

DISSERTATION

IDENTITY EXPRESSION THROUGH STREETWEAR: HOW GEN Z USE
STREETWEAR AS A FORM OF SELF-EXPRESSION AND IDENTITY
CONSTRUCTION

AUTHOR: Bruno Miguel dos Santos Correia

SUPERVISOR: Natália Araújo Pacheco, Phd.

IPAM LISBOA, MAY 2024

IDENTITY EXPRESSION THROUGH STREETWEAR: HOW GEN Z USE
STREETWEAR AS A FORM OF SELF-EXPRESSION AND IDENTITY
CONSTRUCTION

AUTHOR: Bruno Miguel dos Santos Correia

Dissertation submitted to IPAM in partial fulfillment of the requirements for the degree of Master of Marketing, supervised by Professor Doctor *Natália Araújo Pacheco*.

IPAM LISBOA, MAY 2024

ACKNOWLEDGMENTS

The idea of writing a full thesis was in some way scary to be entirely honest but doing it a bit everyday made the process so much easier, and consistency and discipline got me here, it is finally completed. Nothing would be possible without my supervisor. I would like to genuinely thank Professor Natália Araújo Pacheco, for being there every step of the way, for being so considerate with her weekly feedbacks, for her guidance, time and encouragement to keep me writing. I would also like to thank my parents and friends who cheered me on along the way and made this process so much easier. Last but not least, I want to thank everyone who participated in the interviews, for their good spirit and openness. Without you this dissertation would not have been finished.

Abstract

For a long time, the streetwear style was dominated by the idea of being associated with poverty and inelegance, strongly linked to the subcultures of skateboarding, hip-hop and graffiti. However, in recent years there has been a rapid increase in the popularity and presence of this particular style of clothing, adhered to by notable figures and brands, and for the most part embraced by younger generations. Thus, the aim of this research is to understand the role of streetwear as a medium for self-expression and identity construction among Gen Z. Aspects like streetwear being a cultural phenomenon, fashion and identity formation, communication through clothing, impact of streetwear on established brands, and Gen Z personality traits and consumer behavior were analyzed and discussed in order to understand if these aspects have an impact on self-expression and creation of an identity. Interviews with 10 enthusiasts of streetwear were conducted to gather their perspectives, narratives and experiences regarding the topics subject of analysis. Through these interviews, it was possible to understand that the participants use streetwear to convey their personality, confidence and creativity. In addition, these enthusiasts aspire and look up to some of the artists that use this genre of clothing, influencing their identity, and consumer behavior. Not only so, their perception of streetwear goes beyond a mere clothing style, representing a lifestyle, a way of challenging traditional norms, a community and a means of connecting with like-minded individuals with similar tastes and values.

Keywords: Streetwear, Self-expression, Identity Construction, Gen Z

Resumo

Durante muito tempo, o estilo streetwear foi dominado pela ideia de estar associado à pobreza e à deselegância, fortemente ligado às subculturas do skateboarding, hip-hop e graffiti. Contudo, nos últimos anos tem-se assistido a um rápido aumento da popularidade e da presença deste estilo de vestuário, aderido por figuras e marcas notáveis, e maioritariamente abraçado pelas gerações mais jovens. Posto isto, o objetivo desta investigação é compreender o papel do streetwear como meio de autoexpressão e construção de identidade entre a Geração Z. Aspetos como o streetwear ser um fenómeno cultural, moda e formação de identidade, comunicação através do vestuário, o impacto do streetwear em marcas bem estabelecidas, e os traços de personalidade e comportamento de consumo da Geração Z, foram analisados e discutidos de forma a perceber se estes aspetos têm impacto na autoexpressão e criação de uma identidade. Foram realizadas entrevistas a 10 entusiastas do streetwear para recolher as suas perspetivas, narrativas e experiências relativamente aos temas objeto de análise. Através destas entrevistas foi possível perceber que os participantes utilizam o streetwear para transmitir a sua personalidade, confiança e criatividade. Adicionalmente, estes entusiastas aspiram e admiram alguns dos artistas que utilizam este género de vestuário, influenciando a sua identidade e comportamento de consumo. Além disso, a sua perceção do streetwear vai para além de um mero estilo de roupa, representando um estilo de vida, uma forma de desafiar as normas tradicionais, uma comunidade e um meio de ligação com indivíduos com gostos e valores semelhantes.

Palavras-Chave: Streetwear, Autoexpressão, Construção de Identidade, Gen Z

Index

ACKNOWLEDGMENTS	2
1. INTRODUCTION	8
2. LITERATURE REVIEW	10
3. METHOD	18
4. FINDINGS	20
5. DISCUSSION	31
6. CONCLUSION	37
REFERENCES	40
APPENDIX	46

List of Figures

Table 1. Topic's Overview

Table 2. Interview Guide

Table 3. Findings' Overview

Figure 1. Streetwear Fashion Looks

Abbreviations

Gen Z – Generation Z or Generation Zoomer

SWCP – Streetwear as a Cultural Phenomenon

FID – Fashion and Identity Formation

CTC – Communication through Clothing

ISEB – Impact of Streetwear on Established Brands

GZPB – Gen Z Personality Traits and Consumer Behavior

FT – Final Thoughts

1. INTRODUCTION

The fashion industry, a global cultural force, has penetrated into the everyday life, with projections indicating its continuous growth. By 2023, the e-commerce driven fashion market is forecast to reach a mark of 820 billion U.S. dollars, an evidence of its influence (Statista, 2023). In parallel, streetwear went through a remarkable transformation, evolving from its humble origins. Once associated with poverty and inelegance (Ege & Springer, 2023), into a giant of the retail world. The current valuation of the streetwear market stands at a substantial 185 billion U.S. dollars in sales, representing approximately 10% of the entire global apparel and footwear market (PwC & Hypebeast, 2019). This growth has not gone unnoticed, as established brands in retail and luxury goods are attracted to the cultural and economic charm of streetwear, representing a shift within the industry (PwC & Hypebeast, 2019).

Existing research within the context of fashion has investigated diverse aspects, from purchase intentions (Belleau, Summers, Xu & Pinel, 2007) and behavior (Birtwistle & Tsim, 2005) in the clothing market to the creation of green identities through second-hand clothing purchases (Deutschen & Moll, 2021). Scholars have explored the significant success of streetwear, examined the subjective nature of fashion's "cool" factor (Eismann, 2023), and searched the impact of emotional value on consumer decisions in this domain (Sherina & Selamat, 2023). Moreover, many researchers over the years have studied the built of self-expression in consumer research (Elliot & Wattanasuwan, 1998), and from the purchasing and consuming of products, consumers can actually develop their identity and self-image. Choosing specific products and brands allows consumers to shape their self-concept, as they relate to their belongings as part of themselves (Belk, 1998). As a result, people can select the brands and products that they are able to materialize and then define their self-concept. Their possessions have an additional role, more specifically, to communicate the self-concept to others (Saenger et al., 2013). The focus has expanded to clarify why streetwear companies specifically target Generation Z (Team & Anekola, 2023), reflecting an interest in the different preferences and behaviors of this demographic within the modern fashion landscape.

Despite these advancements, there is a noticeable research gap related to a deeper exploration of streetwear's communicative role in self-expression and identity construction,

particularly within the context of Generation Z. This research aims to address and fill this notable gap in the current scholarly discussion.

Crossing this comprehension with the main focus, “Identity Expression through Streetwear,” the work of Malcolm Barnard in *Fashion as Communication* (1996) becomes crucial. His exploration of clothing and fashion as tools for communicating identity provides a focus through which we can investigate the role of streetwear in contemporary self-expression. By looking into how clothing serves not only as a cultural phenomenon, but as a language, the aim relies on contributing to the debate on streetwear’s position in shaping identity.

Thus, the following research question was developed: How does fashion, particularly streetwear, serve as a medium for self-expression and identity creation among Gen Z?

In order to unravel how Gen Z uses streetwear as a form of self-expression and identity creation, this dissertation will implement a qualitative research approach. The primary method will involve in-depth interviews with Gen Z individuals residing in Portugal, leveraging the local context to gain detailed insights.

2. LITERATURE REVIEW

2.1 Streetwear as a Cultural Phenomenon

Streetwear, emerging as a cultural phenomenon, has its roots from a rich art form of subcultures, notably graffiti, hip-hop, skateboarding, and surfing, predominantly growing in the United States during the late 1980s (Rajendran, 2012). Often credited as a major pioneer, Stüssy, a Californian surfing brand founded by Shaun Stussy, embraced the spirit of streetwear. Including a DIY (Do It Yourself) spirit into his creations, Stussy provided an expressive channel for diverse subcultures within skate, hip-hop, and surf communities, allowing individuals to align themselves with his brands and express their identities (Lobo de Macedo, 2015). This era marked a shift where streetwear became more than just apparel. It became a medium for self-expression, a tool for the younger generations to convey their values and beliefs. Stussy's influence echoed through the industry, clearing the way for success, including the iconic Supreme.

Menendez and Nitschke (2019) affirm origin of streetwear in the subcultures of 1980s and 1990s, emphasizing its evolution into a cultural force involving the production, promotion, and sale of casual fashion, with a primary focus on individuals under 25. Visionaries like James Jebbia of Supreme and Shawn Stussy played vital roles in pushing streetwear into mainstream consciousness. Simultaneously, figures like Hiroshi Fujiwara and Nigo pioneered streetstyle and hip-hop culture in Japan during the 1980s, illustrating the global reach of this fashion movement. The rise of streetwear is tied to a broader cultural shift, challenging traditional notions of art and projected by black culture (Menendez & Nitschke, 2019).

Examining the historical trajectory of streetwear, it is essential to acknowledge its roots in a changing cultural scenery. By the 1960s, the fashion industry produced an abundance of products, shifting the focus from exclusivity linked to wealth to the authenticity embedded in pop culture (Medvedev, 2010). Ted Polhemus (1994) emphasizes this evolution, noting that as high culture gives way to popular culture, the crucial test of street credibility becomes vital. This transition signifies a democratization of fashion, where the power dynamic shifts from traditional institutions to direct consumer influence. In modern fashion, streetwear not only dictates what is considered cool, but its influence is so deep that luxury brands find themselves compelled to integrate streetwear elements (Menendez & Nitschke, 2019). Key moments, such as the collaboration between Supreme and Louis Vuitton in 2017 or the appointment of Virgil

Abloh's as the creative director of menswear at Louis Vuitton, emphasize the enduring impact of streetwear on the wider fashion scenery.

2.2 Fashion and Identity Formation

In past civilizations, clothing served primarily to keep us dry and warm, but in the 21st century, it has evolved to include functions such as protection, modesty, adornment, identification, and status (Kondzoman, 2019). The significance of our attire goes beyond personal preference. Garments send messages to both peers and strangers, shaping and protecting the self-image we intend to display (Dunne, 2010). Clothing serves as a powerful tool of social influence, signifying not only social status but also playing a vital role in expressing identity (Kaiser et al., 2001). It is a means through which we communicate our personal and collective empathies, transmitting aspects of socioeconomic status, gender, religion, and occupation (Barnard, 2014). Attire, from doctors' uniforms to everyday wear, is recognized and addressed based on its association with particular roles in society.

Within this context, the role of clothing extends beyond mere fashion, serving as the initial point of contact in social interactions and playing a crucial role in connecting our bodies with society (Barnard, 2014). Clothes not only reflect the self and identity, but also influence mood and emotional expression (Tiggermann & Lacey, 2009; Sullivan et al., 2017). Individuals express their beliefs through their clothing choices, making their closets representations of various aspects of their identity (Hill, 2005; Woodward, 2008).

Moreover, the act of purchasing and selecting specific possessions, especially apparel, becomes a language or code that sends a message about an individual's identity (Auty & Elliott, 1998). Clothing is a means of expression in personal and societal contexts, functioning as a communication tool that helps reduce the barrier between an individual and society, indicating their position inside a certain societal or individual group (Helman, 1980; Crane & Bovone, 2006). This relation between clothing and identity showcases the connection between fashion, and the formation of individual and collective identities.

2.3 Communication through Clothing

Clothing serves as a powerful nonverbal communicator, offering information about an individual even before any direct interaction occurs (Howlett, Pine, Orakçioğlu & Fletcher, 2013). This characteristic makes it a highly influential tool for shaping impressions.

Firstly, individuals are inclined to form impressions of others based on the signs provided by their clothing. Secondly, observers exhibit distinct behaviors towards individuals based on the clothing they wear. Lastly, individuals tend to be pulled towards clothing that mirrors the image they hold of themselves (Feinberg, Mataro & Burroughs, 1992).

Thus, the concept of clothing cannot be merely seen as a means of material culture or only as consumption, but a powerful medium of communication as well. It extends beyond individuals' bodies, creating a space for not only expression, but also for differentiation within society, enabling to transmit messages and meanings. The simple act of wearing clothes itself, becomes a communicative gesture, reflecting societal norms, values, and individual identity, ultimately bridging the gap between individuals and society, offering a platform for self-expression and social integration (Bohn, 2004). In the context of Gen Z, a generation born between the years of 1997 and 2012 (Dimock, 2019), their shopping behavior has seen some significant changes, towards attributing more importance to self-expression in regard to their clothing choices (Finneman et al, 2020), a behavior that was particularly influenced by the growing era of social media (Moloney, 2022).

Furthermore, and as previously mentioned, clothing was initially used to protect the body from the weather, however, in modern times, it holds a deeper significance. Specific colors, for instance, may often be directly associated with gender, and distinguish men and women, or boys and girls. In addition, and moving to the context of business, certain uniforms may also be linked with specific professions, such as police officers or doctors, while suits and briefcases may be indicative of lawyers, which ultimately support the idea that clothing indeed speaks to us even before a single word is even spoken (Urošević, 2012; Vuković, 2010).

2.4 Impact of Streetwear on Established Brands

In the dynamic evolution of streetwear, a fashion genre that includes stylish casual apparel like T-shirts, hoodies, and sneakers, a deep cultural exclusivity has taken center stage. With origins as an underground movement, streetwear has transitioned into mainstream society, leaving a big mark on creative expression and marketing strategies within the fashion industry. This transformation, driven by a distinctive cultural identity, has not only reshaped the fashion industry landscape but has also triggered a wider cultural change across the realms of art and music, emphasizing streetwear's cultural significance (Zhou, 2021).

As traditional luxury brands battle to remain relevant, they have strategically embraced streetwear elements to breathe new life into their image. This move goes beyond a stylistic shift, it symbolizes the acknowledgement of streetwear's growing status, surpassing its once-niche interest to a broader a more diverse audience. The integration of streetwear into the product offerings of luxury brands means an active participation in the larger pop cultural change driven by the cool and functional attributes of streetwear, marking a convergence of both fashion worlds (Zhou, 2021).

A closer examination within the last decade reveals the emergence of a distinctive culture in the context of luxury fashion, blending traditional high fashion with the vibrancy of street fashion. By 2012, the fusion extended, with influential figures like Nicholas Ghesquière at Balenciaga and Alexander Wang referencing streetwear in multiple forms. Looking into the years from 2008 to the present, fashion houses witness the transition from conventional luxury ready-to-wear to embracing street fashion staples like hoodies, sweatpants, t-shirts, sneakers, and jeans. Notably, this transition involves key elements from high fashion, including the incorporation of premium fabrics, contemporary artistic shapes, and elevated price points, all adapting to the streetwear aesthetic (Moreno, 2021).

However, this transformation within luxury fashion is not just a stylistic change, it signifies a fundamental shift in how exclusivity and value are recognized. Street culture, rooted in activities such as skating, surfing, hip-hop, and graffiti, has given room to a new breed of brands that deeply resonate with the younger generation's desire for self-expression. Beyond the traditional metrics of quality and design, streetwear's interest also lies in its authenticity, becoming a powerful symbol of genuine cultural identity. This authenticity, that fosters a sense

of community, distinguishes streetwear from conventional luxury, marking an important shift where exclusivity and authenticity matter more than ever (Zhou, 2021; Moreno, 2021).

2.5 Gen Z Personality Traits and Consumer Behavior

Schneider and Lee (2023) underscore the influence of Gen Z, the first digital natives, on the fashion industry, with their unique behaviors. The Generation Z constitutes 25 percent of the global population, and their early stages which were marked by social platforms allows them to shape trends (Schneider & Lee, 2023). Amongst the complexities of the digital era and global movements like “Black Lives Matter,” understanding Gen Z’s preferences becomes very important, particularly in the context of their decreasing per capita spending on fashion trends with age (Schneider & Lee, 2023).

As the fashion industry confronts the challenges of the rapidly growing trends stimulated by social media, the Gen Z stands out in a unique way. Unlike previous generations, Gen Z changes the design process, incorporating trend elements into their personal styles rather than persisting only with prevailing trends (Schneider & Lee, 2023). In addition, this generation is known for their strong entrepreneurial spirit and a focus on personal development, positive relationships, and competitive pay (Iorgulescu, 2016; Adecco, 2015; Lanier, 2017). Their knowledge as digital natives is evident, explained by spending nearly 11 hours a day consuming content across various digital technology devices (Adobe, 2018; Smith, 2017). This digital exposure, combined with a preference for image-based communication, highlights their materialistic nature and desire for immediate results, making them an interesting object of study regarding impulse buying behavior, especially in the competitive fashion market (Dover, 2019; Hall, 2018).

This generation’s preference for independent shopping, mainly for clothing items, represents a means for self-expression. With 41% identified as impulse buyers, surpassing both Millennials (34%) and Generation X (32%), they show a preference for the latest items, indicating less brand loyalty and a desire for fast consumption (Brewis, 2020). Gen Z is so immersed in the digital age, that social media serves as a channel for inspiration, and magnifies their power of persuasion within social and family circles, shaping consumer trends (Coray, 2019).

Often called “True Gen,” Generation Z represents a generation comfortable with diverse expressions of identity, redefining the term of consumption to highlight access over possession (Francis & Hoefel, 2018). They are pioneers when it comes to reshaping consumer behavior,

explained by their integration into the online and offline worlds, along with their abilities developed from exposure to the internet, mobile systems, and social networks (Francis & Hoefel, 2018). Inclusivity defines Gen Z, blurring boundaries between online and offline friendships and fostering interests through technology-driven mobilization (Francis & Hoefel, 2018). Their realistic practical approach prioritizes access to information before purchasing decisions, transforming consumption into a meaningful experience (Francis & Hoefel, 2018).

For Generation Z, consumption is a canvas for self-expression, parting ways from conformity to group norms. This inclination expands across generations, with consumers willing to pay a premium for personalized goods (Francis & Hoefel, 2018). Despite a strong desire for personalization, Gen Z remains cautious about sharing personal data, demanding omnichannel strategies in marketing and sales as the offline and online environments converge (Francis & Hoefel, 2018). Brands are evaluated not only for their products but also for their ethical alignment with consumer values, transparency and consistency between a brand’s actions and ideals important to gain trust (Francis & Hoefel, 2018).

In essence, Gen Z’s approach to consumption, driven by inclusivity, authenticity, and individual expression, has deep implications for the consumer scenery. Business must adapt by rethinking value delivery, personalization, and ethical considerations to resonate with this transformative generation (Francis & Hoefel, 2018).

Table 1. Topic Overview

Subject	Review
Streetwear as a Cultural Phenomenon	<p style="text-align: center;">Counterculture Roots and DIY Expression: Streetwear emerged from late '80s countercultures, like graffiti and hip-hop, driven by pioneers like Stüssy. It transformed into a DIY expression medium (Rajendran, 2012; Lobo de Macedo, 2015).</p> <p style="text-align: center;">Global Impact and Cultural Force: Originating in the countercultures of the '80s and '90s, streetwear, led by figures like James Jebbia and Shawn Stussy, became a global cultural force (Menendez & Nitschke, 2019).</p> <p style="text-align: center;">Democratization and Consumer Influence: Streetwear reflects a shift in fashion dynamics, democratizing style and emphasizing</p>

	<p>consumer influence (Medvedev, 2010; Polhemus, 1994; Menendez & Nitschke, 2019).</p> <p>Luxury Integration and Lasting Influence: Streetwear's influence extends to luxury fashion, evident in collaborations like Supreme and Louis Vuitton (2017). Figures like Virgil Abloh signify its enduring impact on the broader fashion landscape (Menendez & Nitschke, 2019).</p>
<p>Fashion and Identity Formation</p>	<p>Versatile Evolution of Clothing: Clothing, from ancient times to the present, has transitioned from basic functions to serving as a multifaceted tool for expression, including protection, identification, and status (Kodžoman, 2019).</p> <p>Clothing's Social Influence: Attire goes beyond personal preference, acting as a powerful social influence tool by conveying messages about social status and expressing identity across various dimensions (Dunne, 2010; Barnard, 2014).</p> <p>Clothing as a Communication Medium: Beyond fashion, clothing serves as an immediate communicator in social interactions, influencing mood and expressing beliefs, becoming a language conveying identity aspect (Tiggemann & Lacey, 2009; Woodward, 2008).</p> <p>Clothing as Identity Code: The act of selecting apparel becomes a code for identity, serving as a means of expression that bridges the gap between individuals and society, indicating their position within different groups (Auty & Elliott, 1998; Crane & Bovone, 2006).</p>
<p>Communication Through Clothing</p>	<p>Potent Nonverbal Communicator: Clothing conveys information about an individual before direct interaction, shaping impressions significantly (Howlett et al., 2013).</p> <p>Impression Formation and Behavioral Impact: Clothing influences how individuals form impressions and how observers behave. People prefer clothing reflecting their self-image (Feinberg et al., 1992).</p> <p>Gen Z's Shift to Self-Expression: Gen Z, influenced by social media, values self-expression through fashion. (Finneman et al., 2020)</p>
<p>Impact of Streetwear on Established Brands</p>	<p>Cultural Evolution of Streetwear: Originating as an underground movement, streetwear has evolved into a mainstream cultural force, reshaping the fashion industry and influencing art and music (Zhou, 2021).</p> <p>Luxury Brands Embracing Streetwear: Traditional luxury brands strategically incorporate streetwear elements to stay relevant, acknowledging</p>

	<p>streetwear's broader appeal and cultural significance (Zhou, 2021).</p> <p>Fusion of High Fashion and Street Fashion: Over the last decade, luxury fashion has witnessed a blending of high and street fashion, with designers integrating streetwear staples into their collections while maintaining premium quality and elevated prices (Moreno, 2021).</p> <p>Shift in Perceptions of Exclusivity and Value: The integration of streetwear into luxury fashion signifies a fundamental transformation in how exclusivity and value are perceived, emphasizing authenticity and cultural identity (Zhou, 2021; Moreno, 2021).</p>
<p>Gen Z Personality Traits and Consumer Behavior</p>	<p>Digital Native Impact: As the first digital natives, Gen Z significantly influences fashion, culture, and the economy with a purchasing power of around 360 billion dollars (Schneider & Lee, 2023).</p> <p>Fashion Adaptability and Trends: Gen Z's unique approach involves integrating trend elements into personal styles, showcasing adaptability and a focus on personal development, influencing impulse buying behaviors in the competitive fashion market (Dover, 2019; Schneider & Lee, 2023).</p> <p>Independent Shopping for Self-Expression: Gen Z engages in independent shopping for self-expression, displaying a preference for fast fashion, less brand loyalty, and a notable 41% identification as impulse buyers. They shape consumer trends through persuasive influence in social circles, emphasizing access over possession (Brewis, 2020; Coray, 2019; Francis & Hoefel, 2018). Their realistic and pragmatic approach transforms consumption into meaningful experiences, redefining self-expression in the consumer landscape (Francis & Hoefel, 2018).</p>

3. METHOD

This specific section describes the methodology implemented to investigate the role of streetwear in self-expression and identity construction among the Generation Z. The research question developed to guide this investigation is: “How does fashion, particularly streetwear, serve as a medium for self-expression and identity creation among Gen Z?”

The chosen methodology includes a qualitative approach, resorting to in-depth interviews. The strategy aims to provide a comprehensive understanding of streetwear’s influence on the younger generation. In-depth interviews will serve as a platform for participants to share personal experiences, narratives and perspectives, giving light to the relationship between streetwear choices, identity, and self-expression.

There were 10 interviews conducted, with both men and women, and the selection had two major requirements. The interviewees had to belong to generation Z and be clear enthusiasts of streetwear. The questions that were asked were prepared before the interviews took place and were phrased in a more personable and informal manner, to allow each participant to express their opinions and experiences of being a streetwear enthusiast more freely.

The profile of the interviewees can be seen in Appendix 1, along with some examples that can be observed on Figure 1 provided in the Appendix, of streetwear looks that were shared by 4 interviewees, on social media, whose identity was hidden. The interview guide was built around 5 topics identified in the Literature Review, and each individual interview was recorded and transcribed. The interviews were later analyzed, and the findings were presented in the following sections, supported by different tables also provided in the Appendix.

Table 2. Interview Guide

Interview Guide
Streetwear as a Cultural Phenomenon
<ol style="list-style-type: none"> 1. What sparked your interest in streetwear? 2. What is your perception of its influence on contemporary culture? 3. Considering the success of streetwear worldwide, what aspects or trends within this cultural phenomenon resonate with you the most? 4. In your opinion, what makes streetwear unique compared to other fashion styles? 5. How has its cultural significance evolved over time?

<p>6. Can you share specific streetwear trends or styles that you find particularly impactful in shaping cultural expression?</p> <p>7. How do you think streetwear contributes to the formation of subcultures or movements within contemporary society?</p> <p>8. In your perspective, what factors contributed to the rise in popularity of streetwear in recent years?</p> <p>9. Can you elaborate on what it means to you personally to be a fan of streetwear?</p>
<p>Fashion and Identity Formation</p>
<p>1. How do your fashion choices, especially in streetwear, play a role in defining who you are?</p> <p>2. Are there specific streetwear items or styles that you feel really represent your identity?</p> <p>3. In your friend group, how do you see streetwear being used by others to show who they are?</p> <p>4. Are there any (cool) stories where what you wore in streetwear, influenced how people saw you?</p> <p>5. Balancing between keeping up with streetwear trends and staying true to your unique style – how do you handle that?</p>
<p>Communication Through Clothing</p>
<p>1. Why do you think streetwear is such a ‘big movement’ for your generation in expressing who you are?</p> <p>2. Do you feel like there's a shared language in streetwear that helps Gen Z communicate with each other?</p> <p>3. When you see someone ‘rocking’ a particular streetwear style, what assumptions, if any, do you make about them?</p>
<p>Impact of Streetwear on Established Brands</p>
<p>1. Have you noticed any big brands trying to copy or incorporate streetwear styles?</p> <p>2. What's your opinion on it?</p> <p>3. Do you think established brands adopting streetwear elements changes your perception of those brands?</p> <p>4. In your opinion, why do you think big-name brands are drawn to streetwear culture now?</p> <p>5. How does the relationship between streetwear and big brands impact your purchasing decisions?</p> <p>6. Do you think streetwear collaborations between high-end brands and streetwear labels are genuine or just a marketing strategy?</p>
<p>Gen Z Personality Traits and Consumer Behavior</p>
<p>1. How would you describe your personality traits?</p> <p>2. How do your streetwear choices reflect your personality traits and individuality?</p> <p>3. Have you noticed any connection between the personalities of individuals from Generation Z and their preference for specific streetwear styles or brands?</p> <p>4. In your opinion, does the streetwear culture align with the values and behaviors commonly associated with Gen Z?</p> <p>5. Considering the influence of social media, how do you think streetwear contributes to building a personal brand or image for Gen Z individuals?</p>
<p>Conclusion:</p>
<p>Your contribution is very much appreciated! Any additional thoughts? Feel free to share.</p>

4. FINDINGS

4.1 Streetwear as a Cultural Phenomenon

In this topic, there were some points of convergence among the interviewees' responses. They emphasized streetwear as a medium for self-expression and individuality, influenced by social media, celebrities, and personal experiences.

Joana for example, mentioned that her interest in streetwear was sparked by social media influencers that showcase creative combinations of clothing styles, while Mateus, in similarity, mentioned the influence of sports' players and artists in building his interest in streetwear. Generally, the interest into the style of streetwear for many interviewees was sparked by numerous influences, ranging from exposure to social media personalities that showcase their creative combinations within the style, to personal experiences within the social circles. An aspect of clear evidence was the attraction for streetwear's emphasis on creativity, self-expression, and comfort, which resonates with individuals who seek for authenticity in their fashion choices. For instance, Filipe expressed how his friends' adoption of the streetwear style had an influence on him to take more risks and feel more comfortable in the style, while Daniela mentioned that her interest in streetwear came from the ability to mix classic and older pieces with more recent ones. Streetwear's influence goes beyond the realm of fashion, spreading through modern culture in many ways. It represents more than just clothing, it embodies a lifestyle of individuality, inclusivity, and rejection of traditional norms. For example, Diogo highlighted how streetwear reflects a sense of freedom and individuality, allowing people to wear what they want and like. Similarly, Mariana mentioned that the style gives her freedom to mix and match pieces from different times, that reflect her own personality. Streetwear culture also relies on collaborations, with brands and artists that may push the creativity and offer innovative designs to consumers, allowing people to create their unique aesthetic by mixing influences and cultural references that reflect their personal identity. As seen in Tiago and Francisco's answers, collaborations between brands and artists, and the wider, baggier shape of streetwear clothes were mentioned as significant aspects of this phenomenon, which allowed them to express themselves authentically through their choices of clothing. Once associated only to niche communities streetwear has now gained more acceptance and popularity, commonly embraced by celebrities and public figures. For example, João mentioned the impact

of these celebrities and social media in popularizing streetwear, contributing to its acceptance in popular fashion. In similarity, Tomás highlighted the influence of collaborations with the world of sports in elevating the status of streetwear. The style serves as a platform for people with similar tastes and values to connect with each other, creating a sense of belonging and community, promoting in this way, social interactions and exchange of ideas. As evidenced in the responses of Daniela and Mateus, streetwear has the ability to bring people together based on shared interests and styles. Moreover, Mateus and Tomás both emphasized the influence of social media and collaborations between celebrities and brands in growing the popularity of streetwear. For many participants, being a streetwear enthusiast goes beyond just fashion. It is a form of personal expression and identity. It gives the ability to build your own style and showcase your individuality. Joana and Francisco expressed how streetwear allows them to express themselves authentically and confidently, and this feeling also resonated with other participants of the interviews, who highlighted the persona significance of streetwear beyond just its aesthetical aspect. Generally, it represents a cultural movement characterized by creativity, diversity, and self-expressions, shaping not only fashion trends, but also attitudes and lifestyles.

4.2 Fashion and Identity Formation

Regarding this topic, interviewees also highlighted the role of streetwear in self-expression, but emphasized its role in social dynamics among Gen Z. Common aspects included using streetwear as a form of confidence and creativity, exploring peer influences, and challenging traditional perceptions of style. While some participants faced some skepticism from older generations, many embraced the style as a tool for personal empowerment.

For Joana, fashion serves as a vehicle for self-assurance and creativity, “I like to feel unique, confident, creative through the way I dress.” Pieces like sneakers and jackets serve as stamps for her identity. Her feeling resonates with others like Tiago, who sees fashion as an extension of his state of mind, reflecting a mix of personal comfort and contemporary style. These insights show how individuals leverage clothing to project confidence and inner identity externally. In the context of social dynamics streetwear becomes a shared language through which individuals claim their individuality within social circles. Diogo highlights the role of this specific style in fostering inclusivity, serving as a bridge for friends to connect over shared tastes

and preferences, “when they see us wearing something like that, they also feel that desire and attraction for the style. It’s a way of including themselves in the core.” Similarly, Mateus emphasizes the influence of friendship circles in shaping personal style, with encouragement fueling experimentation within the streetwear style. Still, some participants faced some challenges. Mariana recounts the generational gap in terms of perceptions of streetwear, with older family members expressing some skepticism toward baggy styles that define her identity now, “My grandmother and my mother were critical of my clothes... but people of my generation have a completely different perception.” However, such narratives only show the evolving fashion norms and the will of younger generations to embrace their unique identities. Moreover, the intersection between streetwear and sensations like music and sports, amplifies its significance for self-representation. Tomás makes clear on the power of fashion in boosting confidence and resilience, especially within many diverse social environments, “I’ve always been concerned about how others see me and how I present myself, because it will boost my confidence in certain environments. And by being confident, I’ll be better able to face any challenge that certain environment has to offer me.” Similarly, to this, Francisco talks about streetwear from a symbol of urbanity to a massive desire for comfort and relaxed lifestyle, “I’ve always felt that I wanted something more removed from city stress, with a more relaxed life, and streetwear allows me to show that, because it’s baggier, wider, more relaxed, it allows me to show myself as a person who lives a less stressful, more comfortable life, more connected to music as well. It unconsciously shapes my identity.” From boosting confidence and creativity to exploring social dynamics and cultural changes, streetwear merges as a dynamic channel through which individuals build their unique identity and navigate the complexities of modern society.

4.3 Communication through Clothing

In regard to this section, interviewees expressed the way streetwear fosters the feeling of acceptance, confidence and belonging among Gen Z. Again, they emphasized streetwear’s role in shaping identity, breaking social norms, and additionally, promoting open-mindedness. Streetwear was seen as a platform for communication and community building, facilitating connections with individuals with similar tastes and styles.

Joana laced streetwear with the feelings of acceptance, confidence, and belonging. She emphasized how streetwear boosts these kinds of sentiments and fosters a sense of community among peers. This feeling resonates with Francisco, who looks at streetwear as a way to shape identity and break free from rigid societal norms, “It allows us to shape our identity well, to not be so rigid in the way we dress and the way we think.” Francisco also highlights how streetwear reflects the creativity and open-mindedness of his generation, indicating the role of streetwear in shaping the culture and social values, “I think that in our generation, the way of expressing yourself, of showing that you’re a more open-minded person, comes a lot from streetwear, from the more creative mentality. It’s a broad style that allows you to make your own creations, variations, styles, which ends up demonstrating the creativity associated with our generation.” Filipe for instance, added an interesting perspective on the evolution of attitudes towards self-expression, noting that previous generations were closer minded and adhered to prescribed paths, while Generation Z embraces confidence and individuality, “In the past they had a much more closed mentality, a set path, and today our generation has more confidence, more opinions of its own, not caring so much about what others say.” To Filipe, this style is not just about the clothes itself, it is about the way of life and a rejection of what is commonly normalized. Diogo and Tiago both see streetwear as a way of sharing interests and connections. They noted that streetwear facilitates communication among peers, as individuals with the same tastes and styles usually gravitate towards each other. Furthermore, Tiago stated that streetwear also fosters a sense of belonging and facilitates dialogue among individuals who may find it challenging to interact, “...seeing streetwear as a community, streetwear allows us to communicate with each other, through the same tastes, the same interests, the same way of dressing, which ends up facilitating dialog with people from my generation.” In addition, João talked about the cyclical nature of streetwear style in identity formation. He noted that the style contributes to the ongoing evolution of individuals’ presentation and societal perceptions. He also highlighted the influence of social media on streetwear, noting how platforms like Instagram and TikTok have become hubs for enthusiasts of streetwear to share their looks, connect with like-minded people and even build careers, “...it ends up being a constant cycle in the evolution of the formation of our identity. And nowadays there are a lot of people making a career on social media within this style.” Daniela resonates with what João said, regarding the impact of social media on streetwear culture, stating that such platforms play a big role in amplifying fashion trends and

fostering a sense of community among streetwear enthusiasts, “I think it’s so big because of the way our generation is influenced by it, by social media essentially. I feel that fashion is gaining more and more dimension through these platforms, through influencers, and I feel that it’s a powerful means of self-expression and communication between us.” The interviews also shed light on the shared language of streetwear within this generation. Mariana highlighted the importance of the style in promoting inclusivity, allowing individuals to express themselves without fear of judgement, “I think it’s important, especially for our generation, if only because now it’s like all these gender identification movements, and streetwear allows you to wear clothes from both genders, let’s say, and that makes you feel good without any kind of judgment.” She also mentioned the streetwear slang and language, indicating its influence on communication styles within the Gen Z, which João kind of feels the same, “...when we talk about streetwear it’s not just a way of dressing, it’s a lifestyle, it’s a way of communicating, of making friends, of exposing ourselves, It’s not just about fashion. It has other issues, it’s about creating groups, an identity, a language.” Moreover, Tomás emphasized the diversity and versatility of the style, saying that individuals can use clothing to reflect their mood and personality, “I think it’s a way for us to express ourselves because there’s so much variety, so much diversity. You can describe what you’re feeling, the mood of the day, the year, the phase you’re going through in life. On days when I’m sadder, I can wear only darker pieces, on another day when I want to take a risk, I can wear a pinker piece.”

4.4 Impact of Streetwear on Established Brands

Perspectives were shared on the incorporation of streetwear styles by well established brands on the market, and some view it in a positive way as a sign of innovation and adaptation to evolving trends, while others express concerns about the authenticity and identity of these brands. The recognition of streetwear’s popularity and its influence on consumer behavior are some of the common points, with divergences emerging on the motives for collaboration and perceptions of brand integrity.

Joana acknowledged the trend, but sees it positively, indicating a mutual support between brands, “Brands are trying to embrace the movement. It shows a mutual help between brands.” However, she notes that some brands may lose their authenticity, “They end up losing some of their authenticity, but it ends up being beneficial at certain points. In other cases, it can

be negative because it has nothing to do with the brand's style." For Filipe, these incorporations by established brands is a strategic move to join a popular trend and attract a new audience, "They don't have streetwear as a basic idea, but they are trying to incorporate this style into their collections because it's such a big trend, and they realize that they will profit from it." He sees these collaborations as an opportunity to grow the desirability of the brand, "If it's a brand I like and if they do good collaborations with streetwear, it increases my desire for the brand." Diogo on the other hand, expresses concern about the accessibility of streetwear when making these collaborations, as some brands price their offerings beyond the reach of many in the streetwear community, and he believes that such collaborations are driven by financial moves, "...more for the money, more for the fact that it's such a big movement, and these brands want to benefit." Tiago shares a similar feeling, highlighting the commercial aspects of these collaborations and talking about the importance of affordability in his purchase decisions, "My purchasing decisions will always be more directed towards streetwear brands, as I don't think it's worth spending so much money on a piece." Daniela sees the introduction of streetwear styles by established brands in a positive way, considering it as a sign of innovation and adaptation to the evolving markets. She sees it as a reflection of the changing tastes of consumers, especially the younger generations that are attracted to the culture of streetwear, "I think it's good, because fashion is always changing, evolving and we have to incorporate these styles because there are tastes for everything." In João's opinion, it is all a humble effort to stay relevant and connect with modern trends. He believes that while it may change the perception of the brands, it demonstrates their willingness to evolve, "They just show their humility in wanting to evolve as a brand and follow today's movement and trends." On the other hand, Mariana is concerned about brands losing their essence by constantly adopting new styles. She believes that such practices may drive apart existing customers who prefer the brand's original identity, "...they have a very specific niche, they start to lose their essence by always adopting the latest fashions. People who go to Massimo Dutti don't expect to find a streetwear section. But a Louis Vuitton might, because the great artists don't go to Massimo Dutti to buy clothes, they go to Gucci or Louis Vuitton." Mateus takes a different position, seeing this adoption of streetwear elements as a reaction to the market demand and competition, "Because of all the artists and influencers, and if these brands don't incorporate these styles, they won't be able to sell. Brands have to adapt." Furthermore, Francisco and Tomás both see the trend as primarily

driven by profit motives, as strategic marketing tools, and not genuine expressions of brand identity, “Purely a marketing strategy, just to increase profits, sales and reach new markets.”

Overall, the incorporation of streetwear styles by well established brands on the market, reflects the evolving dynamics of the fashion industry, where brands are looking to adapt to the changing consumer tastes and capitalize on emerging trends. And while some may see it positively as a sign of innovation and inclusivity, others express concerns about its impact on brand authenticity and consumer perception, which was evident in the interviews.

4.5 Gen Z Personality Traits and Consumer Behavior

Many were the participants who emphasized the alignment of streetwear culture with Generation Z values of authenticity, inclusivity, and creativity. Additionally, social media emerged as a key aspect in shaping personal branding and fostering community engagement within the streetwear community. While there were some variations in individual experiences and opinions, a consensus came into view regarding the main role of streetwear in reflecting and reinforcing the values of this generation.

Joana, a creative and lively person, as stated before, uses streetwear for boosting her confidence and express her individual self, “I’m a creative person, a perfectionist, organized, confident through clothes, because I’m not a confident person on my own. I’m quite lively too. It often ends up being unconsciously, but I always try to expose who I am through my clothes.” Filipe who considers himself open and confident, sees streetwear choices as a reflection of his personality traits and lifestyle, “They end up unconsciously demonstrating who I am or how I live my life.” In line with this, Diogo, characterized by his confidence and openness, also finds that his streetwear choices align with his personality. Tiago, more relaxed and cheerful, seeks comfort through his clothing choices and sees streetwear as a platform for self-expression and connection with others, “They can show what a relaxed, cheerful person I am, my creativity through my outfits. The connection with people through this style immediately arouses greater curiosity on my part in wanting to start a conversation with people.” Daniela, self-described consumerist, invests in her image for confidence and creativity, stating that the style allows her to feel unique and different, “I’m extremely consumerist. I like to invest in my image, to feel confident and creative. I like to feel different. Streetwear allows me to feel unique and different from the ordinary, that’s what I like, through colors, patterns, styles.” João, genuine and

outgoing, enjoys wearing pieces that stand out from the others and provoke thought, reflecting his risk-taking nature, “I always try to wear a piece that stand out, that attracts attention, I like to provoke that thought in others, how did he manage to wear that. I like to take risks, I like that to define me.” Mariana, creative and open-minded, embraces streetwear fashion as a means of expressing her individuality and connecting with similar individuals, “It reflects my creativity and openness to new things. I easily try on new pieces. I have no problem going to the men’s section and buying something. It allows me to show my individuality. When you talk to someone from this generation, you notice that they are more open-minded. If it’s someone who’s really into the streetwear movement, they have a lot of these characteristics.” Mateus, fun loving and expressive, finds that his confidence varies depending on his style, “I’m a fun, funny person, quite electric, expressive with those I like. I’m also relaxed and open to conversation. They (streetwear choices) reflect (personality) a lot, my confidence also varies a lot depending on my style.”. Francisco, creative and routine-oriented, values versatility of streetwear in expressing his creativity and authenticity, “The fact that I can reuse clothes, even my father’s clothes, and fit in with recent styles allows me to show my creativity, combining various pieces and feeling unique and authentic at the same time.” Tomás, impulsive and always worried about his appearance, uses streetwear fashion as a tool to make a statement and reflect his evolving personality, “I’m impulsive, I care a lot about my appearance and what other people think of me...I like people to notice me, I like to make a difference, so I like to wear that piece that no one else has, that gives me a different detail, and describes my mood. The colors, the way I dress, the environment I’m going to, it always comes down to the clothing choices I make.”

As stated in the beginning, across the interviews a consensus emerged regarding the alignment of streetwear culture with the values commonly associated with Generation Z. Sustainability, inclusivity, confidence, creativity, authenticity, and individual expression were highlighted as key factors driving the interest in streetwear fashion among the members of this generation of individuals. Joana emphasizes the role of social media in regard to facilitate personal branding and engagement within the community, “They end up sharing a lot about the way they dress, their style (on social media), and end up influencing others, making it easier to communicate with other people with the same interests.” Similarly, Filipe stated “I’m sure that social media helps our image. People will have a perception of us from what they see on social media and it will be easier to interact with people with similar interests.” Diogo also recognizes

the influence of this specific style in building a personal image of ourselves and making it easier to connect with others within the movement, “I feel that both social media and streetwear are ways of expressing ourselves, and our generation is constantly sharing our looks and ideas on social media, and streetwear is very present in social media trends, and it’s always easier to start an interaction with someone who compliments our way of dressing, for example.” Tiago views streetwear as reflection of the Gen Z’s values of authenticity and inclusivity, with social media playing a significant role in building our self-concept, “Social networks are a medium that can expose and reach a lot of people, which is important for creating a personal image, influencing others, and creating some interest for future conversation. By sharing my looks on social media, people get to know a bit about me, who I am, what I identify with, my interests, and it becomes easier to interact with me.” Furthermore, Daniela and João both also acknowledges the influence of social networks in shaping the personal image and connecting with others who share similar interests, “Social networks give us access to information, personality traits and someone’s tastes that would only happen if we knew the person. But when I expose who I am, how I dress, what my interests are, and through a compliment, it sparks a conversation and end up making it possible to get to know people straight away. It ends up connecting people of this generation, they end up communicating with each other directly or indirectly because of this culture.” Mariana also views streetwear as a reflection of her generation’s values of authenticity and inclusivity, adding on that social media serves as channel for both inspiration and connection.

The alignment of streetwear culture with the values commonly associated with Generation Z, coupled with the influence of social media, underscore the importance of individual expression and community engagement within the streetwear community.

Table 3. Findings’ Overview

Subject	Review
Streetwear as a Cultural Phenomenon	Streetwear was predominantly acknowledged as a cultural phenomenon through interviews, supporting its role as a medium for individuality and self-expression. Influences like social media, public figures, and personal experiences within social circles sparked interest. The style's appeal lies in its emphasis

	<p>on creativity, comfort, authenticity, freedom and rejection of traditional norms, resonating with a wider audience beyond fashion. Collaborations between brands and artists may push this creativity and influence individual's identity within the streetwear style. Also, mainstream acceptance grows with celebrity endorsements. Streetwear represents a cultural movement that not only shapes trends, but also attitudes and lifestyle.</p>
Fashion and Identity Formation	<p>The topic explored how streetwear is used to project confidence and inner identity externally. Streetwear served as a shared language, fostering inclusivity, and serving as a bridge for friends to connect over shared tastes. Despite skepticism by older generations, it empowered individuals to embrace their individual uniqueness. Cultural sensations like music and sports amplified its significance for self-representation. Streetwear emerged as a dynamic channel for navigating modern society, merging confidence, creativity, and cultural expression.</p>
Communication through Clothing	<p>Interviewees highlighted streetwear's role in fostering acceptance, confidence, and belonging among Gen Z, again, shaping identity, and promoting open-mindedness. Streetwear serves as a platform for communication and community building, connecting individuals with similar tastes and styles. Participants emphasized how streetwear reflects creativity and cultural values, breaking societal norms and facilitating dialogue among peers. Social media platforms amplify streetwear culture, allowing enthusiasts to share looks, connect, and build careers. Streetwear promotes inclusivity, enabling self-expression without fear of judgment, and influencing communication styles within Gen Z. It's not just about fashion; it's a lifestyle and language, reflecting diversity and versatility in expressing mood and personality.</p>
Impact of Streetwear on Established Brands	<p>Interviewees held diverse views on established brands incorporating streetwear styles. Some saw it as innovation and adaptation to changing trends, while others expressed concerns about authenticity and brand identity. Common themes included recognition of streetwear's popularity and consequently its incorporation by well established brands, divergent perspectives on collaboration motives, with the majority seeing it as a marketing move to gain new markets, and varying opinions on its impact on brand integrity.</p>
Gen Z Personality Traits and Consumer Behavior	<p>Interviewees highlighted streetwear's alignment with Gen Z values of authenticity, inclusivity, and creativity. Social media plays a crucial role in shaping personal branding and fostering community engagement within the streetwear community. Participants expressed how their streetwear choices reflect their personalities and lifestyles, characterized by risk-taking, confidence, openness, and</p>

	<p>individuality. Social media facilitates connection and influences personal image, making it easier to interact with like-minded individuals. The alignment of streetwear culture with Gen Z values, coupled with social media influence, underscores the importance of individual expression and community engagement within the streetwear community.</p>
--	---

5. DISCUSSION

In this chapter, the findings originated from the analysis of the interviews were compared to the previous literature done on its respective topics, in order to underscore points of convergence and aspects that dispute what has been studied and can be added to this thesis.

5.1 Streetwear as a Cultural Phenomenon

In examining the phenomenon of streetwear as a cultural force, the findings from the interviews resonate strongly with the insights provided by previous literature. Just as Rajendran (2012) and Menendez and Nitschke (2019) highlighted the roots of streetwear in subcultures such as skateboarding and hip-hop, the interviews showcased the influence of these subcultures in building the spirit of streetwear. The evolution of streetwear from a niche fashion trend to a popular cultural phenomenon, as described by Menendez and Nitschke (2019), aligns with the experiences shared by the interviewees, who highlighted streetwear's transition from subcultural expression to a widely embraced lifestyle choice.

The literature review also emphasizes the role of streetwear as a medium for self-expression and individuality, a subject echoed in the findings of the interviews. Just as Stüssy and other pioneers incorporated a DIY spirit into their creations to allow individuals to build their identities (Lobo de Macedo, 2015), the interviewees highlighted streetwear as a means of expressing their authenticity, creativity and personal values, which underlines the lasting appeal of streetwear as a vehicle for personal expression and identity formation.

Moreover, the literature review suggests that streetwear's cultural significance goes beyond fashion, influencing cultural trends and challenging notions of art (Menendez & Nitschke, 2019). This perspective is reflected in the interviews, where participants emphasized streetwear's role as a lifestyle choice characterized by individuality, inclusivity, and a rejection of mainstream fashion norms. Just as Menendez and Nitschke (2019) emphasized streetwear's impact on luxury brands and its integration into their collections, the interviews revealed how streetwear has penetrated various aspects of contemporary culture, from music and sports to social media and public figures.

However, while there is a significant alignment between the findings and the existing literature, some slight distinctions also emerged. For instance, while the literature emphasizes

the global reach of streetwear culture, with examples from the US and Japan (Menendez and Nitschke, 2019), the interviews reflect how streetwear culture manifests and grows within the context of a specific demographic, the Gen Z. The participants shed light on how social media platforms have become hubs for streetwear enthusiasts to share styles and connect with like-minded people.

Furthermore, while the literature review focuses on the historical trajectory of streetwear and its impact on mainstream fashion (Menendez & Nitschke, 2019), the interviews provide a deeper understanding of streetwear's cultural significance from the perspective of individual narratives and experiences. Exploring motivations, influences and personal meanings attached to streetwear choices, allowed to understand streetwear as not a mere fashion trend, but a cultural movement shaped by diverse identities and lived experiences.

5.2 Fashion and Identity Formation

The literature review on this topic provides a better understanding of the role of clothing beyond just adornment, showcasing its importance in communicating personal and collective identities. It serves as a medium through which individuals express aspects such as social and economic status, religion, gender, and occupation (Barnard, 2014). Moreover, clothing influences mood and emotional expression, reflecting beliefs and serving as representations of identity (Tigermann & Lacey, 2009; Hill, 2005). The act of purchasing and selecting clothing items becomes a form of communication, sending messages about an individual's identity (Aury & Elliott, 1998).

In alignment with the literature review, the findings from the interviews emphasize the significant role of streetwear in shaping identity among Gen Z individuals. It serves as a means for self-expression, confidence, and creativity, allowing people to portray their inner identities externally. Interviewees like Joana and Tiago emphasize the personal nature of fashion choices, using clothing to feel more unique and confident in their identities. Moreover, streetwear becomes a shared language between friends and other the individuals of this generation, fostering inclusivity and connections within social circles. Diogo and Mateus highlight the role of friendship circles in shaping the personal style, as friends often encourage each other to try the streetwear aesthetic.

However, there are some points of departure from the literature. While clothing is used to shape and protect the image we intend to display (Dunne, 2010), the focus specifically on streetwear culture among Gen Z individuals adds some distinction to this comprehension, as streetwear serves not only as a tool for personal empowerment but also as a means of exploring peer influences and challenging traditional norms of style. Also, Mariana's experience with generational gaps in terms of the way older generations perceive this specific style and the difference of perspective within the younger generations, reflects the evolving nature of fashion perspectives and the empowerment of younger generations to embrace their unique identities. In addition, the past showed that clothing served primarily to keep us dry and warm (Kondzoman, 2019), but the association of streetwear with cultural phenomena like music or sports, amplifies its significance as a symbol of urbanity and mainstream desire for not only comfort but lifestyle expression as well, supported by Francisco's narrative, which underscores the role of streetwear in shaping identity beyond his fashion preferences, reflecting bigger cultural and lifestyle aspirations.

While reaffirming the role of clothing in self-expression and communication, the interviews shed light on the interaction between fashion, peer influences, and cultural shifts in shaping modern identities.

5.3 Communication through Clothing

In this topic, it was evident that both the literature review and the findings underline the influential role of fashion in expressing identity and promoting social connections. The literature review highlights how clothing serves as a nonverbal communicator, providing information about an individual's identity even before direction interaction occurs (Howlett et al., 2013). In line with the findings, interviewees expressed how streetwear fosters feelings of acceptance, confidence, and belonging among Gen Z. Streetwear is not merely about fashion, it is a way of life, reflecting confidence, individuality, and a rejection of society's constraints.

The literature emphasized the importance of self-expression in fashion choices and the transforming attitudes in regard to fashion among Generation Z (Finneman et al., 2020). This is reflected in the interviews, where participants stated the streetwear's role in shaping identity, breaking social norms, and promoting open-mindedness. Interviewees like Francisco, mentioned how streetwear allows individuals to build their singularity and express creativity,

reflecting the evolving mentality of their generation. Moreover, the interviews showed that streetwear has its own shared language within the Gen Z, with Mariana noting its importance in promoting inclusivity and allowing others to express themselves without fear of judgement. Which indicates the crucial role of this particular style in facilitating communication and community building among people with similar tastes and styles.

Furthermore, the literature review recalls the influence of social media on fashion trends and self-expression among this generation (Moloney, 2022), which is supported by the interviews, emphasizing the impact of these platforms in amplifying fashion trends and fostering a sense of community among streetwear enthusiasts. Platforms like Instagram and Tik Tok have become center points for streetwear enthusiasts to share their looks, link with individuals with similar interests or even build careers. This shows the evolving scenery of fashion communication, where social media is crucial in shaping not only fashion trends but also clearing the way for peer connections.

Overall, a convergence was seen between the literature and the findings. Both highlighted the influential role of fashion in expressing identity, fostering social connections, and promoting open-mindedness among Generation Z.

5.4 Impact of Streetwear on Established Brands

The research of the impact of streetwear on established brands revealed both points of convergence and divergence with existing literature. The findings from the interviews provide valuable insights into how brands are navigating the integration of streetwear elements into their collections.

One point of agreement between the literature and the interview findings is the recognition of streetwear's popularity and its influence on consumer behavior. The literature acknowledges the cultural significance of streetwear and its transition from an underground movement to a popular phenomenon (Zhou, 2021). Similarly, interviewees recognized the adoption of streetwear styles by established brands as a response to the market demands and competition. This convergence highlights the important role of streetwear in shaping modern trends and consumer preferences.

However, divergences also emerged concerning the real motives behind brand collaborations with streetwear and perceptions of brand authenticity. While the literature emphasizes strategic integration of streetwear elements by luxury brands to remain relevant and reach new audiences (Zhou, 2021), participants of the interviews express their concerned opinions regarding the integrity and genuineness of those collaborations. Some view it in a positive way as a sign of innovation and adaptation to the evolving trends (Joana), considering it a reaction to changing consumer tastes. On the contrary, others are worried about brands losing their essence by constantly adopting new trends, potentially departing with existing customers who prefer the brand's original offerings and identity (Mariana).

Moreover, some participants also raised questions in regard to the accessibility and affordability of streetwear products when offered by well-established brands. Some express skepticism about commercial motives behind brand collaborations with streetwear, viewing them as only strategic marketing tools and not genuine expressions of brand identity (Diogo). This divergence indicates the importance of authenticity and transparency in well-known brands and streetwear brands' collaborations.

Overall, brands navigate the tension between innovation and authenticity to stay relevant in a rapidly changing environment, potentially trying to reach the balance between embracing the culture of streetwear and staying loyal to their essence, to maintain consumer trust and grow their market.

5.5 Gen Z Personality Traits and Consumer Behavior

The literature review shows Gen Z's inclination towards individual expression, authenticity, and inclusivity (Francis & Hoefel, 2018), which is once again, reflected in the experiences and perspectives shared by the interviewees.

Joana adds emphasis on using streetwear to boost confidence and express her own individuality, which resonates with Gen Z's focus on self-expression and creativity. In similarity, Filipe's streetwear choices, reflect his personality and lifestyle which also reflects this generation's tendency to use clothing as a means of personal branding and identity expression. Diogo's recognition that his streetwear choices align his confidence and openness as a person, underscore the association between clothing and self-perception among Gen Z. Also, Tiago's perspective on using this specific style to express himself externally and connect with other

people, adds emphasis on the social dimension of clothing choices within his generation, where fashion is becoming a platform to communicate and engage with the community. Daniela's description of investing in her image for both confidence and creativity through her streetwear choices, shows the materialistic nature and desire for immediate results from this generation, as discussed in the literature review (Dover, 2019; Hall, 2018). In addition, the fact that her streetwear choices make her feel different and unique, aligns with Gen Z's inclination towards individuality and authenticity (Francis & Hoefel, 2018). Both sources, literature and findings, touched on the importance of authenticity, individual expression and social engagement within the Generation Z, underscoring the significance of these aspects in shaping the modern consumer culture. However, a few points of divergence were evident.

While the literature review showcases Gen Z's cautious approach to sharing personal data and the importance of ethical considerations when evaluating a brand (Schneider & Lee, 2023), these aspects were not discussed by the interviewees in the context of their streetwear consumption, which suggests that some individuals from this generation may favor certain values and behaviors, but individual experiences and priorities can vary from person to person, leading to differences in consumer behavior within Gen Z. Furthermore, the literature highlights Gen Z's inclination towards inclusivity and access over possession (Francis & Hoefel, 2018), while the interviews' findings focuses on the role of streetwear in personal expression and social connection, which suggest that while popular trends may dictate in some way, the behavior of this generation, individual preferences and priorities can influence the ways in which these trends manifest in practice.

6. CONCLUSION

With the fast pace at which streetwear is gaining popularity, especially in recent years, numerous studies have been conducted regarding this topic with the objective of understanding the root of this success, however not much had been investigated regarding the creation of an identity and self-expression through the usage of this specific style of clothing. Moreover, even less has been researched regarding a particular generation of individuals. Thus, through several narratives, experiences, and perspectives, the aim of this study was to understand the role of streetwear as a medium for self-expression and identity construction among Gen Z, focusing on aspects such as streetwear as a cultural phenomenon, clothing and identity creation, communication through clothing, integration of streetwear elements by well established brands, and personality traits of Generation Z. This dissertation analyzed qualitative data gathered through semi-structured interviews with enthusiasts of streetwear belonging to Gen Z, to understand their perspectives concerning this genre of style, and its popularity.

The present study findings suggest that all of the factors subject of investigation (i.e., streetwear as a cultural phenomenon, clothing and identity creation, communication through clothing, integration of streetwear elements by well established brands, and personality traits of Generation Z) indeed explain the role of streetwear as a medium for self-expression and the construction of an identity. When becoming a streetwear enthusiast, most individuals are exposed to the influence of subcultures like hip-hop and skateboarding to build their streetwear spirit, much like what has been reviewed by the authors Menendez and Nitschke (2019). In addition, it is possible to add to the literature that social media have become hubs for streetwear enthusiasts to share styles and connect with like-minded people, contributing even more to the expansion of this cultural phenomenon. Moreover, this study converged with the literature in finding that clothing influences emotional expression, serving as representation of identity (Tiggermann & Lacey, 2009; Hill, 2005). The study corroborates with this concept emphasizing the personal nature of fashion choices, using clothing to feel unique and confident in one's identity. Departing from what has been study by Dunne (2010), clothing in not only used to protect the image we intend to display, but also as a means of exploring peer influences and challenging traditional norms of style, norms standardized by older generations, viewed in a completely different manner by younger generations like Gen Z.

Furthermore, Moloney (2022) and Finneman et al., (2020), underscore the influence of social media on fashion trends and self-expression among Gen Z, but this study adds the idea of social platforms as paramount to foster a sense of community among streetwear enthusiasts and even center points for streetwear fanatics to potentially build their careers. Also, the findings acknowledged streetwear's popularity and its influence on consumer behavior, and the integration of streetwear elements by luxury brands to remain relevant and reach new audiences, much like the author Zhou (2021) explained in his research, but the findings added a range of beliefs regarding the authenticity and integrity of such collaborations/integrations, as some view as a sign of adaptation to the evolving industry, while others are concerned about brands losing their essence and authenticity, just to profit from the growing phenomenon.

Lastly, it is through investing in their image for confidence, creativity, feeling unique and different, and belonging to the group, that makes it visible the Gen Z inclination towards individual expression, authenticity, inclusivity, materialistic nature and desire for immediate results, such as what has been described by Francis and Hoefel (2018), Dover (2019), and Hall (2018).

After gathering the numerous experiences, narratives and perspectives of multiple streetwear enthusiasts, the study suggests that companies and brands within the industry, with particular emphasis on streetwear should carefully select notable figures to collaborate with as the target customers commonly look up to and aspire to be like these figures. In this matter, notable figures will be able to continuously influence and persuade their audience and the brands' audiences while promoting the products and offerings at the same time. Also, marketing and publicity campaigns should showcase individuals from different backgrounds, distinct identities, diverse range of models and different sizing options from this point forward, to be able to stay aligned with the values of diversity and inclusivity deeply appreciated by this generation. Very importantly, companies should foster a sense of community, both physically and digitally. Places where enthusiasts can connect, share ideas and celebrate their passion for the style, such as pop-up shops, and organize meetups and events. In addition, promote customer creativity and engagement, by creating a product or service that allows customers to personalize and make their own pieces, while promoting user generated content, for customers to promote those same pieces and potentially benefit the companies' revenue.

6.1 Limitations and Future Research

Like many studies, this research presents some limitations. Firstly, this study chooses to analyze five main aspects that explain the use of streetwear by Gen Z as a form of self-expression and identity creation, therefore it cannot rule out that other factors have contributed to streetwear becoming a tool for self-expression and identity construction among Gen Z individuals, it can simply provide insights into how these five aspects have helped or influenced the expansion of streetwear style within the context of Gen Z, as seen through the enthusiasts' perspectives.

Also, since this study only focuses on the nature of streetwear style and its Generation Z enthusiasts, there is a limitation regarding the comparison to other styles of clothing, for example, the particularity of the gothic style and how enthusiasts of this genre use it to convey their inner selves. In the future, a comparison between these two types of styles and their "fanbase" could be developed as to define the distinctions and similarities behind the success of both styles. The exclusive individual nature of the interviews could also have resulted in some limitations since there wasn't a debate of ideas that could potentially provide better and more detailed insights. Future research could expand on this study by conducting a focus group experimentation where enthusiasts of streetwear are free to discuss their perspectives and experiences in a way that may potentially lead to further comprehension on the five aspects subject of research, or even a quantitative data approach with a bigger sample of participants.

Additionally, time, distance and acquaintance constraints presented to be a limitation regarding the interview of other streetwear enthusiasts from countries abroad, which could have led to a wider cultural perspective on how streetwear serves as a form of self-expression and identity creation for individuals of Generation Z. This aspect creates curiosity and brings the desire to learn about the potential differences of perspectives between cultures regarding the theme and may be an aspect that could be developed and analyzed in future research.

REFERENCES

- Adecco, A. (2015). Generation Z vs. Millennials.
<https://www.adecco.com/en-us/employers/resources/article/generation-z-vs-millennials-infographic>
- Angerosa, O. N. (2014). Clothing as communication: how person perception and social identity impact first impressions made by clothing. *Rochester Institute of Technology, Rochester*.
- Auty, S., & Elliott, R. (1998). Fashion involvement, self-monitoring and the meaning of brands. *Journal of Product & Brand Management*, 7(2), 109-123.
<https://www.emerald.com/insight/content/doi/10.1108/10610429810216874/full/html>
- Barnard, M. (2013). *Fashion as communication*. Routledge.
<https://www.taylorfrancis.com/books/mono/10.4324/9781315013084/fashion-communication-malcolm-barnard>
- Barnard, M. (2014). *Fashion theory: An introduction*. Routledge.
<https://www.taylorfrancis.com/books/mono/10.4324/9780203862100/fashion-theory-malcolm-barnard>
- Baumgartner, J. (2012). *You are what you wear: What your clothes reveal about you*. Da Capo Lifelong Books.
- Belk, R. W. (1988). Possessions and the extended self. *Journal of consumer research*, 15(2), 139-168.
<https://academic.oup.com/jcr/article-abstract/15/2/139/1841428>
- Belleau, B. D., Summers, T. A., Xu, Y., & Pinel, R. (2007). Theory of reasoned action: Purchase intention of young consumers. *Clothing and Textiles Research Journal*, 25(3), 244-257.
<https://journals.sagepub.com/doi/abs/10.1177/0887302x07302768>
- Birtwistle, G., & Tsim, C. (2005). Consumer purchasing behaviour: an investigation of the UK mature women's clothing market. *Journal of Consumer Behaviour: An International Research Review*, 4(6), 453-464.
<https://onlinelibrary.wiley.com/doi/abs/10.1002/cb.31>
- Bohn, C. (2004). Clothing as medium of communication. *Alemania. Traducido de la versión alemana: "Kleidung als Kommunikationsmedium, in dies., Inklusion, Exklusion und die Person"*. Konstanz (2006), 95-127.

<https://citeseerx.ist.psu.edu/document?repid=rep1&type=pdf&doi=331b6c69fe84677827c2435be671de8aaa41282a>

Coray, T. (2023). Marketing to Generation Z. SheerID.
<https://www.sheerid.com/business/blog/marketing-to-generation-z/>

Crane, D., & Bovone, L. (2006). Approaches to material culture: The sociology of fashion and clothing. *Poetics*, 34(6), 319-333.
<https://www.sciencedirect.com/science/article/pii/S0304422X06000428>

de Macedo, M. L. (2015). *The Evolution of Streetwear the Newfound Reality of Streetwear and its Luxury-Like Management* (Master's thesis, Universidade Catolica Portuguesa (Portugal)).
<https://www.proquest.com/openview/f266fb0efa064773ddc59b5d41d8488c/1?pq-origsite=gscholar&cbl=2026366&diss=y>

Deutschen, J., Moll, G. (2021). Clothes make the (wo) man: a qualitative study on the construction and expression of a green identity through second-hand clothing.
<https://lup.lub.lu.se/luur/download?func=downloadFile&recordId=9053240&fileId=9053267>

Digital Europe. (2018). Adobe Experience manager 6.4: Defining the next wave of content driven experiences.
<https://blog.adobe.com/en/publish/2018/02/08/adobe-experience-manager-6-4-defining-the-next-wave-of-content-driven-experiences>

Dimock, M. (2019). Defining generations: Where Millennials end and Generation Z begins. *Pew Research Center*, 17(1), 1-7.
<http://tony-silva.com/eslefl/miscstudent/downloadpagearticles/defgenerations-pew.pdf>

Djafarova, E., & Bowes, T. (2021). 'Instagram made Me buy it': Generation Z impulse purchases in fashion industry. *Journal of retailing and consumer services*, 59, 102345.
<https://www.sciencedirect.com/science/article/abs/pii/S0969698920313539>

Dunne, L. (2010). Smart clothing in practice: Key design barriers to commercialization. *Fashion Practice*, 2(1), 41-65.
<https://www.tandfonline.com/doi/abs/10.2752/175693810X12640026716393>

Eismann, S. (2023). Who says who's cool, and how much is it worth?: The convergence of elite luxury fashion with streetwear styles. In *The Cultural Politics of Anti-Elitism* (pp. 283-293). Routledge.
<https://library.oapen.org/bitstream/handle/20.500.12657/61465/1/9781000877335.pdf#page=296>

Ege, M., & Springer, J. (2023). *The Cultural Politics of Anti-Elitism* (p. 357). Taylor & Francis.

<https://library.oapen.org/handle/20.500.12657/61465>

Farrell, W. C., & Phungsoonthorn, T. (2020). Generation Z in Thailand. *International Journal of Cross Cultural Management*, 20(1), 25-51.

<https://journals.sagepub.com/doi/full/10.1177/1470595820904116>

Finneman, Spagnuolo, & Rahilly (2020). Meet Generation Z: Shaping the future of shopping. McKinsey & Company.

<https://www.mckinsey.com/industries/consumer-packaged-goods/our-insights/meet-generation-z-shaping-the-future-of-shopping>

Francis, T., & Hoefel, F. (2018). True Gen?: Generation Z and its implications for companies. *McKinsey & Company*, 12, 1-10.

<https://www.drthomaswu.com/uicmpaccsmac/Gen%20Z.pdf>

Feinberg, R. A., Mataro, L., & Burroughs, W. J. (1992). Clothing and Social Identity, *Clothing and Textiles Res. J*, 11(1), 18-23.

Gilbert, D. (2017). The looks of austerity: Fashions for hard times. *Fashion theory*, 21(4), 477-499.

<https://www.tandfonline.com/doi/abs/10.1080/1362704X.2017.1316057>

Hill, A. (2005). People dress so badly nowadays: fashion and late modernity. *Fashion and modernity*, 66-77.

Howlett, N., Pine, K., Orakçioğlu, I., & Fletcher, B. (2013). The influence of clothing on first impressions: Rapid and positive responses to minor changes in male attire. *Journal of Fashion Marketing and Management: An International Journal*, 17(1), 38-48.

<https://www.emerald.com/insight/content/doi/10.1108/13612021311305128/full/html>

IMRG. (2021). What Generation Z expects from the online retail experience.

<https://www.imrg.org/blog/generation-z-online-retail-expectations/>

Iorgulescu, M. C. (2016). Generation Z and its perception of work. *Cross-Cultural Management Journal*, 18(01), 47-54.

<https://www.ceeol.com/search/article-detail?id=531928>

Kaiser, S., Chandler, J., & Hammidi, T. (2001). Minding appearances in female academic culture. *Through the wardrobe*, 117-136.

Kodžoman, D. (2019). The psychology of clothing: Meaning of colors, body image and gender expression in fashion. *Textile & leather review*, 2(2), 90-103.

<https://hrcak.srce.hr/clanak/322338>

Lanier, K. (2017). 5 Things HR professionals need to know about generation Z: thought leaders share their views on the HR profession and its direction for the future. *Strategic HR review*, 16(6), 288-290.

<https://www.emerald.com/insight/content/doi/10.1108/SHR-08-2017-0051/full/html>

Lundén, E. (2020). Exploring Fashion as Communication: The Search for a new fashion history against the grain. *Popular Communication*, 18(4), 249-258.

<https://www.tandfonline.com/doi/full/10.1080/15405702.2020.1854952>

Lynch, A. (2007). Expanding the definition of provocative dress: An examination of female flashing behavior on a college campus. *Clothing and Textiles Research Journal*, 25(2), 184-201.

<https://journals.sagepub.com/doi/abs/10.1177/0887302x06298699>

McLeod, S. (2008). Social identity theory.

Menendez, E., Nitschke, Dr. A. (2019). Streetwear History & Definition. Hypebeast.

<https://strategyand.hypebeast.com/streetwear-report-history-definition>

Moloney, N. (2022). You Are What You Wear: Fashion Self-Congruity, and its Relationship with Self-Esteem, in Generation Z and Millennial Consumers. UAL, London College of Fashion, Fashion Business School

<https://portfolio-tools.s3.eu-west-2.amazonaws.com/wp-content/uploads/2022/06/27210511/You-Are-What-You-Wear-Niamh-Moloney-1.pdf>

Moreno, A. M. (2020). *Hypebeast Fashion: Why Streetwear Is the New Luxury Fashion*. Fashion Institute of Technology, State University of New York.

<https://www.proquest.com/openview/ad92821f72ea3f7c5bf5199b69343471/1?pq-origsite=gscholar&cbl=18750&diss=y>

O'Cass, A., & Lim, K. (2002). The influence of brand associations on brand preference and purchase intention: An Asian perspective on brand associations. *Journal of International Consumer Marketing*, 14(2-3), 41-71.

https://www.tandfonline.com/doi/abs/10.1300/J046v14n02_03

Perez, S. (2020). Kids now spend nearly as much time watching TikTok as Youtube, in US, UK and Spain. TechCrunch.

https://techcrunch.com/2020/06/04/kids-now-spend-nearly-as-much-time-watching-tiktok-as-youtube-in-u-s-u-k-and-spain/?guccounter=1&guce_referrer=aHR0cHM6Ly93d3cuZ29vZ2xlLmNvbS8&guce_referrer_sig=AQAAAJUoWICYASDeBsu2euOCkWAwroXEiMZ6ycXA5qlLRKIdlo6_CX9rgL8Dp0qKdyX8TKOTVz6AwpRkAi5MRmQLv9bQYg-jx5QYwWkni4kKCRr0ydrN17Q8QDkMaG-X6hGYEsWmYAD4a7GmeNU8kfJYRrntREDTjrZlcBZsWnsWITK

Piacentini, M., & Mailer, G. (2004). Symbolic consumption in teenagers' clothing choices. *Journal of Consumer Behaviour: An International Research Review*, 3(3), 251-262.

<https://onlinelibrary.wiley.com/doi/abs/10.1002/cb.138>

Polese, F., & Blaszczyk, R. L. (2012). Fashion forward: The business history of fashion. *Business history*, 54(1), 6-9.

<https://www.tandfonline.com/doi/full/10.1080/00076791.2011.617206>

Polhemus, T. (1994). Street style: From sidewalk to catwalk. (*No Title*).

Rajendran, M. (2012). The development of streetwear and the role of New York City, London, and Supreme NY. *Development*, 1, 1-2012.

Roach-Higgins, M. E., & Eicher, J. B. (1973). The visible self: Perspectives on dress. (*No Title*).

<https://cir.nii.ac.jp/crid/1130282272953685760>

Rosenberg, M., Schooler, C., Schoenbach, C., & Rosenberg, F. (1995). Global self-esteem and specific self-esteem: Different concepts, different outcomes. *American sociological review*, 141-156.

<https://www.jstor.org/stable/2096350>

Saenger, C., Thomas, V. L., & Johnson, J. W. (2013). Consumption-focused self-expression word of mouth: A new scale and its role in consumer research. *Psychology & Marketing*, 30(11), 959-970.

<https://onlinelibrary.wiley.com/doi/abs/10.1002/mar.20659>

Schneider, B., & Lee, D. (2023). BOF Insights | Gen-Z Fashion in the Age of Realism. The Business of Fashion.

<https://www.businessoffashion.com/reports/retail/gen-z-fashion-in-the-age-of-realism-bof-insights-social-media-report/>

Sherina, S., & Selamat, F. (2023). The Impact of Consumer Ethnocentrism, Perceived Quality, and Emotional Value on Purchase Intention of Local Brand Streetwear Products in Generation Z in Jakarta. *International Journal of Application on Economics and Business*, 1(1), 530-538.

<https://garuda.kemdikbud.go.id/documents/detail/3630724>

Simmel, G. (2020). Fashion. In *Fashion Theory* (pp. 92-101). Routledge.

<https://www.taylorfrancis.com/chapters/edit/10.4324/9781315099620-11/fashion-georg-simmel>

Statista Research Department (2023). Fashion e-commerce worldwide – statistics & facts. Statista.

<https://www.statista.com/topics/9288/fashion-e-commerce-worldwide/#topicOverview>

Strategy&. (n.d.). Streetwear: The new exclusivity.

<https://www.strategyand.pwc.com/de/en/industries/consumer-markets/streetwear.html>

Suh, J., Lee, Y., & Kim, S. H. (2018). The effects of collaborated character's image congruence on cosmetic products evaluation: The relative importance of ideal and actual self-image congruence. *Journal of Global Fashion Marketing*, 9(2), 103-115.

<https://www.tandfonline.com/doi/abs/10.1080/20932685.2018.1426482>

Sullivan, C. R., Kazlauciusas, A., & Guthrie, J. T. (2017). Colored apparel-relevance to attraction in humans. *Journal of Fashion Technology & Textile Engineering*, 5(03).

<https://eprints.whiterose.ac.uk/122241/>

Szczepaniak, M. (2015). Fashion involvement and innovativeness, self-expression through fashion and impulsive buying as segmentation criteria: Identifying consumer profiles in the Turkish market. *Entrepreneurship and Innovation Management Journal*, 3(1), 1-14.

Team, G., & Anekola. (2023). Why luxury brands are targeting Gen-Z with streetwear icons. *Glossy*.

<https://www.glossy.co/fashion/why-luxury-brands-are-targeting-gen-z-with-streetwear-icons/>

Tiggemann, M., & Lacey, C. (2009). Shopping for clothes: Body satisfaction, appearance investment, and functions of clothing among female shoppers. *Body Image*, 6(4), 285-291.

<https://www.sciencedirect.com/science/article/abs/pii/S1740144509000643>

Urošević, S., Vuković, M., & Urošević, I. Communication and expression of personality through clothing. *Fascicle of textiles, Leatherwork*, 115.

<https://textile.webhost.uoradea.ro/Annals/AUO-FTL-vol%2023%20no%202-2022.pdf#page=115>

Woodward, S. (2007). *Why women wear what they wear*. Berg.

[https://books.google.pt/books?hl=en&lr=&id=DB3pzyAg-EUC&oi=fnd&pg=PP7&dq=Woodward+S.+Why+Women+Wear+What+they+Wear+\(Materializing+Culture\).+London:+Bloomsbury+Publishing%3B+2008.&ots=A2xO85txAz&sig=pUII1GU1Ko6pyaYmOL2jge--LaQ&redir_esc=y#v=onepage&q&f=false](https://books.google.pt/books?hl=en&lr=&id=DB3pzyAg-EUC&oi=fnd&pg=PP7&dq=Woodward+S.+Why+Women+Wear+What+they+Wear+(Materializing+Culture).+London:+Bloomsbury+Publishing%3B+2008.&ots=A2xO85txAz&sig=pUII1GU1Ko6pyaYmOL2jge--LaQ&redir_esc=y#v=onepage&q&f=false)

Zhou, J. (2021). How Has Street Culture Changed the Nature of Luxury?. *Communications in Humanities Research*, 77-81.

https://web.archive.org/web/20220525022505id_/https://chr.eliwise.ac/media/4842792933fb4e92bcdf368cca9a5fec_sOj7f6e.pdf

APPENDIX

Figure 1. Streetwear Fashion Looks



Note: Figure 1 provides examples of streetwear looks that were shared by 4 interviewees, on social media, whose identity was hidden. At first glance, these examples vividly showcase a

baggy, looser clothing style, which are some of the many characteristics underlined in the interviews.

Appendix 1. Interview Content – Interviewee’s Profile

N° of Interviews	Interviewees	Gender	Year of Birth	Age
I1	Joana	Female	2001	23
I2	Filipe	Male	2004	20
I3	Diogo	Male	2001	22
I4	Tiago	Male	2006	17
I5	Daniela	Female	2003	21
I6	João	Male	1998	25
I7	Mariana	Female	2000	24
I8	Mateus	Male	1998	25
I9	Francisco	Male	2001	23
I10	Tomás	Male	2000	23

Appendix 2. Interview Content – Categories

Category	Subcategory	Category Description	Code
Streetwear as a Cultural Phenomenon	Personal interest and perception. Cultural influence and significance. Unique characteristics and evolution. Impact on subcultures and movements. Popularity and factors of rise. Personal connection and meaning.	Streetwear’s impact, including personal interests, and influence on culture and subcultures.	SWCP
Fashion and Identity Formation	Role of Fashion Choices in Self-Definition. Representation of Identity through Streetwear. Observations of Streetwear in Peer Groups. Impactful Personal Fashion Stories. Balancing Trends with Individual Style.	Explores streetwear’s role in shaping style choices, including peer group dynamics and balancing trends with individual expression.	FID
Communication through Clothing	Significance of Streetwear in Self-Expression. Shared Language and Communication in Gen Z Streetwear. Assumptions based on Streetwear Style.	Explores how streetwear serves as a powerful tool for self-expression and communication among Gen Z individuals.	CTC
Impact of Streetwear on Established Brands	Brand Adoption of Streetwear Styles. Perception Change Due to Brand Adoption. Motivations Behind Brand Interest in Streetwear. Influence of Streetwear Brand Relationship on Purchasing Decisions. Authenticity of Streetwear Collaborations.	Explores the intersection of streetwear culture and established brands, examining the adoption of streetwear styles.	ISEB
Gen Z Personality Traits and Consumer Behavior	Personality Traits and Self-Expression. Connection Between Personality and Streetwear Preferences.	Explores the relationship between Gen Z personality traits and streetwear choices, including how streetwear reflects individuality.	GZPB

	Alignment of Streetwear Culture with Gen Z Values. Streetwear's Role in Personal Branding via Social Media.		
Final Thoughts	Additional Information	Interviewees' final thoughts regarding the whole subject.	FT

Appendix 3. Interview Content – Examples

Code	Examples
SWCP	<p>Joana, 23 “I think streetwear ends up focusing more on self-expression and comfort at the same time, and also has a very different and interesting aesthetic, which is much more creative. The way people express themselves through streetwear and their clothes sometimes ends up being art.”</p> <p>Daniela, 21 “In the times we live in today, in a completely digitalized generation, streetwear has a lot of influence on young people, through the influence of artists, influencers, who, as part of this movement, end up influencing the way we dress, act, inspire ourselves and our purchasing decisions.”</p> <p>João, 25 “The diversity of the clothes, the collaborative spirit of the brands, artists coming out, all of these factors have their preponderance in the dimension it has reached today. But what speaks to me most is the freedom factor that style allows through the combination of clothes that used to not be seen in the way they are today.”</p> <p>Tomás, 23 “The freedom to create what I want and wear it the way I can to convey what I'm feeling at the moment.”</p>
FID	<p>Mariana, 24 “My grandmother and my mother were very critical of my clothes, my streetwear style, because of the baggy, more relaxed clothes. But people of my generation have a completely different perception.”</p> <p>Francisco, 23 “I've always felt that I wanted something more removed from city stress, with a more relaxed life, and streetwear allows me to show that, because it's baggier, wider, more relaxed, it allows me to show myself as a person who leads a less stressful, more comfortable life, more connected to music as well. It unconsciously shapes my identity.”</p> <p>Diogo, 22 “I always like to keep up with the fashion world, but I can't let go of streetwear, because I really think it conveys my own self.”</p> <p>Daniela, 21 “The most important things are shoes and pants, they're the essentials.”</p>
CTC	<p>João, 25 “Yes, because when we talk about streetwear it's not just a way of dressing, it's a lifestyle, it's a way of communicating, of making friends, of exposing ourselves. It's not just about fashion. It has other issues, it's about creating groups, an identity, a language.”</p> <p>Tiago, 17 “At the moment I see streetwear not so much as a way of dressing, but as a community, where the people involved have the same interests, the same lines of thought, and that makes it a big movement.”</p> <p>Joana, 23 “I find it easier to identify with the person, and in a way assume that we have some similar interests and make assumptions about the person's personality.”</p> <p>Francisco, 23 “It allows us to shape our identity well, to not be so rigid in the way we dress and the way we think.”</p>
ISEB	<p>Mateus, 25 “All the big-name brands are copying it, because it's a very popular style today. A lot of footballers wear it, and if these brands don't keep up they'll be left behind.”</p> <p>Filipe, 20 “People will see these new integrations, whether they like them or not, but as a whole it always changes the way people perceive the brand.”</p> <p>Diogo, 22 “It's a bit of both, but more for the money, more for the fact that it's such a big movement, and these brands want to benefit.”</p>

	Tomás, 23 “Because it sells, it's what people want. Brands have to stay true to their identity, but they have to give people what they want, because more and more marketing is what matters most.”
GZPB	<p>Francisco, 23 “Yes, because we're all more open-minded and don't have so many prejudices about others, I think that's the common factor in wearing streetwear.”</p> <p>Mariana, 24 “I'm a creative person, quite active, open to different things and new things, I like to feel comfortable, I'm very open-minded, I don't judge people by their appearance, and I think that's reflected in the way I dress.”</p> <p>João, 25 “If you were to describe both our generation and streetwear in the same way, it wouldn't be unreasonable. Freedom, individual expression, belonging to a group, developing one's self through this culture all go hand in hand with what has developed between our generation and this streetwear culture.”</p> <p>Daniela, 21 “I feel that they contribute to building my image, because they are something huge in our generation, they contribute to a brand or even to me exposing what I am, my way of being, and it becomes easier for someone to connect with me.”</p>
FT	Tiago, 17 “I just wanted to say that streetwear is a very eye-catching look, and for those who like to see it, I recommend that you adopt the style.”

Appendix 4. Table of Content – Streetwear as a Cultural Phenomenon (Interviews)

Questions / Interviewees	1. Interest Spark	2. Cultural Influence	3. Impactful Trends	4. Unique Traits
Joana	“My first interest basically came from social networks, (...) I began to like more and more the creative way they combined clothes, and the different styles.”	(Not questioned)	“The diversity of styles and sizes is something I really like, as is the spirit of collaboration between brands. The first (aspect) really helps people to feel good about themselves, to have more confidence, more self-esteem and self-love.”	“I think streetwear ends up focusing more on self-expression and comfort at the same time, and also has a very different and interesting aesthetic, which is much more creative. The way people express themselves through streetwear and their clothes sometimes ends up being art.”
Filipe	“My friends around me started to wear this style of streetwear more and more, which started to spark an interest in me. I then began to take more risks and feel more and more comfortable in the style.”	“It has a lot of influence on youth culture, I see young people taking a lot more risks with their style, wearing more and more accessories, pieces that convey confidence through their clothes.”	“I'd say it's the diversity of the clothes, the collaborations between streetwear brands that allow me to wear two brands I like at the same time.”	“I look a lot at the aesthetic and comfort factors that this style brings.”
Diogo	“Basically, it was a time in my life when I decided to change my style a bit, which started with an interest in sneakers, and over time with more research I've been investing more and more in my style of clothing.”	“Nowadays there is still some discrimination, especially among older people, but it has been a style that has gained more and more fame, especially among young people.”	“A bit of everything, comfort is essential, the fact that the clothes are wider. But by wearing streetwear, I think people feel they are giving a different voice, not as a religion, but as a lifestyle. People want to feel free, to	(Not questioned)

			wear what they want and what they like.”	
Tiago	“I started observing streetwear through my friends, who got me more and more interested, and through their influence and that of my brother, I took up the style.”	“I think that nowadays streetwear is increasingly accepted by society because it's a widely used style. In contrast to punk, for example, which is a style that in my opinion leads to more prejudice and less acceptance.”	“The collaboration between brands, various pieces of clothing with very beautiful designs from different brands. Something I find very striking is the proportion of streetwear clothes that allow you to take more risks in your outfits.”	“The collaborations between brands, the colors, the designs, the proportions themselves, I think they differentiate it a lot from other styles.”
Daniela	“Firstly, I've always loved fashion, it's part of my day. I worry a lot about how I'm going to dress, and streetwear is very interesting because it allows me to mix classic styles, older pieces, more recent ones, pieces from my parents that I wear and like a lot.”	“In the times we live in today, in a completely digitalized generation, streetwear has a lot of influence on young people, through the influence of artists, influencers, who, as part of this movement, end up influencing the way we dress, act, inspire ourselves and our purchasing decisions.”	“Collaborations such as the one recently launched by Louis Vuitton, made by the artist Pharrell Williams, who went in search of ideas that we haven't seen for a long time. And even these brands already incorporate a lot of streetwear styles, through very colorful shoes, lots of patterns. And many brands besides Louis Vuitton. But in terms of streetwear, there's a lot of diversity, and the influencers on social media today are betting a lot on this, and they end up inspiring other people to do it too.”	“For example, the more classic style, the so-called 'beto', ends up being more basic, it doesn't vary much. Streetwear allows you to mix a lot of pieces. I feel that streetwear allows you to combine pieces that show your way, your style.”
João	“It's very simple, I entered this world because of sneakers, with the aim of creating a collection and within a community, a group of friends, start selling. And that's where it started to grow and become a more general taste.”	“It has an impact essentially on young people, in schools, on the streets, perhaps a lot through social networks, this generation is beginning to gain more and more interest, whether in Europe, Portugal, the world, it's a growing phenomenon.”	“The diversity of the clothes, the collaborative spirit of the brands, artists coming out, all of these factors have their preponderance in the dimension it has reached today. But what speaks to me most is the freedom factor that style allows through the combination of clothes that used to not be seen in the way they are today.”	“Taking up the previous question, people end up creating their own style within streetwear and it's never stagnant.”
Mariana	“I've been dancing hip-hop since I was 6, and it came about a bit from that. I always grew up seeing people dancing in the street, wearing baggier clothes and I kept asking my mom to buy me that kind of clothing.”	“In the same way that it influenced me when I was younger, it also influences young people today. Even on TikTok and Instagram you're seeing more and more people wearing streetwear. It helps me too, it gives me inspiration, I follow what's being worn	“I think it's the fact that artists are embracing it that's very important, but also the comfort it gives me, the looser clothes.”	“In streetwear you can take your personality and wear streetwear clothes and adapt them to your personality. There are people who dress more girly, others who don't seem to care much about the combination of clothes and it ends up looking good anyway, and I think it ends

		today, and even how the clothes of yesteryear are coming back and adapting, and it's interesting to see that the basics are maintained, but the brands are innovating and taking things from old hip-hop, but more current.”		up defining you as a person.”
Mateus	“What really got me interested in streetwear were the references of players, artists, who I saw wearing this style and I wanted to do the same.”	“Nowadays it has a lot of influence, not just in fashion, but also in music, artists and many of the things we see today are related to streetwear.”	“Streetwear collaborations, and streetwear's ability to unite people from different backgrounds and create a community is something I identify with a lot, and I feel like I'm part of that community myself.”	“It brings together a bit of various styles and forms what streetwear is, and it becomes more authentic.”
Francisco	“I think a bit of the 90s movies, especially the US lifestyle, more linked to hip-hop and rap.”	“I think it still has the same impact as it did in the beginning, because you still see a lot of people going for that 'old-school' style to express themselves, both in music and in fashion.”	“I think collaborations are essential, and the wider, baggier shape of the clothes defines this more relaxed style well.”	“I feel that it can be worn both at events with friends and at more social events, because it combines both fashion and comfort in one. It allows you to combine more modern and older styles with something more recent.”
Tomás	“Above all, it was the fact that our generation is very influenced by US culture. It's my dream country, it's the cultural center of the world and it's a reference point for many. Another aspect is the collaborations with the world of sport in which I've been involved since I was very young, whether with soccer or basketball players.”	“It has a very big presence today, and it all started with the collaborations with the world of sport, which ended up taking it to an immense level, even moving on to music and cinema. Nowadays you see a lot of musicians and actors dressed in a way that really captivates the viewer.”	“Being able to build your own individuality, I like the style, not just because of the proportion of the clothes, but because of what it conveys, the comfort, a baggier style, more relaxed, a style that you can wear anywhere. I don't like people wearing the same clothes, and I really like it when brands are exclusive, and you know there aren't many people with the piece you have.”	“I think what makes it unique is that it's a part of our culture. You can convey where you come from, convey your ideals through your clothes. In my opinion, other styles are too simple to express what we feel because they don't have a cultural basis behind them.”

Questions / Interviewees	5. Cultural Evolution	6. Impactful Styles	7. Subculture Influence	8. Popularity Factors	9. Personal Meaning
Joana	“Celebrities and public figures have had a great influence on the way people have come to perceive this style of clothing, making it increasingly normalized and more widely adhered to.”	“Vintage fashion is a style that has come back, and I think it's here to stay, with vintage clothing trends even bringing back the older styles of	“We end up identifying more with the similar way people dress in relation to us and consequently being closer to forming a	“It's been a culmination of everything without a doubt, celebrities joining the movement, social networks,	“It's definitely a way of expressing myself through clothes. First of all, it's the confidence that it conveys through clothing and that I end up passing on to other people. Which can in a way make it easier to feel

		the 90s, what was used in music videos back in the day, and people nowadays trying to recreate those same styles. DIY and creating your own clothes also proves to be impactful because people are motivated to do the same.”	group or getting closer to certain people.”	collaboration even with luxury brands, a bit of everything.”	confident about interacting or connecting with other people.”
Filipe	“There are still a lot of people who judge this style, I'd say because it's very different, but we can already see a lot of evolution, especially among our generation who have started to wear this particular style of clothing a lot.”	“Vintage clothes, which are older, from our parents' time, are now part of my wardrobe.”	“I think it does. My group of friends is an example, because one of us introduced this style and it quickly caught on, and today many or all of us wear the same style. And if I come across a person with a similar style to mine, I'm more likely to identify with them than if they have a completely opposite style.”	“What has helped a lot in the expansion of this style are the social networks and the celebrities who have started wearing streetwear more and more, which has made me, for example, start wanting to wear this style more and more.”	“It helps me build my identity, it makes me confident to wear this type of garment, and it allows me to take risks within what is my style.”
Diogo	“Before it was only worn by skaters, surfers, and nowadays it's worn for comfort, more for lifestyle, more for the style itself.”	“Through social networks we can see a lot of people creating their own clothes, which ends up influencing other people. And in a way they like to express themselves through clothes, through patterns, colors, sizes.”	“It fosters the creation of a community because it's worn by people who identify with each other and don't care too much about other opinions. They express themselves freely and have many of the same feelings about people who dress the same.”	“Mainly the influence of rappers, celebrities, who make people want to dress similarly. Also, social media, which allows us to put our ideas forward.”	“(Not questioned)”
Tiago	(Not questioned)	“People creating their own clothes is also something that streetwear allows a lot due to the wide	“Speaking for myself, I identify more with my friends, because of the way they are,	“It's been a culmination of everything, celebrities, social media,	“People looking at me from the outside end up understanding what I am, and it allows me to create my own identity.”

		variety of pieces in this style. I also think that the vintage style is making quite a comeback.	the way they dress, and it ends up being easier to interact with them because we have similar interests.”	collaborations between brands... But the public figures who have brought more relevance and visibility to streetwear are an important point. “	
Daniela	“I'd say that in the past streetwear was viewed in a more 'bad boy' way, but nowadays they don't show so much prejudice, and influencers have contributed a lot to changing that view, especially as people are very influential.”	“One of the trends that touches me the most is the vintage trend because many of the pieces are timeless and at the same time, we can be fashionable. Another aspect is being able to buy second-hand clothes in the streetwear style.”	“Streetwear as fashion is a way of expressing who you are and what you're feeling, and our generation ends up expressing themselves in the way they dress, the way they are, the way they act with others, and I feel it's easier to connect with these people. I easily compliment someone's streetwear look on the street when I like it, and I notice it a lot.”	“It's been a bit of everything, celebrities, social media. But celebrities have had a big influence because we're very influential. We have more and more access to this style of fashion, through online platforms, and we want to dress that way.”	“For me, fashion is the way I express myself the most. I wake up and my first thought is my look for college. I like being different, feeling different, confident, passing on that confidence, and even passing it on to other areas of my life. It feels good to feel well dressed.”
João	“There is a very simple moment when the luxury brands themselves begin to introduce and enter this streetwear world. With wider carpenter pants, sneakers, wider shirts, different pants. Perhaps an industry that had set a fixed standard ended up demystifying this idea and perhaps ended the prejudice against streetwear.”	“I think these trends end up shaping the way people express themselves, even people who create their own pieces and customize their own clothes at home. Nowadays you can get clothes from your parents' or grandparents' closets and I feel that this always ends up shaping who you are through your clothes.”	“It's something inherent to being human, getting together with like-minded people, streetwear ends up bringing people together in like-minded groups.”	“Globalization and social media have always had a huge impact. Whereas before we only saw everything at major fashion events, nowadays we can see everything by going to Instagram.”	“I go to sleep thinking about what I'm going to wear the next day, what I can combine between pieces. I find it very hard to repeat the same looks, and it ends up being an essential part of my group. I like feeling confident, stepping out of my comfort zone and it ultimately shapes us as people.”
Mariana	“It depends a lot on the environment you're in. If you wear streetwear in a more fashionable environment, people will feel that you don't belong there. However, you	“I find it very interesting that people create their own clothes at home. I'm an example, I make	“As there is still a certain amount of prejudice, being in a group of people who dress like you, you'll feel more at	“I think it ends up being a culmination of everything, social media, the influence of	“It allows me to show my personality, it allows me to be comfortable, and to attract people who have the same interests as you.”

	<p>can now see jeans, for example, being accepted in a more formal environment, but there is still some prejudice. My mother often tells me that I dress like a girl, I should dress more grown-up.”</p>	<p>tops, hats and bags at home that I end up wearing and that end up showing a bit of my personality. If I put on some baggier pants, or an old coat of my mother's, I think they end up looking quite nice and I show my creative personality through my clothes.”</p>	<p>ease, you'll end up meeting people with whom you identify not just in the way you dress, but in the way you see life, in common interests, in styles of music. You'll end up feeling more comfortable because you'll find common ground with these people, which you probably won't find if you're in an environment with people dressed completely differently.”</p>	<p>celebrities, the expansion of brands, but I think music has had a lot of influence on our generation. People look up to hip-hop artists as role models, and they end up choosing that kind of style and you notice that people are clearly more comfortable and more relaxed.”</p>	
Mateus	<p>“It depends a lot on the environment we're in, but even today many people look at those who wear these clothes and may find it strange, feel more prejudiced. But I like it because I feel more confident, I feel good.”</p>	<p>“I fit in more with streetwear linked to hip-hop music.”</p>	<p>“I think it provides a space where we can all belong, all with the same mentality, the same tastes.”</p>	<p>“I think it's primarily the social networks, the artists too, where we see people wearing these clothes and we want to wear the same style. The greatness of social media also means that we share the same tastes.”</p>	<p>“I think it reflects a lot on my personality, I feel very confident when I wear this style of clothing.”</p>
Francisco	<p>“In the beginning there was more prejudice, because hip-hop comes from the neighborhood. Nowadays we see a lot of influencers and public figures wearing it and influencing us to wear it too.”</p>	<p>“I think people who create and customize their own clothes and also those who wear more vintage, older clothes and apply other factors such as through second-hand stores.”</p>	<p>“I think something that is very associated with this style, and it's very striking, is the fact that you see a lot of people who like this style together. They are people who are attracted to the same style, the same tastes and interests.”</p>	<p>“Social media, seeing very influential people wearing this style has made it replace old trends, and it's been established for longer.”</p>	<p>“I've always felt that you can dress well and be comfortable at the same time. Wider shoes, wider sweaters, more chunky shoes, and I feel I can be well-dressed and comfortable at the same time.”</p>
Tomás	<p>“I think in the past it was used a lot by people on the street, in the neighborhood, and for that reason people could be a bit prejudiced, especially the older generations. You can't present yourself like that in certain environments because in a way they see it as disrespectful.”</p>	<p>“I really like the fact that people create their own clothes, because I have a hard time finding that one piece that sets your look apart, even if</p>	<p>“I think it does, it's always a way of at least breaking the ice with someone, and it's always a way of starting a conversation.”</p>	<p>“The rise of social media, collaborations between celebrities and with the brands themselves. Seeing your favorite artists on social media</p>	<p>“The freedom to create what I want and wear it the way I can to convey what I'm feeling at the moment.”</p>

		it's just a small detail.”		wearing this style has also been a very good marketing move that brands have made good use of.”	
--	--	----------------------------	--	---	--

Appendix 5. Table of Content – Fashion and Identity Formation (Interviews)

Questions / Interviewees	1. Fashion Role	2. Identity Items	3. Peer Usage	4. Influence Story	5. Trend Balancing
Joana	“I like to feel unique, confident, creative through the way I dress, and looking at myself and feeling confident is extremely important.”	“Essentially sneakers and jackets, they're pieces that really stand out and make a difference to an outfit.”	“Aspects linked to confidence, self-esteem and creativity are very present. Some also attach a lot of importance to the status of the streetwear brand they wear, because it's well recognized by others, in order to differentiate themselves.”	“There have been times when people have commented on my style or a piece without knowing me and this has immediately created a dialog between the two.”	“Depending on the trends that emerge, and whether I identify with them or not, I'll join in. If I'm not interested, I'll stay within the streetwear movement, simply not joining in with any trend that doesn't catch my eye.”
Filipe	“Unconsciously, the way I dress, because it gives me confidence, will end up being beneficial in other areas of my life. In the way I interact with others, in my work, etc.”	“The most important thing for me is the jacket and the shoes.”	“In my case, or in our case, I started wanting to wear these clothes to include myself more and more in our core.”	“When I showed up in one of my dad's 'over 40s' jackets, people complimented me a lot, and that made me feel good and confident within this style.”	“I'm always going to wear things that I like, and there may be new pieces that come along that I buy, but I'm going to stick to the pieces that I really like within the streetwear style.”
Diogo	“I think it's a way of expressing ourselves, it's the first form of contact and interaction with others.”	“Baggy jeans, sweats and shoes.”	“I think we end up being a ramp/bridge for our friends. When they see us wearing something like that, they also feel that desire and attraction for the style.”	“I've had a lot of compliments about a pair of streetwear sneakers, which were quite exclusive at the time, which led to a conversation	“I always like to keep up with the fashion world, but I can't let go of streetwear, because I really think it conveys my own self.”

			It's a way of including themselves in the core.”	and later a friendship.”	
Tiago	“My choices depend a lot on my state of mind. Unconsciously it ends up defining myself, my state of mind that day at least.”	“I like a bit of everything, I don't think there's anything specific that defines me”	“My friends are in the same line of thinking as me, they're not so worried about what other people think and are more focused on their own comfort.”	“I've been asked several times on social media or even on the street about a specific piece of streetwear clothing, or some tips on how to include themselves more in that style.”	“Since fashion is a cycle, very dependent on others, we'll always be within streetwear, and by changing one piece of clothing or more, I think I'll always be within the style.”
Daniela	“Fashion changes my day a lot, it goes beyond just a way of dressing, it really means something.”	“The most important things are shoes and pants, they're the essentials.”	“In my group of friends, I feel there's quite a diversity of styles. A lot of them don't actually wear streetwear, but those who do, I feel that streetwear also gives them that confidence that it gives me, it's also a way of expressing themselves, and I feel that these are the friends I identify with the most in terms of content.”	“Several times I've been complimented on my style and it's sparked a conversation between us. Specifically, in a shoe store, a guy who worked there asked me about the shoes I was wearing because he liked them so much and was looking for them.”	“I always try to keep up with what's in fashion, but I don't stray too far from what I like.”
João	“They don't 100% define who I am, but I use them as a way of expressing myself, of showing my state of mind, it's a way of presenting myself. The professional me is very different from the	“As I said earlier, footwear has always been very important, because of its simplicity and because it's the basis of the look. Another factor is pants and accessories.”	“I think there are two types of people. Yes, my friends use it to express who they are, we all have that individual touch. Another point is the fact that it's used, because it's such a big movement,	“At the time skinny jeans were all the rage, and I was one of the first people in my circle to introduce wider streetwear pants and I was made fun of a lot, and I dealt with it well, and it's funny that nowadays it's	“I always like to wear what I like, although sometimes I look for pieces within the new trends to see if they suit me or not. But I think of streetwear fashion as an ever-changing cycle, a cyclical creation of identity, a way

	everyday me involved in streetwear and who likes fashion.”		everyone wants to 'fit in'.”	gone the other way, from negative criticism and mockery to a lot of compliments even from people I don't know.”	of expressing ourselves differently, and we're also constantly evolving in that way.”
Mariana	“It's very much in line with the previous question, and also with dance. It's always been something I've identified with, it's always been something I've loved doing, and my style ends up reflecting that.”	“Baggy jeans, tight and short tops, especially wearing the two together. More of a hip-hop, 2000s style.”	“Yes, they definitely use it to show what they like, what they are.”	“My grandmother and my mother were very critical of my clothes, my streetwear style, because of the baggy, more relaxed clothes. But people of my generation have a completely different perception.”	“I always wear what I like, I don't wear anything just because it's fashionable. But I'm always open to new trends and manage to incorporate them into my style in the right way, in a way that makes me feel good and manages to convey who I am.”
Mateus	“It reflects my values, it helps me to be who I am. At first I was a little afraid of what others might think, but nowadays I like it a lot.”	“The shoes and the t-shirt.”	“I think it represents their personality well. Another aspect is that if I wear that style, they end up liking it and it influences them to wear it too. It's complicated at first because they're not used to wearing it, but the influence of friends and compliments help.”	“I go to a party and people often come up to me and compliment my style or a piece of clothing, and I really like hearing that.”	“I only wear what I like, but depending on certain pieces, I try to keep up with new trends.”
Francisco	“I've always felt that I wanted something more removed from city stress, with a more relaxed life, and	“Beige bomber pants and Timberland boots.”	“They end up shaping their identity a bit.”	“I was associated with sloppiness and not being elegant, always by older people. I feel	“I feel I'm true to my style. I change certain things, but I stay true.”

	streetwear allows me to show that, because it's baggier, wider, more relaxed, it allows me to show myself as a person who leads a less stressful, more comfortable life, more connected to music as well. It unconsciously shapes my identity.”			it's diminished, but people still associate streetwear with sloppiness. People of our generation look at it differently.”	
Tomás	“I've always been concerned about how others see me and how I present myself, because it will boost my confidence in certain environments. And by being confident, I'll be better able to face any challenge that certain environment has to offer me.”	“I'm really into hoodies, especially limited-edition exclusives. Another aspect that has attracted me is pants, which when I was younger weren't a big deal, and nowadays, in a world where everyone is the same, a streetwear enthusiast like me looks for the little details to set me apart.”	“It happens a bit like me, they dress like that to feel good, it's a bit of a group image. It's often said that you're similar to the people you hang out with the most, you have the same tastes and by sharing opinions you end up being a bit like me, you want to stand out and feel good in those clothes.”	“When I was a kid I wore baggy clothes a lot, I liked to wear baggier t-shirts, baggier pants and at the time I threw it all away. I look back on it with some amusement because fashion has turned around and today, I wear that style again.”	“I stay within the streetwear style, but only with things I like. However, nowadays I can look at pieces differently, and maybe in a few years' time I'll be more curious about wearing them.”

Appendix 6. Communication through Clothing (Interviews)

Questions / Interviewees	1. Movement Significance	2. Shared Language	3. Assumption Making
Joana	“I think streetwear helps a lot in the way we want to feel accepted, confident, part of a group, accept who we are. Streetwear ends up boosting these feelings.”	“Visually it helps a lot, you feel a closer connection when you see a style you identify with and it leads to a more fluent conversation, because of the same interests.”	“I find it easier to identify with the person, and in a way assume that we have some similar interests and make assumptions about the person's personality.”
Filipe	“I don't see it just as a style of clothing, but as a	“I think so.”	“I don't know if I would talk to the person, but I

	<p>way of being in life, how we behave towards others. In the past they had a much more closed mentality, a set path, and today our generation has more confidence, more opinions of its own, not caring so much about what others say.”</p>		<p>would try to find something similar to start a dialog. If it was someone I knew, their style would be a topic of conversation.”</p>
Diogo	<p>“I think this style was kind of a community within our generation to show our 'freedom'.”</p>	<p>“I think so. And even people who find it more difficult to interact with others, I think the streetwear movement helps in this respect, because we identify more with each other, because of the same interests, even because of the social gatherings promoted by streetwear brands.”</p>	<p>“I feel more open to communicating without even knowing each other. It gives me more confidence.”</p>
Tiago	<p>“At the moment I see streetwear not so much as a way of dressing, but as a community, where the people involved have the same interests, the same lines of thought, and that makes it a big movement.”</p>	<p>“As I said in the previous question, seeing streetwear as a community, streetwear allows us to communicate with each other, through the same tastes, the same interests, the same way of dressing, which ends up facilitating dialog with people from my generation.”</p>	<p>“Depending on the brands they wear, I can assume something financially, I can assume something aesthetically through the combination of clothes, and I always end up looking at it differently, and especially if I like it, I'm closer to identifying with the person.”</p>
Daniela	<p>“I think it's so big because of the way our generation is influenced by it, by social media essentially. I feel that fashion is gaining more and more dimension through these platforms, through influencers, and I feel that it's a powerful means of self-expression and communication between us.”</p>	<p>“Yes, there are specific brands that you see a very detailed niche of people wearing, and that can be an example of interconnection between the people who wear them. The whole streetwear community, I feel they end up sharing the same mentalities, the same interests, the same musical tastes, etc.”</p>	<p>“I usually comment. I'm more easily influenced to talk to the person and it can come from that compliment on the look, even though I'm more embarrassed. That would easily be the first approach.”</p>
João	<p>“Taking up the previous question, it ends up being a constant cycle in the evolution of the formation of our identity. And nowadays there are a lot of people</p>	<p>“Yes, because when we talk about streetwear it's not just a way of dressing, it's a lifestyle, it's a way of communicating, of making friends, of exposing ourselves. It's</p>	<p>“Nowadays there's less and less prejudice when you see someone dressed differently, and within streetwear, because it's such a big movement with so many followers, it's becoming less and</p>

	making a career on social media within this style.”	not just about fashion. It has other issues, it's about creating groups, an identity, a language.”	less common to make any assumptions about it when you see someone on the street.”
Mariana	“I think it's important, especially for our generation, if only because now it's like all these gender identification movements, and streetwear allows you to wear clothes from both genders, let's say, and that make you feel good without any kind of judgment.”	“I think this typical language has always existed, but I think this slang, street language has grown.”	“I usually talk to my boyfriend, for example, and I feel like I could talk to that person because they have a similar style to me. When I go out at night, I see a girl with a similar style to me, and I approach her with a compliment. I think it's an easy point to start a conversation with someone I don't know.”
Mateus	“I think it offers a 'platform' to express our individualities. I can be creative, wear what I want, put together my own look and I feel it's very important.”	“Maybe not in terms of slang, but when it comes to clothes, I often approach people because of their streetwear style and compliment them, and it ends up being easier to start a dialog.”	“First of all, I like the style, I feel that they know how to dress, I can see that the person may have more self-confidence, which is a very important factor even in other areas of life.”
Francisco	“It allows us to shape our identity well, to not be so rigid in the way we dress and the way we think.”	“I think that wearing the same style leads us to use the same expressions and think in the same way.”	“I accept other trends within streetwear, but I wouldn't wear punk styles within streetwear, for example.”
Tomás	“I think it's a way for us to express ourselves because there's so much variety, so much diversity. You can describe what you're feeling, the mood of the day, the year, the phase you're going through in life. On days when I'm sadder, I can wear only darker pieces, on another day when I want to take a risk, I can wear a pinker piece.”	“When brands promote pieces, they create an 'attachment' to that piece and I think that people end up seeing the piece in a similar way, and end up wearing it and talking about it in the same way”	“You can tell even from the streetwear, if the person is from a certain country, where they come from. For example, UK style, where you can tell if people are based on UK fashion and lifestyle. I like to understand where people come from, where they get their inspiration from, what style they base themselves on.”

Appendix 7. Table of Content – Impact of Streetwear on Established Brands
(Interviews)

Questions / Interviewees	1. Copying Awareness	2. Opinion on Copying	3. Perception Change	4. Reason for Attraction	5. Buying Influence	6. Collaboration Authenticity
Joana	“Yes, I have noticed.”	“Brands are trying to embrace the movement; it shows a mutual help between brands.”	“They end up losing some of their authenticity, but it ends up being beneficial at certain points. In other cases, it can be negative because it has nothing to do with the brand's style.”	“Mostly because of the popularity of the streetwear movement itself, even within the world of celebrities.”	“Collaborations will influence my decision if my favorite brands are involved.”	“Purely a marketing strategy, to grow sales and attract more customers.”
Filipe	“Yes!”	“They don't have streetwear as a basic idea, but they are trying to incorporate this style into their collections, because it's such a big trend, and they realize that they will profit from it.”	“People will see these new integrations, whether they like them or not, but as a whole it always changes the way people perceive the brand.”	“I think they want to reach a new audience. Often, they're not even very young, they're people in their 30s who have revolutionized the world of streetwear.”	“If it's a brand I like and if they do good collaborations with streetwear, it increases my desire for the brand.”	“It could be both. Because they know it's a big movement, they also want to profit from it.”
Diogo	“Yes!”	“It's beneficial for the brand, and also for the fashion world. It always gives more exposure to fake streetwear products because they're so	“They move away from their authenticity.”	“Because it's such a big movement, with big profits and big consumption by young people.”	“Collaborations greatly increase the desirability of the brand, even though many are luxury brands. Often, it's not even luxury brands, but luxury figures, so to speak, such as artists.”	“It's a bit of both, but more for the money, more for the fact that it's such a big movement, and these brands want to benefit.”

		expensive. But I feel that the streetwear community can dress well for very little.”				
Tiago	“Yes!”	“It's not as accessible to everyone at the prices of established brands. With streetwear brands only, I can buy complete looks rather than just a pair of pants from a luxury brand.”	“They don't lose their authenticity so much, but I personally have a different view of these brands because of the money you have to spend to buy just one good.”	“Streetwear, which is being worn more and more by our generation and others, is what attracts these brands in order to increase their sales.”	“My purchasing decisions will always be more directed towards streetwear brands, as I don't think it's worth spending so much money on a piece.”	“In my opinion, I think it's very much a marketing strategy because it's a style that's very present in today's generations, and because it's such a big movement, these brands will want to benefit financially from it.”
Daniela	“Yes, 100%”	“I think it's good, because fashion is always changing, evolving and we have to incorporate these styles because there are tastes for everything.”	“I don't think so, because I like brands that innovate to arouse more interest by incorporating these new styles.”	“100% because of the celebrities who have joined this movement.”	“It influences me if only because I want to buy the brand, even if I don't have the means to do so.”	“I think they are genuine, because no brand wants to be left behind, and for that reason I don't think it's fake. And although they're not the current values, that doesn't mean they can't be the future values.”
João	“Yes!”	“It doesn't dilute their authenticity because they can still go back to the origins of the brand and make the connection with new trends. Yes, it's humble of them to value	“They just show their humility in wanting to evolve as a brand and follow today's movements and trends.”	“Nowadays we can already see young people taking an interest in these brands, because they've gone to get directors who are very involved in the streetwear world to revolutionize their collections because they know it's the way of today, because there are a large number of	“I like having exclusive pieces, because I can be on the street and have something different, something that allows you to express yourself in a different way. Not to show off, but to have	“A bit of both. When it started, no one thought it would ever be a good strategy for a luxury brand like Louis Vuitton to team up with a high street brand like Supreme.

		the movement and adhere to it.”		people within the movement.”	something unique, authentic and different.”	Nowadays it can even be a marketing strategy to increase sales, make more profits and reach more audiences.”
Mariana	“Yes!”	“I think it's positive, because there has to be globalization. In the same way that we evolve, brands also have to keep up and have an offer for what is currently in demand.”	“I think it does. There are two sides to it, the good, but on the other hand, because they have a very specific niche, they start to lose their essence by always adopting the latest fashions. People who go to Massimo Dutti don't expect to find a streetwear section. But a Louis Vuitton might, because the great artists don't go to Massimo Dutti to buy clothes, they go to Gucci or Louis Vuitton.”	“Mainly because of the adherence of artists, and because of the people who have great purchasing power and only buy from these luxury brands, there has to be an offer for this, because the brands will benefit from it.”	“I've never been one for brands, I go for clothes and personal taste. I would only influence it if it was something I really liked and I thought it was worth spending money on.”	“It goes both ways. I think they are genuine, but it's all a marketing strategy, to expand, attract new customers and reach new niches.”
Mateus	“Yes.”	“All the big-name brands are copying it, because it's a very popular style today. A lot of footballers wear it, and if these brands	“No, because if I like the brand and I like the streetwear style, it ends up being a combination of the two.”	“Because of all the artists and influencers, and if these brands don't incorporate these styles, they won't be able to sell. Brands have to adapt.”	“If I really like it, I'll want to buy it.”	“I think they end up being really genuine, and people start to see the style with different eyes and incorporate it. They end up

		don't keep up they'll be left behind.”				liking the style and adapting it to their collections.”
Francisco	“Yes”	“From a capitalist point of view, it's beneficial because of the increased profits, but it can end up stealing some of the identity of certain brands.”	“A little, yes, it dilutes the authenticity of the brands, but depending on the fashion cycle, it increases their relevance.”	“I think it's because of the young people, to be able to attract this niche market.”	“I feel that it can alienate me from the brand, because I'm trying to get into it just to capitalize on the profits.”	“Purely a marketing strategy, just to increase profits, sales and reach new markets.”
Tomás	“Yes.”	“There are too many 'high fashion' brands that are increasingly linked to streetwear, like Off-White, where they have a lot of clothes for special, more formal occasions, but they also have a lot of collaborations with street artists, who convey their neighborhood experiences, what they feel, what they live. More and more brands are taking advantage of these artists, this movement, to advertise so that more people join in.”	“I don't think so, because ever since I've been following streetwear these brands have already existed, and I think they adapted well to our generation and took advantage of this influence. It changes their authenticity, but it has to be because times are constantly changing.”	“Because it sells, it's what people want. Brands have to stay true to their identity, but they have to give people what they want, because more and more marketing is what matters most.”	“It increases my desirability.”	“A bit of both, I think marketing has to be done because the times demand it, but also because more and more the people in charge of these brands and collections are from our generation and understand what we like.”

**Appendix 8. Table of Content – Gen Z Personality Traits and Consumer Behavior
(Interviews)**

Questions / Interviewees	1. Personality Description	2. Personality Reflection	3. Personality-Style Connection	4. Culture-Generation Alignment	5. Social Media Influence
Joana	“I’m a creative person, a perfectionist, organized, confident through clothes, because I’m not a confident person on my own. I’m quite lively too.”	“It often ends up being unconsciously, but I always try to expose who I am through my clothes.”	(Not questioned)	“Yes, without a doubt. Strongly in the sustainability factor, vintage clothing, second-hand clothing, involving streetwear.”	“They end up sharing a lot about the way they dress, their style, and end up influencing others, making it easier to communicate with other people with the same interests.”
Filipe	“I’m open, confident and easy to deal with.”	“They end up unconsciously demonstrating who I am or how I live my life.”	“In my group of friends, for example, we don’t have the same personalities, because we’re obviously different people, but because we all have the same style, we end up identifying more with each other and complementing each other more.”	“I think so. I feel that we are a generation that doesn’t have as many prejudices as in previous times, we are more inclusive, more open-minded and we understand well what others feel and want to show. Another important fact is sustainability, which our generation cares a lot about, and there are already a lot of streetwear clothes today that are made from sustainable materials.”	“I’m sure that social media helps our image. People will have a perception of us from what they see on social media and it will be easier to interact with people with similar interests.”
Diogo	“I’m confident, fun, open to other people, relaxed and smiley.”	“(Picking up on the previous answer) I think my clothes do, even if it’s unconsciously.”	“I feel and see more and more people from this generation consuming this style of streetwear.”	“Yes, 100%. We’re a generation that likes to get along with each other, promotes authenticity,	“I feel that both social media and streetwear are ways of expressing ourselves, and our generation is

				inclusion, promotes sustainability through vintage, second-hand clothes.”	constantly sharing our looks and ideas on social media, and streetwear is very present in social media trends, and it's always easier to start an interaction with someone who compliments our way of dressing, for example.”
<p>“I'm a relaxed person, I don't worry too much about other people's thoughts, I seek my comfort through clothes.”</p>	<p>“They can show what a relaxed, cheerful person I am, my creativity through my outfits.”</p>	<p>“The connection with people through this style immediately arouses greater curiosity on my part in wanting to start a conversation with people.”</p>	<p>“This generation likes to be authentic and unique and is also inclusive. Streetwear also allows this, including older and more modern styles, different colors, patterns, etc.”</p>	<p>“Social networks are a medium that can expose and reach a lot of people, which is important for creating a personal image, influencing others, and creating some interest for future conversation. By sharing my looks on social media, people get to know a bit about me, who I am, what I identify with, my interests, and it becomes easier to interact with me.”</p>	
<p>“In terms of shopping, I'm extremely consumerist. I like to invest in my image, to feel confident and creative.”</p>	<p>“They do, because I like to feel different. Streetwear allows me to feel unique and different from the ordinary, that's what I like, through colors, patterns, styles, etc.”</p>	<p>“It's a huge movement and I feel that people from our generation have joined in enormously, they all have the same interests, the same mentalities, the same tastes.”</p>	<p>“I feel that streetwear allows everything to be included, because it is so versatile and authentic, allowing these people to feel precisely unique and authentic. When it comes to sustainability, brands may have good ideas and good</p>	<p>“I feel that they contribute to building my image, because they are something huge in our generation, they contribute to a brand or even to me exposing what I am, my way of being, and it becomes easier for someone to connect with me.”</p>	

				products, but our generation will always look at price, to the detriment of these theoretically more ethical ideas. Within our generation, there are values of authenticity and inclusion. Factors more linked to social awareness, not so much.”	
João	“I'm a genuine, vain and outgoing person.”	“I always try to wear a piece that stands out, that attracts attention, I like to provoke that thought in others 'how did he manage to wear that'. I like to take risks, I like that to define me.”	“I think that more and more of this generation is joining this movement, but if we look at the younger generation Z, I feel that it's more about 'fitting in'. Some end up developing a taste, others just belong to the group, but these are consequences of the movement being so big.”	“If you were to describe both our generation and streetwear in the same way, it wouldn't be unreasonable. Freedom, individual expression, belonging to a group, developing one's self through this culture all go hand in hand with what has developed between our generation and this streetwear culture.”	“Social networks give us access to information, personality traits and someone's tastes that would only happen if we knew the person. But when I expose who I am, how I dress, what my interests are, and through a compliment, it sparks a conversation and ends up making it possible to get to know people straight away. It ends up connecting people of this generation, they end up communicating with each other directly or indirectly because of this culture.”
Mariana	“I'm a creative person, quite active, open to different things and new things, I like to feel comfortable, I'm very open-minded, I don't	“It goes along with the previous question, it reflects my creativity and openness to new things. I easily try on	“Yes, I think it's all connected. When you talk to someone from this generation, you notice that they are more open-	“The generation that dresses like that, I'd say yes. It values authenticity, inclusion, for newer, older styles. I think	“Social networks give you a lot of ideas, a lot of inspiration, they allow you to meet people with the same style as you, to meet new brands and I end

	judge people by their appearance, and I think that's reflected in the way I dress.”	new pieces, I have no problem going to the men's section and buying something. It allows me to show my individuality.”	minded. If it's someone who's really into the streetwear movement, they have a lot of these characteristics.”	they're interconnected.”	up showing a bit of myself, and it can lead to a conversation. It allows you to create a community around this movement.”
Mateus	“I'm a fun, funny person, quite electric, expressive with those I like. I'm also relaxed and open to conversation.”	“They reflect a lot, my confidence also varies a lot depending on my style.”	“Yes, a more creative person might prefer brands that value innovation, while others might prefer brands that promote sustainability. It depends on each individual.”	“Yes, in the world we live in today, people rely a lot on others. They influence each other a lot and end up being involved in the same movement, the same lifestyle.”	“Social media contributes a lot, especially if you follow current artists, seeing their style makes you want to dress like them. And social media ends up being the biggest influence. And by sharing my looks on social media, I end up making my self known. The same happens with others, if I compliment the look or comment on it, it sparks a new conversation or connection.”
Francisco	“I'm creative, open minded, like routine, am close to others, and open to the rest of the world.”	“The fact that I can reuse clothes, even my father's clothes, and fit in with recent styles allows me to show my creativity, combining various pieces and feeling unique and authentic at the same time.”	“Yes, because we're all more open-minded and don't have so many prejudices about others, I think that's the common factor in wearing streetwear.”	“Yes, completely.”	“Since it's such an authentic style and so typical of a certain generation, it makes us all closer to each other. And by sharing my looks it's easier to connect with others, it's a point of communication and can lead to a conversation and future friendship.”
Tomás	“I'm impulsive, I care a lot about my appearance and	“I like people to notice me, I like to make a difference, so I	“I think so, because when you see a lot of people wearing	“I think it's very present in those movements that our generation	“I think social media is very important, and what I see is that

	<p>what other people think of me, but I'm also calm and thoughtful. I focus more and more on my personal development, but I'm still discovering myself because I'm constantly changing.”</p>	<p>like to wear that piece that no one else has, that gives me a different detail, and describes my mood. The colors, the way I dress, the very environment I'm going to, it always comes down to the clothing choices I make.”</p>	<p>it and when the marketing is as well done as it is nowadays, you end up immersing yourself in that movement. You look at sports and it's there, at movies and it's there, at music and you end up being drawn into that movement.”</p>	<p>has had of revolt against certain previously imposed ideas, and I think our generation is very inclusive, and I think it's good because we should be open to all people, to new styles, to the way others dress.”</p>	<p>nowadays people buy what they see on social media. But by sharing your looks, you're able to convey a bit of who you are, and I think everyone does that on social media. You want to keep up with what's trending, and foster interactions by posting looks, it's a way of breaking the ice, creating connections, and interacting with other people.”</p>
--	--	---	---	--	--