

# Symbolic characteristics, motivations, and ways of expression in UniAge fashion

Dan-Niculae Podaru<sup>(1)</sup>

---

**Abstract:** Fashion is a constantly evolving organism, generating new areas of expansion. After the late 1980s and early 1990s, when fashion gave rise to the unisex phenomenon, followed by a strong trend towards the masculinization of women's fashion, today, alongside new identifiable trends such as fast fashion, it is necessary to discuss the new phenomenon spontaneously generated by the fashion world, namely *UniAge* fashion. Therefore, it is important to understand and identify the drivers and ways of propagation of this new type of fashion and the symbolic elements that underpin the visual expression of *UniAge* fashion.

**Key Words:** Fashion - UniAge - semiotics - identity - gender - anti-aging - social; change - trend; unisex.

[Resúmenes en español y portugués en la página 144]

---

<sup>(1)</sup> **Dan-Niculae Podaru.** PhD in Communication Sciences, Faculty of Journalism and Communication Sciences, University of Bucharest; Master's Diploma in Theories and Methods of research in Communication Sciences, University of Bucharest.

## Introduction

The process of creating this material began with the documentation phase, when I realized that the topic I would be addressing, even though it is real, current, and visible in the social universe as well as in contemporary fashion, is a topic that has not been studied, or at least not studied to the extent that it should be.

The theme of immortality or the idea of eternal youth is common in literature and classical art, but the study of the UniAge fashion phenomenon is still in its infancy.

It is interesting that I was concerned with studying, even at an empirical level, the masculinization of women's fashion, because this type of change observable in contemporary

fashion generates a fundamental transformation of fashion, namely leading to its uniformity and stereotyping. This is the main point of interest that has generated interest in the UniAge fashion universe, because this type of transformation observable in fashion also generates, on the youth-old age axis, a type of uniformity that also leads to the stereotyping and templating of fashion. We can certainly identify clothing items that can be decoded and understood as UniAge. These include jeans, T-shirts, hoodies, sneakers, rubber boots, polo shirts, baseball caps, etc. Marcel Danesi notes that clothing items began to reflect the power of youth culture as early as the 1950s, and then, in the 1960s, such youth clothing styles, worn initially by musical subcultures, became truly mainstream fashion and spread throughout society. (Danesi, 2004)

Neither the phenomenon of the masculinization of women's fashion nor the phenomenon of UniAge fashion could exist outside the concept of the democratization of society through clothing, a theme addressed in a distinct manner by the author Gilles Lipovetsky in his book *The Empire of Fashion. Dressing Modern Democracy*, in which the author theorizes the idea of democratizing society through clothing, stating that the individual and social meanings of contemporary fashion have revalued the triple logic of modern fashion, referring to the bureaucratic and aesthetic sphere, the industrial sphere, and the individualistic democratic sphere. (Lipovetsky, 2002).

A relevant example of the clothing that distinguishes between genders (Amish men and women are required to wear completely different clothing) and ages within the Amish community is the way in which mature men and young men are differentiated by the details and colors of the vests they wear, as noted by author Marcel Danesi. (Danesi, 2004). Nothing we experience or try to experience today is new. Apparently, technology and the camera included in mobile phones have generated the selfie phenomenon, which, upon careful analysis of medieval art, can be correlated with the self-portraits that existed since that period. The inner desire for self-representation and artistic immortalization has always existed, only the means of execution has evolved and changed over time, depending on individuals' access to new technologies.

The concepts of eternal youth and the pursuit of immortality are not new either. They can be found in various artistic and cultural expressions throughout history – the well-known work *The Picture of Dorian Gray* by Oscar Wilde, or, in traditional Romanian culture, the fairy tale collected by Petre Ispirescu, *Youth Without Old Age and Life Without Death*, in which the unborn child, his father, the emperor, promises him *Youth Without Old Age and Life Without Death*. (Ispirescu, 1961).

Moreover, we must remember that youth culture is a studied phenomenon, and we have identified several relevant studies that analyze the spectrum or universe of the obstinate presence of young people in archetypal positions in the media and beyond. One such study is that conducted by the University of Victoria, which highlights the fact that “Today in contemporary society, popular culture and media continue to cater to youth and youthfulness, which is in the foreground in films, and programming on TV and streaming services. Older age, on the other hand, fades into the background and into the margins by removing evidence of aging and older/old age on screen.” (University of Victoria, 2025).

Currently, the online space, and beyond, is abundant with articles, informative materials, and advertisements that highlight rejuvenation procedures, whether invasive or non-invasive.

There are clinics specializing in hair implants, dental clinics offering perfect dental veneers, and cosmetic surgery clinics promoting liposuction, facelifts, blepharoplasty, and body rejuvenation. All of these, along with the multitude of weight loss and detox diets, specific fitness programs, and the obsession with counting calories at every meal, create a universe that is ultimately based on the promise of eternal youth and health.

This phenomenon has been confirmed by quantitative results presented over time in various bachelor's and master's theses that I have supervised, which highlighted the fact that in fashion magazines aimed at female audiences sold in Romania, the covers and titles conveyed psychological pressure to the target audience regarding body weight, inducing the idea of a perfect figure that every reader should desire. *This pressure to lose weight* was suggested by headlines such as *Star X lost 10 kg in a week. Find out how!* or *Discover the secret recipe to lose X kg in a month* or *Star Y, an enviable waistline, The magic Hollywood diet*, etc.

Therefore, the silhouette is, symbolically, an attribute of youth, so we can say that the focus on such topics in the media does nothing but maintain and develop the broader and more general phenomenon we discussed earlier, namely the UniAge trend.

The use of clothing elements and the decoding of fashion language have taught us that there are different dress codes that could define adolescence, maturity, and, later, old age. Today, we are witnessing a reversal and abandonment of the rigid social rules and norms that governed clothing according to age. To highlight this idea, I refer to the statements of author Julia Twigg, who says that “We conceive of the body through the medium of dress. How clothing operates in relation to age is thus significant for our understanding of how cultural expectations concerning age act upon and present the body.” (Twigg, 2007)

Large retail platforms timidly label certain products, such as shoes, as unisex, while social media platforms present us with the phenomenon of #Deshedding or #MorningShed, in which the morning routine involves removing dozens of devices, masks, and anti-wrinkle strips worn overnight to prevent the body from aging (Sinay, 2024). Thousands of other influencers promote fitness activities dedicated to women over 50, such as the Instagram account @modernbodiesfitness s.f.

The beauty industry has created and developed specific terminology for anti-aging products that have generated a real cult following worldwide. Terms such as youth elixir, rejuvenating, smoothing, anti-wrinkle, anti-aging, Revitalift promote the idea of ageless youth and the reversal of the effects of time through the use of products with these terms in their names. And more than that, there are even brands that promote this concept through their very name, such as the cosmetics brand Ressurrection beauty. (Ressurrection beauty, 2025).

As can be seen, there is a greater range of anti-ageing products aimed at women than at men. A possible explanation for this commercial and cultural approach is offered by Heather Hickman, Vice President of Education at Dermalogica and The International Dermal Institute, who explains that “Besides having facial hair, there are structural

differences between men's skin and women's skin. Androgen (testosterone) stimulation causes an increase in skin thickness, which accounts for why a man's skin is about 25% thicker than a woman's. In addition to being thicker, a man's skin texture is tougher.” (Hickman, 2025)

Another example is the controversy in the international media regarding the childish packaging of the Drunk Elephant skincare brand, which contains ingredients intended for mature skin. (Rackham, 2024) In this paper, we will not refer to or analyze the ethical aspects of this brand's packaging, but rather the willingness of children to use cosmetics intended for mature audiences. Consequently, this type of example demonstrates that the UniAge phenomenon is an ambivalent one, with not only older people desiring youth, but also children imitating or desiring maturity.

We can say that the UniAge theme in fashion or the lifestyle universe of contemporary society is a modern myth in the sense described by Roland Barthes, from whom we must remember that “[...] myth is a system of communication, it is a message.” (Barthes, 2015) In the current collective imagination, it is evident that the values governing happiness, love, health, and sexuality also relate to the contemporary mythologized universe, that of eternal youth.

If in the 1980s and 1990s, through fashion designers such as Armani (Jones, Mair, 2005) or Calvin Klein, the evolutionary phenomenon of contemporary fashion was enriched by the creation of unisex fashion or the first unisex perfumes, such as CK One (Vergani, 2010), which generated a real wave of masculinization of women's fashion, still present and observable today. I believe that the emergence and evolution of the UniAge fashion phenomenon is subsequent to the emergence of unisex fashion, but it is a phenomenon strongly influenced by the existence of the former.

The question arises as to what could be the main motivations for the rejuvenation of clothing and accessories among consumers in their second age? There may be multiple explanations, and, without claiming to exhaust them, I will try to identify and list some of them.

Today, we live in a society that values novelty and modernity, but at the same time, it places youth in a privileged context, while aging has negative connotations. Specialized dictionaries have been enriched with new terms, such as ageism, a term which, according to Merriam Webster's dictionary, refers to, prejudice or discrimination against a particular age group and especially the elderly (Merriam-Webster, n.d.). Consequently, we can say that rejuvenating one's wardrobe and attempting to rejuvenate one's physical appearance can play a role in the deeper social integration of older people who want to be perceived as younger than they actually are.

The current informational context promotes youth, love, sexuality, activities for which the human body must be fit. Prolonging youth, which is socially desirable, can also represent a preservation of personal attractiveness and, likewise, a psychosocial validation of self-confidence through the fact that you are still considered desirable. An exhaustive analysis of the evolution and transformations of modern women is provided by Gilles Lipovetsky in his book, *The Third Woman*, in which the author traces the defining elements of the new woman, her socio-symbolic construction, oscillating between sexuality, beauty, family life, professional life, all in the new context of consumer society. (Lipovetsky, 2000)

In order to verify the statements regarding the existence of the UniAge phenomenon, I decided to conduct a survey that would verify, through specific means, the very topic presented in the previous pages.

Between November 22 and 29, 2025, I conducted an online survey focused on verifying respondents' perceptions regarding the use of UniAge cosmetics, but also on the UniAge fashion phenomenon in general. We can define the survey as an opinion poll (Marinescu, 2009), with scientific methods of researching sociological and communication phenomena achieving [...] the de-subjectivisation of knowledge, providing an image of the surrounding world as it really is [...] (Chelcea, 2004).

Furthermore, in such research, relevance and prevalence must be based on the researcher's objectivity. In this regard, we must bear in mind David Silverman's statement that "researchers generally engage in a much more careful process of distinguishing objective facts from mere opinions" (Silverman, 2004).

The sociological survey was based on a questionnaire with 22 questions. A total of 409 respondents participated in this research. In terms of sampling, this survey is non-probabilistic, with respondents selected on the basis of availability. (Babbie, 2010) Below, I will briefly present the statistical data obtained and also my conclusions after reading these statistical results. In fact, Silverman argues that the results of any research will lead to valuable conclusions, as there is no research that does not have meaning and cannot generate some kind of valuable conclusions. (Silverman, 2004).

It should be noted that the results of the research were, to some extent, surprising, because even if we can intuit or deduce that we live in a highly consumerist world today, the significance of some of the research results should make us think about the degree of stereotyping in the use of rejuvenation procedures, both cosmetic and clothing. In order to avoid any ambiguity or confusion regarding the weighting of the responses, I will present the statistical results for each question in descending order of the percentages obtained for each response, for easier understanding and tracking of the results. The paper will be structured by presenting the research data, followed by a section dedicated to conclusions. To question N° 1, *In your opinion, how important is a person's youthful appearance for their social integration and happiness?* 42.1% of respondents answered Important, 22.5% Not very important, 22% Very important, 9.5% Extremely important, and 3.9% Not at all important.

Adding up the responses marked as Important, Very Important, and Extremely Important, we arrive at a result of 73.6% of respondents who place a high emphasis on the importance of a person's youthful appearance in relation to their social integration and happiness. The percentage of 73.6% is more than revealing and tells us that we live in a hedonistic society that generates new rules for social integration and self-satisfaction, one of the conditions for these successes being youthful appearance.

To question N° 2, *Do you use cosmetics and skin care products?* 90% of respondents answered Yes, while 10% answered No. The percentage of cosmetic product users clearly shows that, regardless of age, education level, purchasing power, or motivations for use, the public resorts to this type of personal care, with advertising and persuasion campaigns proving their effectiveness in democratizing this habit. We could say that the use of cosmetics and skin care products has become a true way of life in contemporary times.

The following four questions (questions 3, 4, 5, and 6) were answered only by respondents who answered Yes to question 2, i.e., 90% of respondents.

Therefore, in response to question N° 3, *At what age did you start using cosmetics and skin care products?*, 53.8% of respondents said they started using the products before the age of 18, 31% between the ages of 18 and 24, 12.2% between the ages of 25 and 36, 2.2% between the ages of 36 and 45, and 0.8% between the ages of 45 and 50. The statistical data resulting from this question are eloquent both for understanding the massification of the phenomenon of cosmetics consumption, a situation resulting from the results obtained in question no. 2, but also for some possible motivations for this phenomenon. The percentage of users who started using cosmetics and skin care products before the age of 18, being no less than 53.8%, shows us that all advertising and promotional campaigns for these cosmetic products affect us and convince us from childhood. However, this type of consumption of cosmetic products for this age group would not be possible without the consent of parents/guardians, as most young people under the age of 18 do not have their own income to purchase such products. Consequently, the purchase of these products is also made with the consent of mature individuals in the young people's circle.

The use of cosmetics and skin care products represents social pressure, a mandatory requirement for today's society, as demonstrated by the fact that only 3% of respondents started using cosmetics after the age of 36.

To question N° 4, *How often do you use cosmetics and skin care products?*, 57.6% of respondents answered *daily*, 28.5% answered *several times a day*, 12.8% *weekly*, and 0.8% *monthly*. Adding up the respondents who chose the answers daily and several times a day, we get a percentage of 86.1%, which shows that most respondents use cosmetics and skin care products very frequently.

We were curious to find out the age of the respondents who checked the weekly option (12.8%). We analyzed both female and male respondents, and the results of this correlation: weekly use of cosmetics and skin care products – age group generated the following results: 72.3% are in the 18-24 age group, 10.6% in the 25-36 age group, 6.3% in the 36-45 age group, 8.5% in the 45-50 age group, and only 2.2% in the 50-60 age group. These results may highlight, among the group of respondents who indicated that they use cosmetics and skin care products only weekly, the fact that the exposure of younger generations to social currents and cultural trends based on anti-consumerism and sustainability may lead to lower or less frequent consumption of these types of products.

In response to question N° 5, *What type of cosmetics and skin care products do you use?*, 40.2% chose For hydration with hyaluronic acid, 23.1% of respondents chose for hydration without hyaluronic acid, 15.2% of respondents checked for skin tone evening (with vitamin C and niacinamide), 5.7% of respondents checked anti-wrinkle with retinol, with the remaining 15.8% indicating other types of products used.

In response to question N° 6, *In a typical month, what is the total amount you spend on cosmetics and skin care products?*, 87.2% of respondents indicated €20-100, 10.6% indicated €100-200, 1.4% indicated €200-400, 0.5% indicated over €800, and 0.3% indicated €400-800.

Moving on to question N° 7 in the questionnaire, *How important do you think cosmetics are in maintaining youthful-looking skin?* 41.8% of respondents answered Important, 31.5%

answered very important, 17.1% answered extremely important, and 9.3% answered Not very important. Adding up the percentages from the answers important, very important, and extremely important, we get a total consolidated percentage of 90.4%. Correlating this result with the statistical data obtained from questions 1 and 2 at the beginning of this survey, it appears that all users of cosmetics and skin care products use these products with the intention/belief that they preserve a youthful appearance of the skin and are also aware that a person's youthful appearance is an integral part of today's society, which can support personal affirmation.

Question N°8, *Where do you get your information about cosmetics and skin care products with skin maintenance/rejuvenation properties?* 37.4% of respondents answered Doctors, 19.1% answered Influencers, 18.3% answered Friends/acquaintances, 8.6% answered Daily press, 4.9% answered Family, 4.4% indicated the Internet and social media as their source, 2.4% answered TV, 1.7% answered Partner, 0.7% answered Fashion magazines, and the remaining 2.5% chose other sources of information. A first conclusion that can be drawn from reading the statistical data presented in this question is that the public actively seeks information about cosmetics and skin care products. There were no responses indicating that respondents do not seek information on this subject, regardless of whether they are users of these products or not. We note that the first two sources of information are doctors (37.4%) and influencers (19.1%) + social media and the internet (4.4%), with the latter two categories accounting for a combined percentage of 23.5%. It should be noted that fashion magazines were indicated in only 0.7% of responses.

Question N° 9, *Which age group do you think dresses more youthfully than their biological age?* 36.9% of respondents indicated the 36-45 age group, 21% indicated the 45-50 age group, 17.4% indicated the 25-36 age range, 8.1% indicated the under 18 age range, 7.3% of respondents indicated the 50-60 age range, 7.1% of respondents indicated the 18-24 age range, and 2.2% of respondents indicated people over 60.

According to respondents, the main categories that try to conceal their age by wearing seemingly younger clothing are the 36-45 age group (36.9%), 45-50 (21%), 25-36 (17.4%), and 50-60 (7.3%). These data show us that the general perception is that once people pass the age of 30, certain clothing items are worn or interpreted as having a younger value than the biological age of the wearers. However, for those over 50, where, theoretically, higher percentages of UniAge clothing use would be expected, the percentages (7.3%) show that respondents do not indicate or perceive this. The surprise comes from respondents who indicated the age categories under 18 and 18-24 (together generating a percentage of 15.2%) as those who adopt a clothing style that is younger than their biological age. Question 9 is followed by an open-ended question.

Question N° 10, in which respondents explain why they think one age group or another dresses younger than their biological age. Correlating these reasons given strictly by respondents in the two categories mentioned above as being surprising, we can see that respondents gave these answers in a conscious manner. Mature respondents offered reasons why they consider those in the under-18 and 18-24 age groups to dress more youthfully than they did when they were teenagers, consequently observing an infantilization of clothing, possibly generated by their peers, while young respondents, who themselves belong to the age categories they selected, claim that they do so under pressure from society.

Question N° 11, *Do you trust the anti-aging promises of cosmetic products?* 48.2% of respondents chose the option “So-so, 22.5% chose “To a small extent, 15.9% chose “To a very small extent, 12.5% chose To a large extent, and only 1.2% chose To a very large extent. The statistical data resulting from question 11 indicate that respondents do not trust the promises of anti-aging effects of cosmetic products, with the answers “So-so,” “To a small extent,” and To a very small extent generating a consolidated total of no less than 86.6%.

This percentage indicates that the use of cosmetic products that promise rejuvenation can be attributed to a placebo effect. (Merriam-Webster, n.d.)

Question N° 12, *Would you ever resort to cosmetic procedures such as Botox, hyaluronic acid injections, blepharoplasty, facelifts, liposuction, body contouring procedures, etc.?* 52.1% of respondents answered No, while 47.9% of respondents answered Yes.

The next question, N° 13, sought to explore the reasons why 47.9% of respondents would opt for such cosmetic procedures. The percentage data shows that 48.5% of them would resort to such procedures for aesthetic reasons, 28.6% would resort to them for the correction of physical defects, 19.9% for rejuvenation, with the remaining 3% indicating other motivations. Looking at the statistical data for the Aesthetics and Rejuvenation response options, which add up to 68.4%, we cannot ignore the fact that the aesthetic aspect is strictly related to the young and fresh appearance of the individual. Consequently, we will consider that the Aesthetics response also carries a UniAge value.

Question N° 15, *Which of the following elements can rejuvenate a person's appearance?* generated the following percentage results: 39.9% of respondents indicated clothing, 34.2% of respondents indicated hairstyle, 24.2% of respondents indicated makeup, and the remaining 1.7% indicated other elements.

To question N° 16, *Which of the following clothing items can make a person look younger?* 24.7% of respondents indicated dresses, 19.8% indicated jeans, 13% indicated sneakers, 10.8% indicated leather jackets, 9.3% indicated T-shirts, 6.1% indicated sweatshirts, 4.6% indicated skirts, 4.2% indicated shirts, tracksuits were indicated by 2.2% of respondents, 2% indicated both pants and boots, and the remaining 1.2% indicated jackets.

The low percentage of jackets and pants indicates that this type of clothing, which is similar to office attire, does not represent, from the respondents' point of view, clothing items that define UniAge fashion, but rather items that classicize and present a mature image of those who wear them. From this, we could conclude that UniAge fashion is based largely on clothing items that mark and emphasize youth, and does not work in the opposite direction, i.e., by adopting clothing items perceived as mature by the young population. In fact, through the standardization of fashion and the disappearance of genres marked by clothing, as well as the standardization of age definition through accessories and clothing, the meaning of fashion as defined by Yuri Lotman disappears completely. Lotman noted that fashion must always represent extravagant, that its role is purely semiotic, and that the user of clothing language must constantly convey new, even shocking, messages to viewers. (Lotman, 2005)

Question N° 17, *In a typical month, what is the total amount you spend on clothing and footwear?* 58.2% indicated the amount of 20-100 euros, 31.3% €100-200, 6.1% €200-400,

with the rest of the respondents indicating amounts over €400. Correlating the statistical data obtained from this question with the previous question, no. 6, regarding monthly spending on cosmetics and skin care products, it appears that there is a niche group consisting of the same respondents who indicated spending the highest amounts of money per month on both types of expenses. This type of result shows us that there is a hard core of consumers aged between 18 and over 45.

## Conclusions

The interpretation of the data resulting from the survey presented above can outline a series of conclusions according to which, based on social pressure generated both by advertising campaigns and by new types of urban culture promoted through popular culture, society is forced to become, to a certain extent, conformist and, in order to integrate socially, to advance in institutional hierarchies, and to remain sexually attractive, individuals are persuaded to undergo transformations both in terms of adopting unisex fashions and UniAge- type fashions and bodily transformations. The conclusion that the current mass media landscape and popular culture are powerful vectors for promoting UniAge models and consumerism is evident from the percentages obtained in question 3, where the percentage of users who started using cosmetics and skin care products before the age of 18 was no less than 53.8%. This type of situation would not have existed if the population had not been exposed at an early age to programs promoting precisely this type of practice. I remember that a few years ago, I noticed a magazine aimed at minors at one of the newsstands, which had samples of cosmetic creams and makeup products as a supplement to the magazine.

Another relevant aspect is the result of the percentages from question 8, which refers to sources of information about cosmetic and skin care products, where fashion magazines obtained only 0.7%, which shows us two types of dynamics in the contemporary press: on the one hand, print fashion magazines are, at least on the Romanian market, in decline, and their place, as well as their credibility among consumers, is being taken by the online sphere and influencers, who, according to the research, ranked second among the public's sources of information, with a percentage of 23.5%, 73.6% of respondents believe that a person's youthful appearance gives them an advantage in social integration. Also, no less than 90% of respondents said they use cosmetics and skin care products.

From this, we can deduce that the purpose of skin care is to preserve a youthful appearance for as long as possible, which largely validates the hypothesis from which we started this material, namely the existence and use of a UniAge-type fashion. In fact, the use of these body enhancement products, both in terms of clothing and cosmetics, represents a true semiotics of camouflage, through which mature people try to integrate themselves among younger generations.

Despite the fact that 90% of respondents said they use cosmetics and skin care products, no less than 86.6% also admitted that they do not trust the anti-aging promises of cosmetic products, which may demonstrate that the use of these products functions as a fetish, as described by Sebeok, who states that a commodity whose powers are not present in it represents a fetish. (Sebeok, 2002)

A surprising result was generated by the correlation found in question 5, which asked about the frequency of use of cosmetic and skin care products in relation to the age of the respondents. We wanted to identify whether, as they get older, respondents increase the frequency of use of cosmetic and skin care products. The statistical data showed that only 25% of respondents over the age of 36 use cosmetic products daily or several times a day, while no less than 75% of respondents aged 18 to 36 use cosmetic products daily or several times a day. These results contradict our initial hypothesis, but they can be explained by the fact that younger generations are more exposed to aggressive media and online messages and campaigns.

In response to question N° 7, regarding the importance of cosmetic products in maintaining youthful skin, 90.4% of respondents rated the role of these products as important or very important. I would like to reiterate what I mentioned earlier in the presentation of the results, namely that when correlating this result with the statistical data obtained from questions 1 and 2 at the beginning of this survey, it appears that all users of cosmetics and skin care products use these products with the intention/belief that they maintain a youthful appearance of the skin and are also aware that a person's youthful appearance is an integral part of today's society, which can support personal affirmation.

For question N° 9, regarding the age group that respondents consider to dress more youthfully than their age, 36.9% of respondents indicated the age range 36-45, we can say that this age range represents the threshold at which individuals react psychologically, starting to use, in an obvious and preferred manner, UniAge clothing types, according to statistical data from question N° 16, these being dresses, jeans, sneakers, and leather jackets.

Question N° 15, provides us with an additional explanation for understanding this phenomenon, as 39.9% of respondents, a significant percentage, stated that clothing can rejuvenate a person's appearance.

Contemporary fashion is, to a large extent, uniform and stereotypical, with true revolutions in the fashion world being highlighted precisely by the emergence of unisex or UniAge models, which, to a certain extent, continue the idea of conspicuous consumption, theorized in the volume *The Theory of the Leisure Class*, (Veblen, 2009) because they manage to position the users of these types of fashion in a manner similar to that of conspicuous consumption, highlighting them at the level of society. It is more than obvious that a woman in a leadership position in an international corporation, dressing in a more formal and masculine manner, will manage to integrate but also attract attention in a distinct and indisputable manner.

## Bibliography

- Babbie, E., (2010), *The Practice of Social Research*, Polirom Publishing House Barthes, R. (2015), *Mythologies*, Vellant Publishing House
- Chelcea, S., (2004), *Introduction to Sociological Research*, Comunicare.ro Publishing House
- Danesi, M., (2004), *Messages, Signs and Meanings*, Canada Scholars' Press Inc
- Hickman, H., (May 30<sup>th</sup>, 2025), *Is a man's skin really different from a woman's?*, Dermalogica, <http://bit.ly/4hpNO82>
- Ispirescu, P. (1961), *Youth Without Old Age and Life Without Death*, Meridiane Publishing House
- Jones, T., Mair A. (2005), *Fashion Now*, Taschen Publishing
- Lipovsky, G., (2000), *The Third Woman*, Univers Publishing House
- Lipovsky, G., (2002), *The Empire of Fashion: Dressing Modern Democracy*, Princeton University Press
- Lotman, J., (2005) "La moda e sempre semiotica" in Massimo Baldini (ed.) *Semiotica della moda*, pp. 129-132, Armando Publishing House
- Marinescu, V., (2009), *Research in Communication. Methods and Techniques*, C.H.Beck Publishing House
- Merriam-Webster. n.d. Ageism. In Merriam-Webster Dictionary, Accessed on October 26, 2025, <http://bit.ly/47ujtRb>
- Merriam-Webster. n.d. Placebo. In Merriam-Webster Dictionary, Accessed on November 11, 2025, <http://bit.ly/4isUp2b>
- Modernbodiesfitness [@modernbodiesfitness] n. [Instagram page]. Instagram. Accessed October 25, 2025. <http://bit.ly/476yuK6>
- Rackham, A., (January 27, 2024), *Growing skincare use by children is dangerous, say dermatologists*, BBC, <http://bit.ly/3Ltfj4w>
- Ressurrection Beauty, Accessed October 25, 2025. <http://bit.ly/4nqdv9U>
- Sebeok, T., (2002), *Signs: An Introduction to Semiotics*, Humanitas Publishing House
- Silverman, D., (2004), *Interpreting Qualitative Data: Methods for Analyzing Communication, Text, and Interaction*, Polirom Publishing House
- Sinay, D., (July 24, 2024), *Leave TikTok's 'Morning Shed' Trend Alone*, Glamour, <http://bit.ly/3WTFvfU>
- Twigg, J. (2007), *Clothing, age and the body: A critical review*, *Ageing and Society* 27(02), 285-305, doi:10.1017/S0144686X06005794
- University of Victoria, (2025), *The 'cult of youth' and the anti-aging industry*, <https://bit.ly/47qQEVE>
- Veblen, T., (2009), *The Theory of the Leisure Class*, Publica Publishing House
- Vergani, G. (2010), *Dizionario della Moda*, Bladini Castoldi Dalai Publishing House

---

**Resumo:** A moda é um organismo em constante evolução, gerando novas áreas de expansão. Após o final da década de 1980 e início da década de 1990, quando a moda deu origem ao fenômeno unissex, seguido por uma forte tendência à masculinização da moda feminina, hoje, ao lado de novas tendências identificáveis, como o fast fashion, é necessário discutir o novo fenômeno gerado espontaneamente pelo mundo da moda, a saber, a moda UniAge.

Portanto, é importante compreender e identificar os fatores e as formas de propagação desse novo tipo de moda e os elementos simbólicos que sustentam a expressão visual da moda UniAge.

**Palavras-chave:** Moda - UniAge - semiótica - identidade - gênero - antienvhecimento - social - mudança - tendência - unissex.

**Resumen:** La moda es un organismo en constante evolución que genera nuevas áreas de expansión. Tras finales de los años '80 y principios de los '90, cuando la moda dio origen al fenómeno *unissex*, seguido de una fuerte tendencia hacia la masculinización de la moda femenina, hoy, junto con nuevas tendencias reconocibles como la moda rápida, es necesario abordar el nuevo fenómeno generado espontáneamente por el mundo de la moda: la moda *UniAge*.

Por lo tanto, es importante comprender e identificar los impulsores y las formas de propagación de este nuevo tipo de moda, así como los elementos simbólicos que sustentan la expresión visual de la moda *UniAge*.

**Palabras clave:** Fashion - UniAge - semiotics - identity - gender - anti-aging - social - change - trend - unisex.

[Las traducciones de los abstracts fueron supervisadas por el autor de cada artículo.]

---