market.

The study presents an examination of how genderless fashion is currently reacting in a society that requires more inclusiveness and diversity, challenging the traditional and conventional binary gender separation in the fashion sector.

The key findings of the study are as follows:

Genderless fashion has emerged to facilitate personal expression without pre-established distinctions of male or female, promoting a more fluid view of gender identity through clothing. This movement challenges the historical rules of masculine and feminine difference and encourages an aesthetic focused on individual style.

The study was based on a review of academic articles and studies, advertising campaigns, designer collections and attitudes towards

genderless fashion, as well as trends that reflect the current shift towards the acceptance of genderless fashion.

3. CONCLUSIONS

The current trend towards genderless fashion reflects a social transformation towards acceptance of diverse gender identities. This is spurred by the demands for inclusion and diversity of younger generations, who perceive fashion as a vehicle to manifest their identity without gender stereotypes.

However, despite increased interest from brands and designers, the implementation of genderless fashion faces considerable challenges, particularly in public perception, which is still governed by conventional gender regulations. There is criticism of certain brands that employ 'inclusive marketing' solely as a symbolic tactic without showing a real commitment to gender equality.

Although genderless fashion promotes inclusivity, it faces difficulties in its acceptance and implementation, as it sometimes still reproduces conventional gender norms. The study finds that genderless fashion symbolises not only a fashion trend, but also a moment of collective reflection on the diversity and complexity of human identity.

This study presents genderless fashion as a growing phenomenon that, despite challenges, is becoming increasingly common in the industry and evidences transformations in the perception and representation of gender identity.

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