

# BEYOND BINARY

ZIMISM Pre Fall 2024

Rebalancing The amount of Masculinity and  
Femininity in gender-neutral clothing

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## SEXIST & MISOGYNY

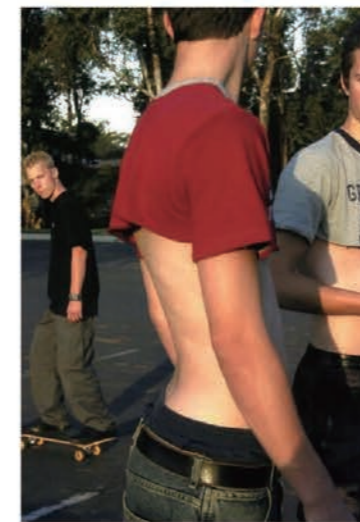


The imbalance in the representation of men and women in sex photography is a pressing concern, highlighting the overarching problem of gender-based exploitation and objectification. In this context, men frequently appear in formal attire, such as shirts and suits, while women are often depicted in revealing or provocative clothing.

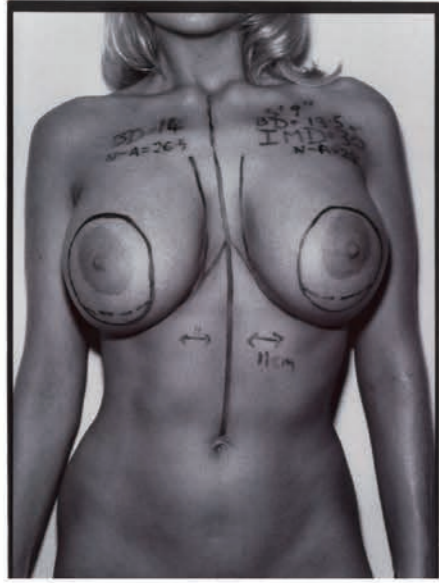
Drawing upon my research in sex photography, I have embarked on an inquiry that delves into the gender bias and the relationship between garment archetypes and gender coding



Male towards female? No.  
it could be men againsting women, men againsting gay, or even women againsting women.  
It is toxic masculinity towards femininity.



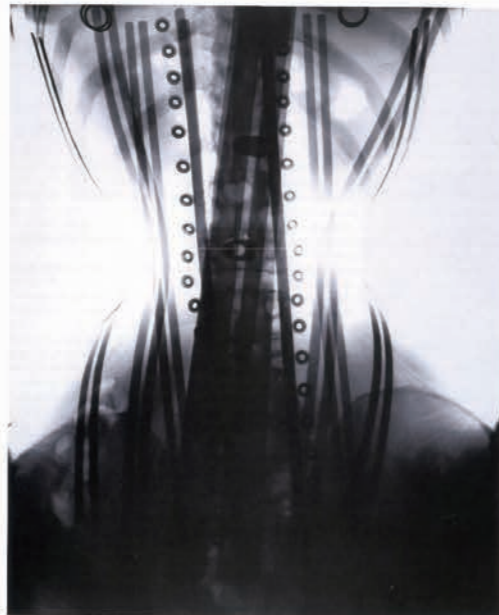
Toxic masculinity can contribute to the objectification of feminity, viewing them through a lens that prioritizes physical appearance and perpetuates stereotypes. This objectification is often reflected in the gaze, particularly the male gaze in media and popular culture.



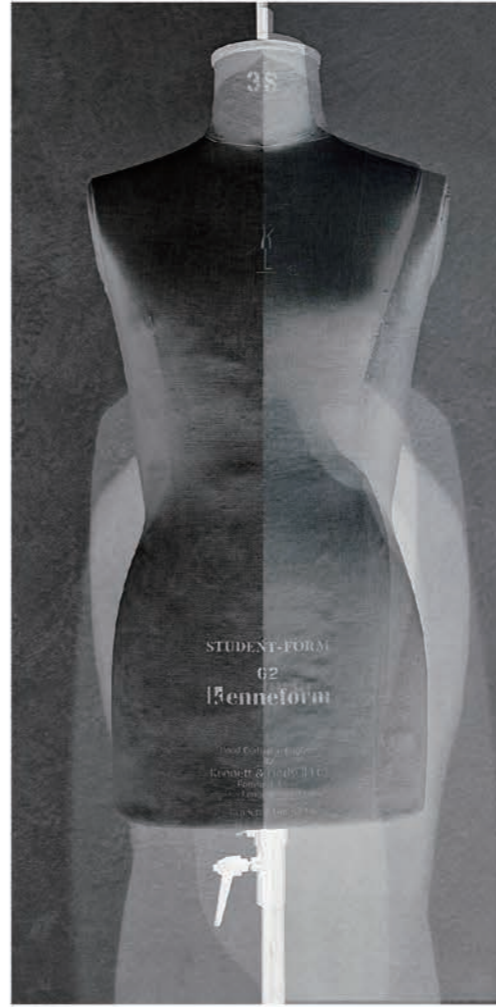
## Body Shaming / Body Shaping



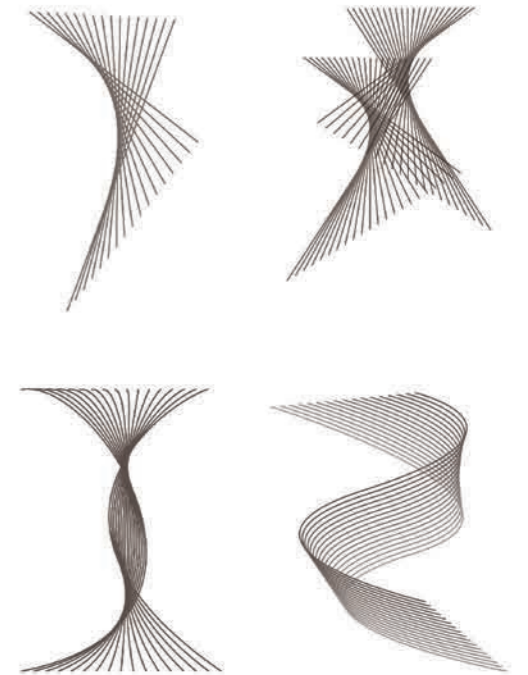
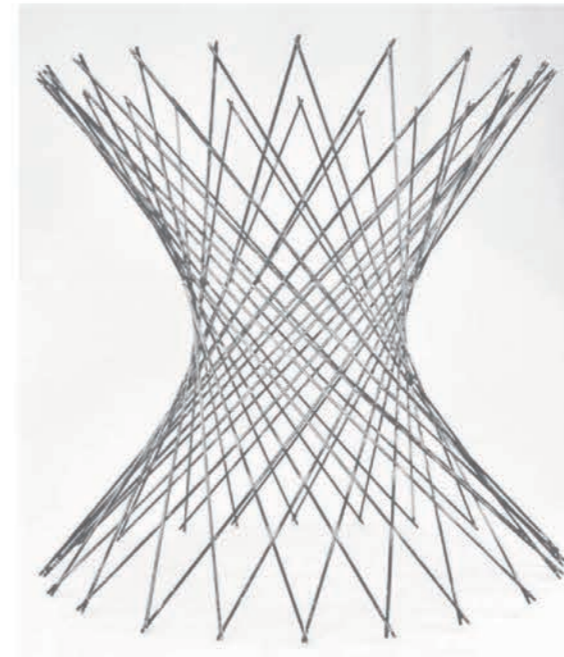
The toxic manifestations of masculinity often frequently play a role in both the objectification of women and the continuation of body shaming. In historical contexts, corsets were crafted to highlight women's curves, explicitly focusing on the waist and bust. This accentuation of specific body parts aligns with the objectification of women, emphasizing certain features for their perceived sexual allure. The historical use of corsets becomes a poignant example of societal expectations dictating women's appearances.



The corset, born out of the concept of body shaping, exemplifies a product where its structure ingeniously employs straight boning to coax curves from a foundation of straightness. In the pursuit of advancing my exploration into the intricacies of corset construction, my research has extended to an investigation of hyperbolic structures.



Male and female body shapes manifest distinct variances arising from physiological and genetic factors. These distinctions can be broadly classified regarding body composition, skeletal structure, and secondary sexual characteristics. It's crucial to recognize that substantial natural variability exists within each gender, and not all individuals will adhere to these generalizations. In light of these considerations, my initial investigation focused on contrasting the attributes of a standard male mannequin in the UK size 38 and a female mannequin in the UK size 12. The objective was to leverage the female body features for the male form, with draping as the primary technique employed in this exploration.




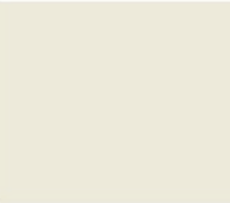
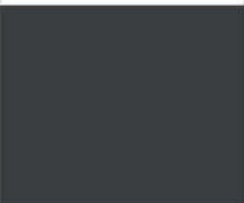
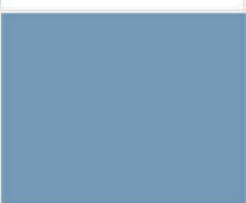






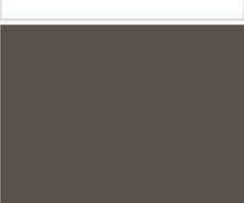
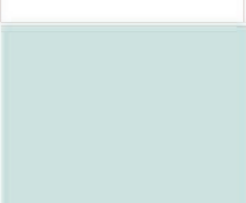




In the fashion context, Stecker (1996) highlights the five basic components or elements of design: line, shape, value, colour, and texture. Stecker suggests that straight and thick lines are psychologically associated with masculinity, while curves, undulating lines, and ogee (S-shaped) lines are associated with femininity. (Stecker, 1996, pp. 42-43). Expanding upon my research, hyperbolic structures have assumed a central role as a guiding influence in this project dedicated to garment structure. The primary objective is to explore the possibility of seamlessly blending elements of masculinity and femininity through the integration of hyperbolic forms.



## Colour Methodology

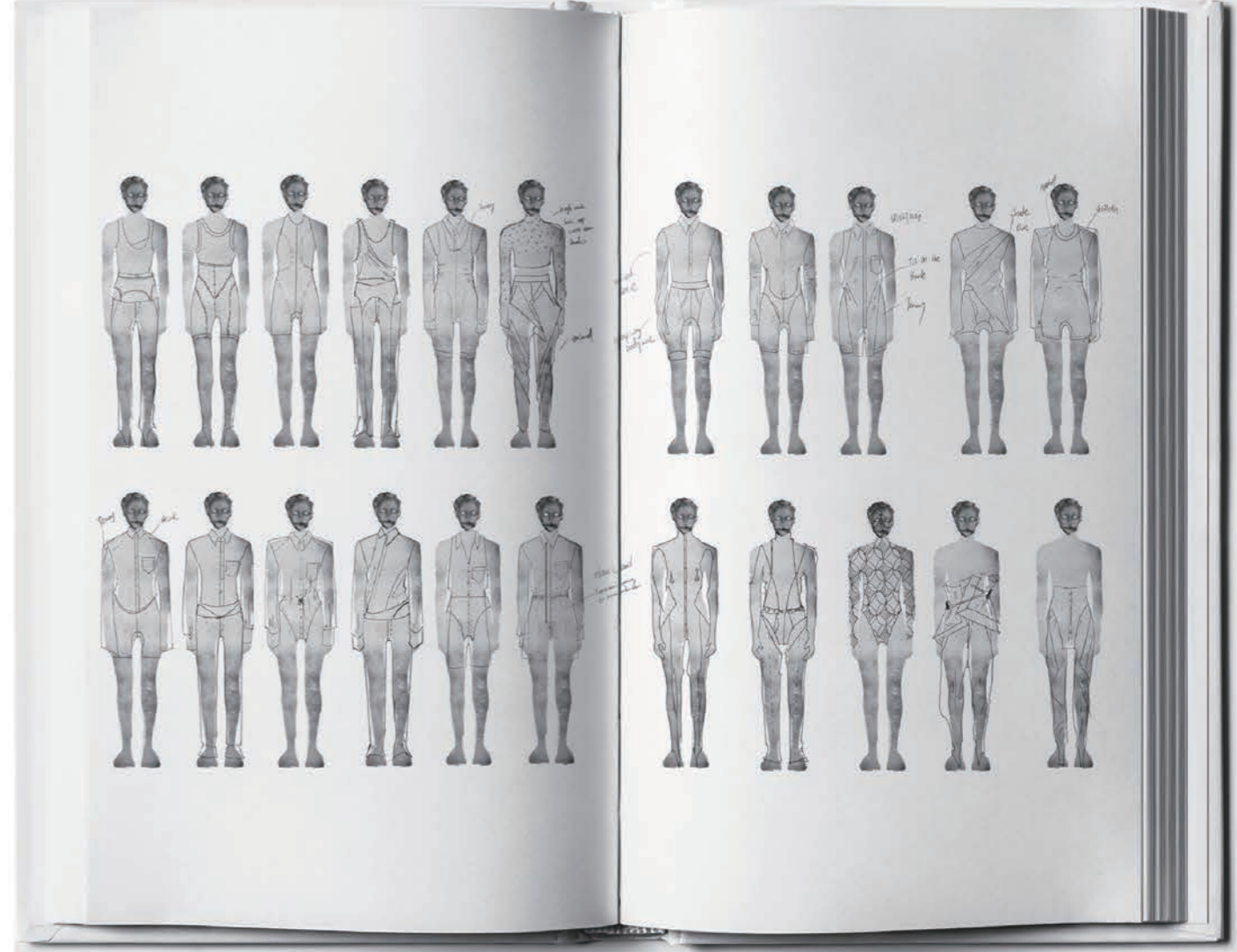
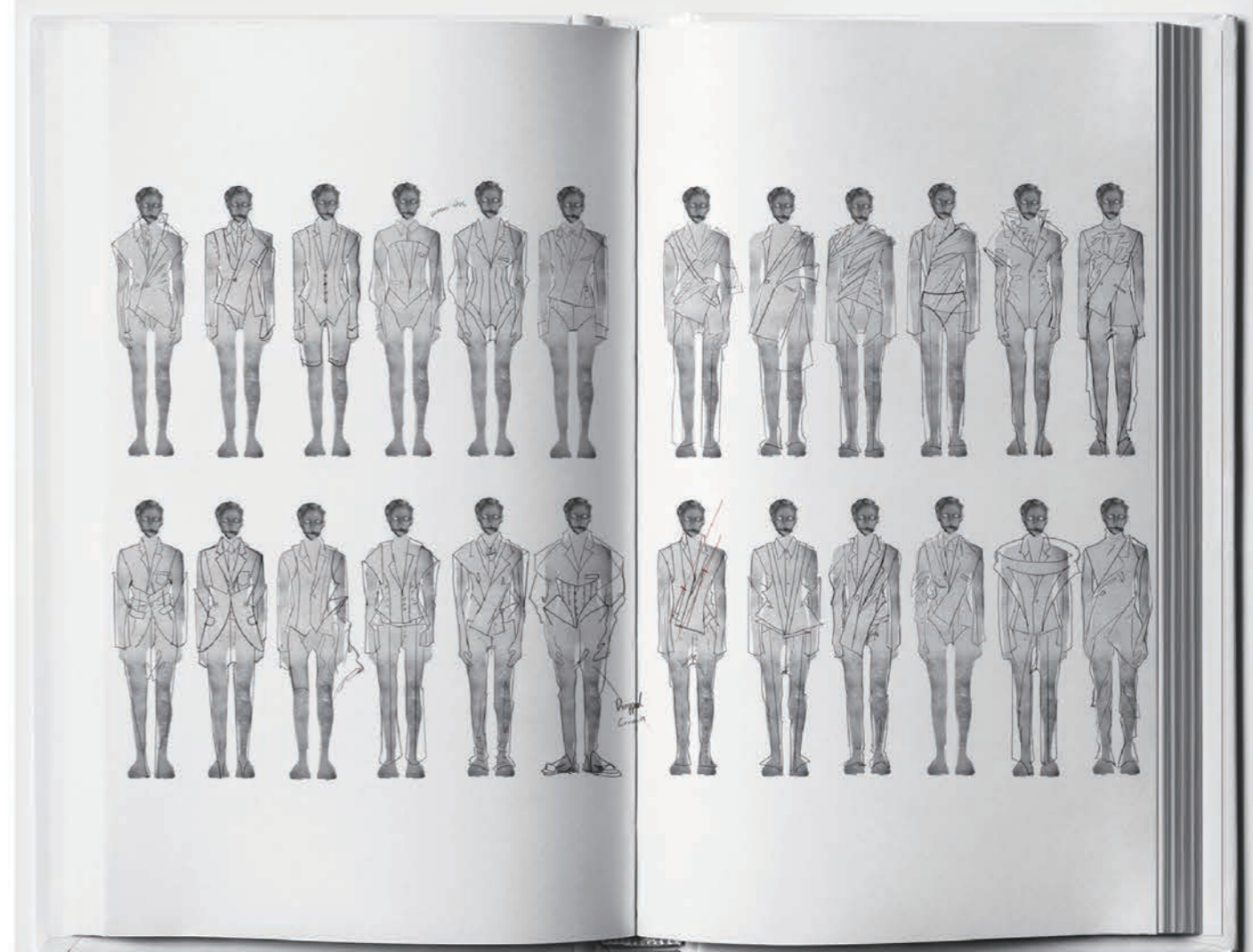
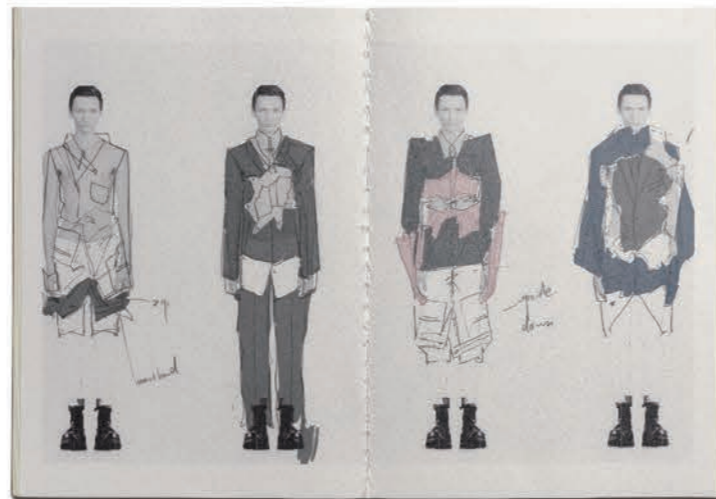
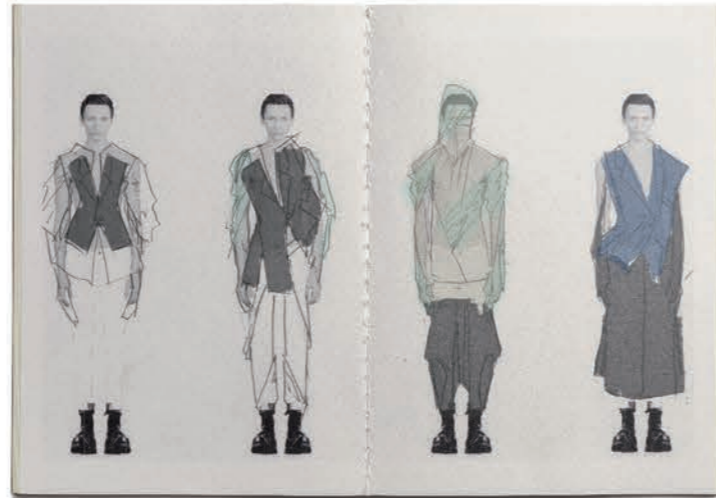
This collection employ a color scheme in line with the sensory gender color codes, featuring blue for boys and pink for girls. Additionally, gender-neutral colors will also be incorporated into the designs.

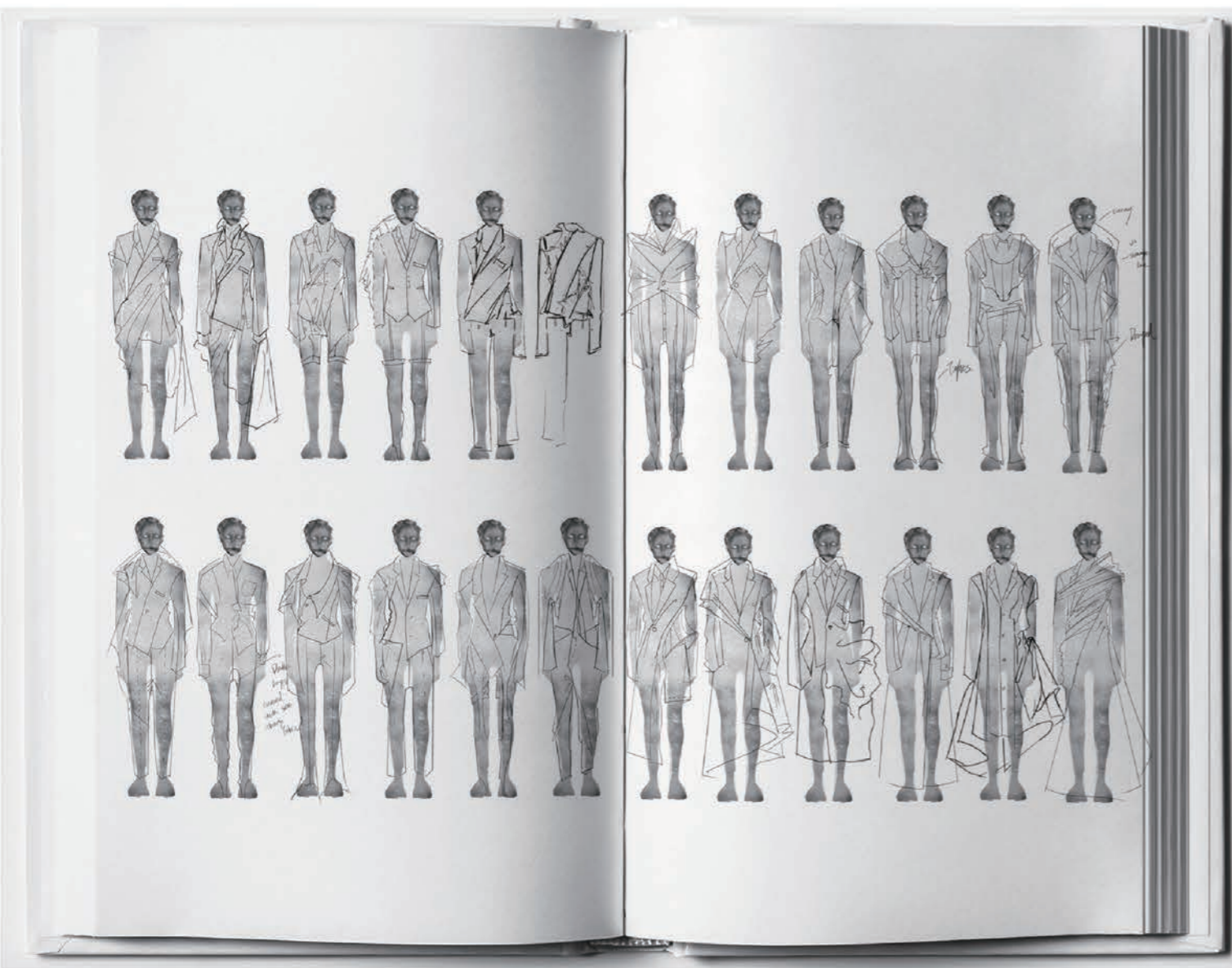
			
PANTONE Black 6 C	PANTONE 19-4052 TCX Classic Blue	PANTONE Cool Gray 2 CP	PANTONE 11-4302 TCX Cannoli Cream
			
PANTONE 19-5002 TCX Woodland Gray	PANTONE 16-4120 TCX Dusk Blue	PANTONE 12-6204 TCX Silver Green	PANTONE 12-1305 TCX Heavenly Pink
			
PANTONE 19-3916 TCX Charcoal Art	PANTONE 14-4306 TCX Cloud Blue	PANTONE 12-0619 TCX Dusty Yellow	PANTONE 12-2906 TPG Barely Pink
			
PANTONE 19-0810 TCX Major Brown	PANTONE 12-5508 TCX Hushed Green	PANTONE 11-4202 TCX Star White	PANTONE Pink U



## Fabrication

Following the sensory gender code and design methodology, I meticulously curated a range of suiting fabrics to project an image of masculinity, authority, and upper-class elegance. Additionally, I selected soft stripy fabrics to facilitate the creation of linear curves through women's wear draping cuts

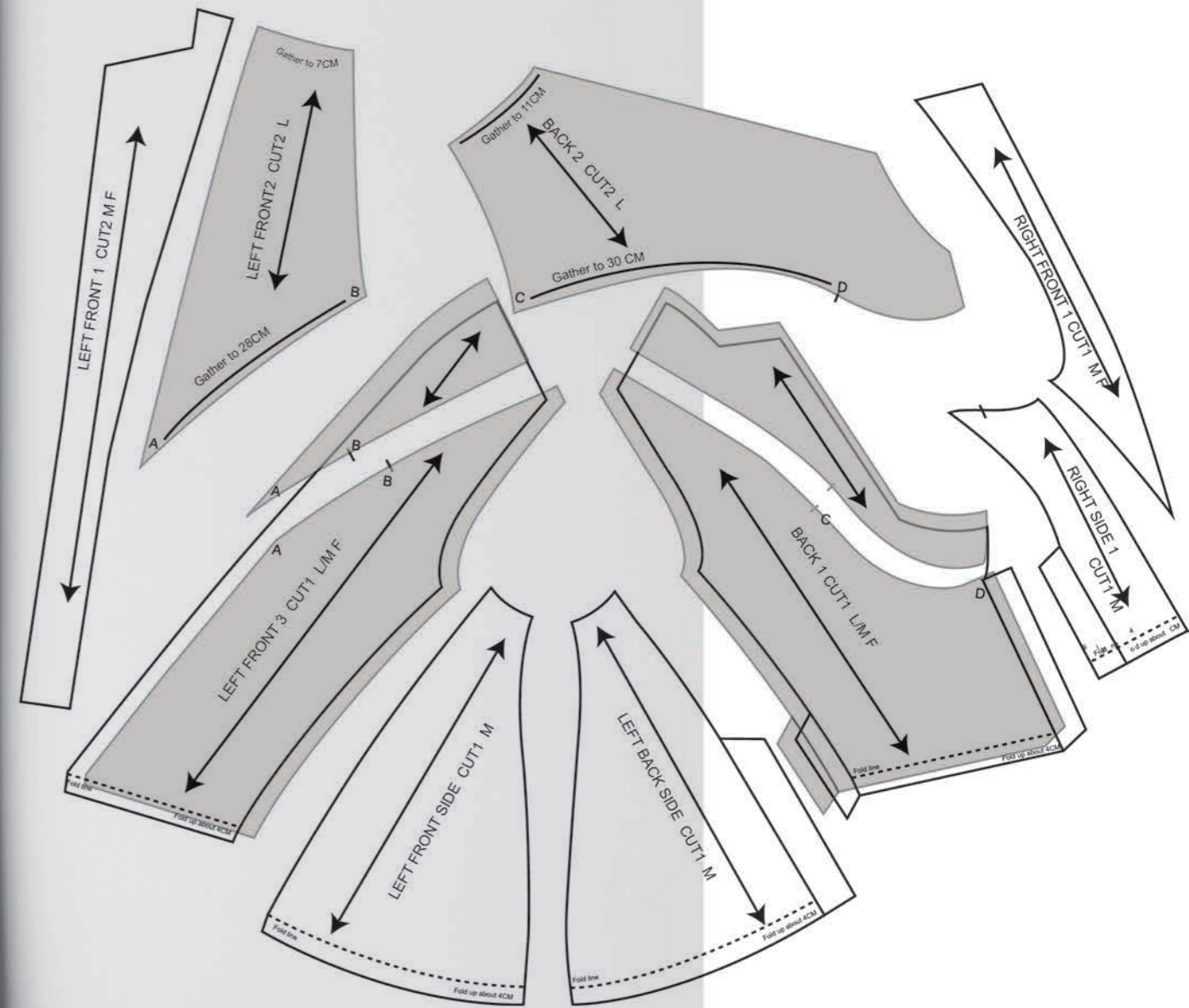






## Pattern Cutting Methodology

In this project, a primary focus is placed on working with the mannequin. The process begins with deconstructed jacket parts, following the liner structure. Subsequently, draped volume pieces are strategically added through the seams, and the pattern is adjusted accordingly. As shown in the figure, another crucial aspect of this methodology involves layering and inserts, enabling the extension and swapping of the inner layer to the outer layer. This multifaceted approach aims to push the boundaries of traditional garment construction, merging masculine and feminine elements to create a nuanced and inclusive wardrobe that transcends conventional gender norms.

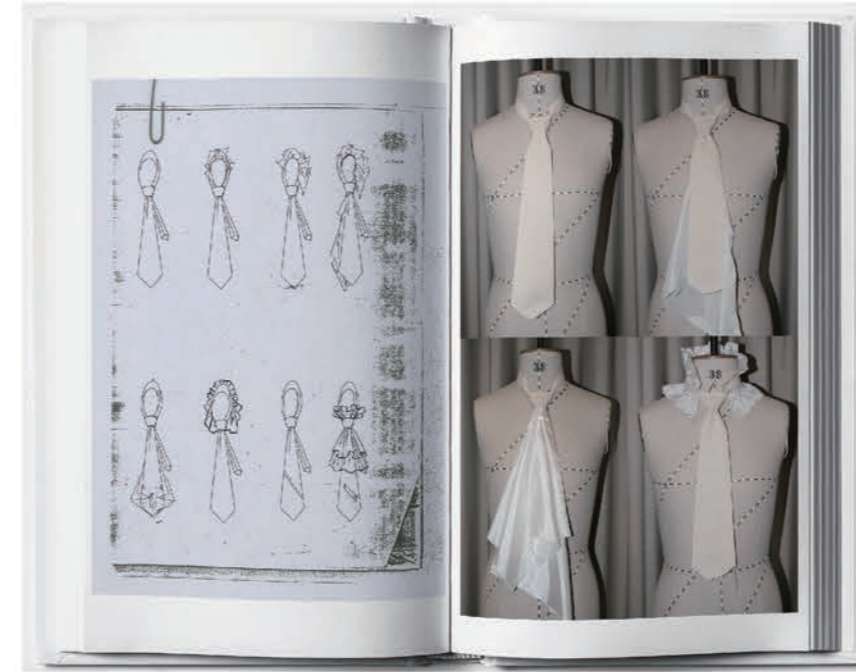




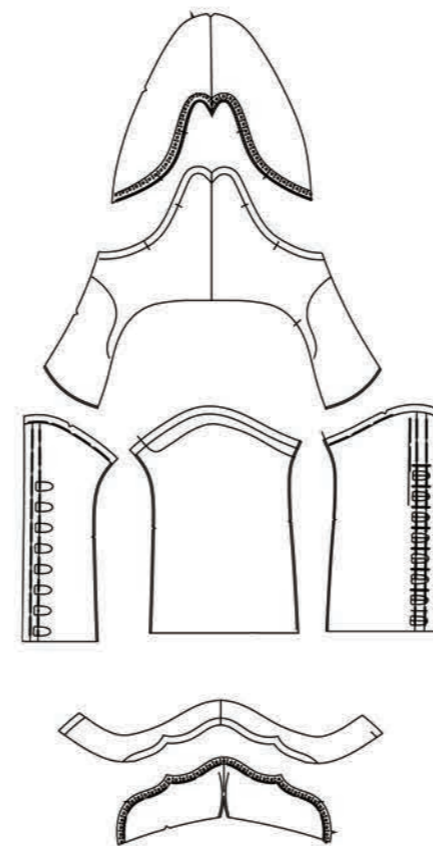
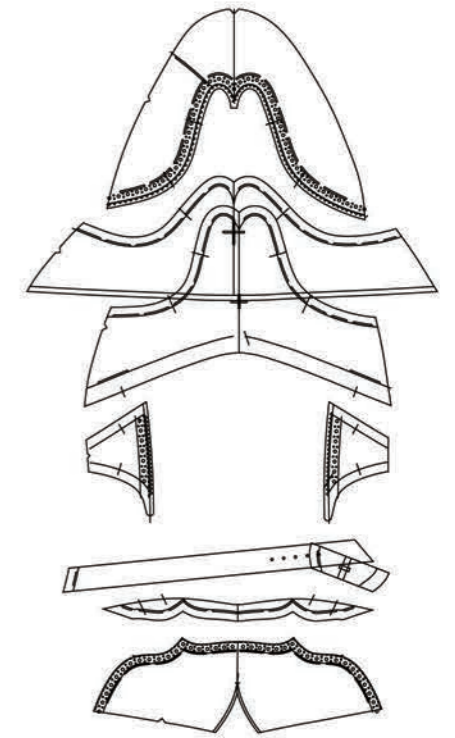
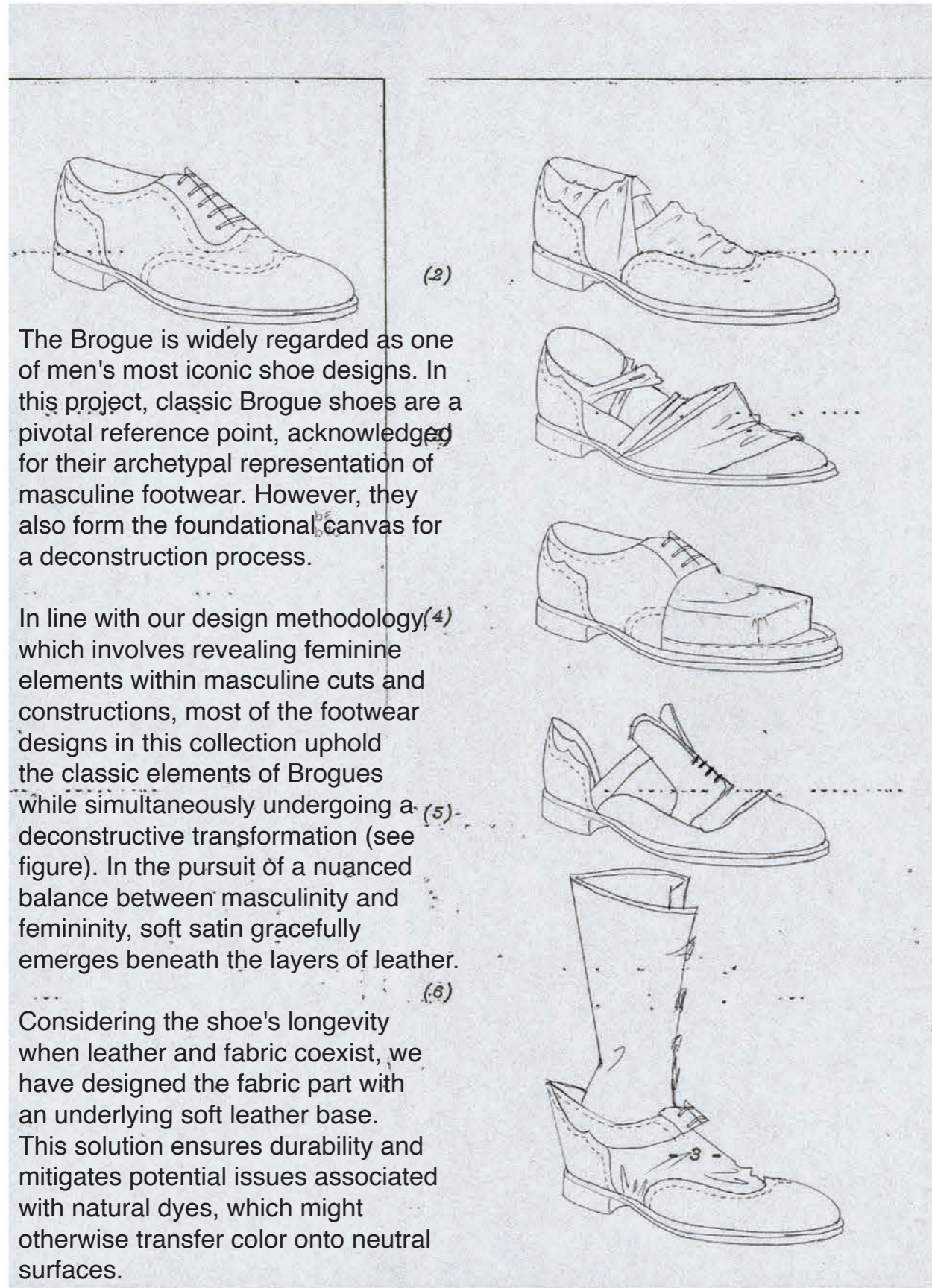




This collection incorporates numerous ruffles and draped pieces cut on the bias, resulting in some fabric waste. I have proactively created a secondary collection of accessories from the leftover fabric to address this sustainability concern. Examples of these accessories include ties, twill scarves and pocketing squares. This strategy minimizes waste and transforms excess material into stylish and functional elements.



## Collaboration- Footwear





# Range Plan

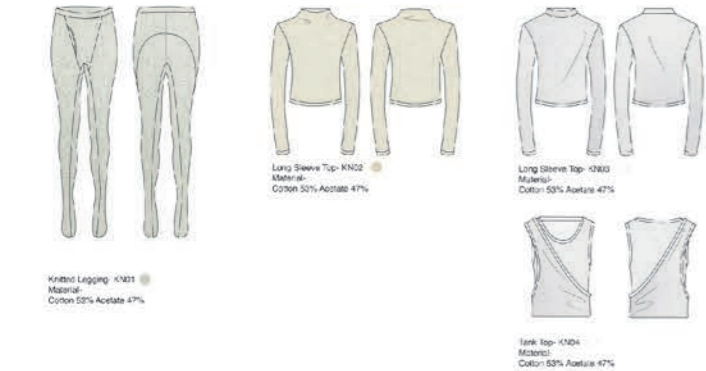
## Jacket



## Trouser



## Knitwear



## Vest



## Corsetry



## Jumpsuit



## Shirt



## Underwear



## Accessory



## Footwear



## SOURCING

Fabrics, Trimming, Haberdashery-

UK, LONDON- HOUSE OF SILK  
 UK, LONDON- UNIVERSAL TEXTILES  
 UK, LONDON- A-ONE FABRIC  
 UK, LONDON- CLASSIC TEXTILE  
 UK, LONDON- JOE & SON FABRIC  
 UK, LONDON- MACCULOCH & WALLIS

ITALY, MILANO- BRUNELLO SPA  
 ITALY, TORINO- PEZZETTI

CHINA, SHANGHAI- WUSHI  
 CHINA, SHANGHAI- HAOYI

JAPAN, OSAKAUK- STYLEM