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THE DEVELOPMENT OF HIGH-END BRANDS OF STREETWEAR FASHION STYLES AMONG MILLENNIALS IN SEMARANG CITY OF INDONESIA

(Qualitative Descriptive Study on Communication about Identity from The Fashion Style)

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ABSTRACT: In this study, streetwear fashion that someone has in their appearance style is a form of non-verbal communication. This study aims to find out how the development of streetwear fashion labelled with high-end brands among millennials in Semarang City is growing rapidly and the experiences they feel when they have this style with a famous brand label. The method used in this research is descriptive method with a qualitative approach and uses the communication theory about identity put forward by Michael Hecht. In the theory put forward by Hecht, it consists of four layers of streetwear fashion that form a person's identity, namely the personal layer, the enactment layer, the relational layer and the communal layer. Based on this theory, data collection techniques are carried out through in-depth interviews with 6 (six) informants who are fans of these famous fashion and brands. The results of this study indicate that streetwear fashion gives certain feelings to Semarang City millennials so that it is in great demand by them because it is a form of self-appreciation and also through this fashion it can form a person's identity.

Keywords: communication, identity, streetwear

I. INTRODUCTION

As the time went on, everything in life in this world will experience very rapid changes, both in terms of economy, social culture, politics, and others. This can be exemplified such as the development of transportation, technology, and also the development of fashion world which we can see lately which is growing very rapidly, especially in the midst of millennial society. Every day the fashion trends that are issued by designers are getting more and more admired by the public.

The world of fashion never stops creating innovations. Always providing new innovations from time to time, even though sometimes adopting styles or models that have been trending in the past which are then developed or created again according to models that are currently hits that can attract people's attention and provide their own fashion value to the wearer.

Being free in style or combining things related to fashion that makes teenagers be creative does not mean it will have a negative impact. As reported by an online magazine, The Guidon, where their topic is "Hype Me Up: The Hypebeast Phenomenon". The term "Hypebeast" itself has been used since the early 2000s to describe "Trend Hunters" such as streetwear or a term for styles that are commonly referred to as "everyday style".

The term of streetwear may be very difficult to define clearly. Given that the fashion world is always changing dynamically, the term of streetwear may experience an expansion of meaning. However, we can find clues by referring to various types of clothing that are often worn on the streets such as graphic t-shirts, jeans, hoodies, sweatshirts, snapbacks to sneakers. The research conducted by Strategy and in 2019 showed that streetwear users will increase by as much as five years after the research was conducted.

And this streetwear trend actually departs from fashion trends that started in the 90s, streetwear products come from the hip hop, skate, urban, and sporty lifestyles that are the target of young people. In Indonesia itself, this trend began to appear in the 90s when the distribution era began to triumph with domestic production labels in the form of t-shirts, jackets, hoodies, etc. As time goes by, streetwear styles are growing with well-known and

classy brands issued by many world-famous designers and becoming fierce competition in the fashion world around the world, some of which come from the Asian continent, the European continent, and the American continent, such as Vans, Bape (A Bathing Ape), Champion, Supreme, Off White, Stussy, Nike, etc. Of course, these brands are costly. However, even though the price is quite expensive, many people who like high-end streetwear brands will try to afford it and own the product even if it is a t-shirt because it is an absolute necessity. Not a few people who used to hunt for preloved stuffs for these brands and even now, they don't matter finally for buying new items from these brands even though the price is not cheap, but they are still willing to pay for it because of their prestige and personal satisfaction.



Fig. 1. Executive Summary that conduct by "strategy and" regarding streetwear fashion (Source: <https://strategyand.hypebeast.com/streetwear-report-executive-summary>)

From an article published by WWD, it is stated that later in 2035 millennials are estimated to be the most consumptive generation in history. The statement is based on research by marketing expert Pam Danziger, "Five Luxe Trends for 2015." The internet generation will give a different definition to the word luxury. Luxury is now not only explaining the price of bags, shoes or watches. The interpretation is wider, be a luxury dinner experience or vacation trip. Now the world's fashion brands are starting to blur the line between luxury and experience. One of them, considers that shopping for luxury goods is an experience for buyers, that is the point so that streetwear fashion with the development of famous brands in the world makes it as the most favoured things by millennials. (Source: www.detik.com)

Identical to casual style, which means freedom of expression with the slogan "Do It Yourself" being the basis for most streetwear brands to attract fans, especially young people. Through their fashion products, they instill messages that tend to break the establishment and inflame a culture of resistance (counter culture) typical of young people which can be provocative so that streetwear fashion is also considered to have a communicative function behind its use as a style of dress. According to Rakhmat regarding to his research that Streetwear fashion is believed to be a form of artifactual communication that is able to communicate various things behind its use as a style of dress in the majority of urban society, especially teenagers in recent years, one of which is reflecting the status of and display pride and integrity as an individual (Feisol, 2018).

This research is motivated by the phenomenon of fashion trends that are very developed in the world, especially among millennial youth, which is called as streetwear fashion. Streetwear fashion is a typical street style or casual style used by some people, who adheres to a culture with a blend of cultural elements in the younger generation and urban areas in it so that researchers are interested in conducting this research to analyse the experiences of those whose this kind of styles, especially in the city of Semarang. Semarang is one city in Java Province in Indonesia. The reason for conducting research on millennials in Semarang city is because the development of this fashion trend in Semarang City is also quite significant even though the development of fashion trends in Semarang is not great as another cities in Indonesia such as Surabaya, Bandung, and Jakarta, and even in the cities of another countries, means that the origin brands come from, such as Paris as city of fashion mode, due to several factors. However, many people, especially millennials in, know or even wear it, especially if they have a supportive background, such as joining a prestigious community, for example the car community, which also always pays attention to their fashion style which is an absolute necessity. It can give so much meanings to the individual itself, or maybe other scope of work that supports to look attractive.

As previously described, this research refers to cultural communication which means that what is a habit in people's lives becomes one part of communication to provide understanding to others. Cultural theory is

actually a term that is applied in various ways in an effort to conceptualize and understand the dynamics of culture. Cultural theory usually involves various opinions about the relationship between culture and nature, culture and society, the division between high and low cultures, and the interrelationships between cultural traditions and cultural differences. Cultural theory is also characterized by its association with concepts that are often taken to cover some basic things associated with culture itself so that according to Greetz (1973, p.89) in the article *Mindfulness of Intercultural Communication* by Damastuti, explains that in fact, culture has boundaries where a group of people seek meaning for the symbols that are mutually agreed upon to be used, while the meaning of each symbolised is the result of a collective agreement from a society or a community.

The symbol is a stimulus that indicates the presence of something that is used in a more complex way by making a person think about something apart from its presence. So that the symbol gives meaning and becomes a guide for behaviour for everyone who is a member of a community or society. Thus, it is in this context that ultimately makes the cultural identity of a society or a community formed. The cultural identity that is formed in the life of a society will affect the self-perception of each member in society, namely how they see themselves, how they behave, greatly influenced by their own cultural identity.

In relation to the cultural identity, in communication theory put forward by experts, namely Michael Hecht and his colleagues about communication theory of identity. According to these experts, the communication theory of identity incorporates the following three cultural contexts: individual, communal and public. According to this theory, identity is the main link between the individual and society and communication is the link as well that allows this relationship to occur. Of course, identity is a "code" that defines a person's membership in a diverse community.

In an article entitled *Mindfulness Intercultural Communication* by Rini Damastuti, Hecht explains that he discusses communication theory about identity in the sociopsychological tradition. This theory extends its scope to looking at the way in which one's feelings about oneself are the result of social life, so in this theory Hecht also introduces special dimensions of identity in understanding the identity of a person or a group. The dimensions that need to be considered are the dimensions of feeling (affective dimension), thinking (cognitive dimension), action (behavioural dimension), and transcendent (spiritual).

In fact, identity is formed when a person socially interacts with others in life. A person gets the views and reactions of others in social interactions and vice versa, shows a sense of identity by expressing himself and responding to others. The Subjective Dimension of identity is how we feel about ourselves, while the Ascribed Dimension is what other people say about us. In other words, personal identity consists of the meanings that are learned and what is obtained and then these meanings are projected to others whenever we communicate. So related to this research, namely the use of streetwear fashion will provide identity beyond a simple understanding of the dimensions of ourselves and the dimensions that will be described. The two dimensions interact in a series of four levels or layers. The first is the personal layer, which consists of a sense of self in social situations. The second is the enactment layer or other people's knowledge of us based on what we do, what we have, and how we act. The third is relational or who we are in relation to other individuals. Identity is formed in a person's interactions with them. The last is the communal layer, which is tied to a larger group or culture (John, 2008).

II. RESEARCH METHODS

This research is a descriptive study with a qualitative approach. According to W. Lawrence Neuman in his book *Social Research Method: Qualitative and Quantitative Approaches*, when analysing qualitative data, researchers develop explanations or generalizations that are close to concrete data and contexts, and usually use less abstract theories. The explanations tend to be rich in detail, sensitive to context, and able to show complex life processes or sequences whose purpose is to organize specific details into a coherent picture, model, or set of closely related concepts.

With this qualitative approach, it intends to find the "essence" of a phenomenon experienced by several individuals, namely the experience of millennials in Semarang City with streetwear fashion by using a literature review on identity communication proposed by Michael Hecht which describes 4 (four) levels or layers, namely personal layer, enactment layer, relational layer, and communal layer. In-depth interviews were also conducted with several informants as primary data by having criteria for streetwear fashion users with well-known brands, domiciled in the city of Semarang. Which is also supported by secondary data, which is obtained through books, publications, internal organization records, reports, journals, to various websites from the internet related to information.

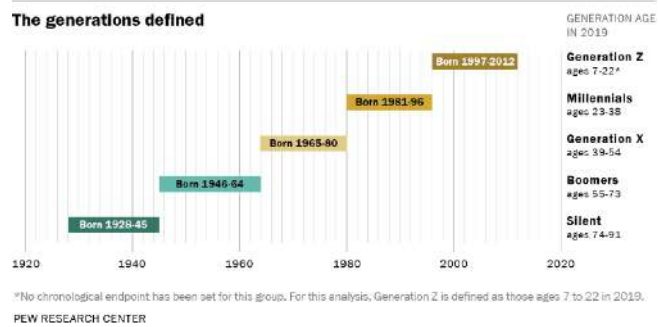


Fig. 2. Age of each generation defined by Pew Research Centre

(Source: <https://www.pewresearch.org/fact-tank/2019/01/17/where-millennials-end-and-generation-z-begins/>)

According to the figure 2 above shows that the millennial is in range of ages 23-38 years old. And based on the study conducted by the researchers related to the development of high-end fashion brand in Semarang is significantly growing that averaged in range of from 22+ - 30 years-old. Thus, to get more detailed, the researchers determined the specified criteria of informants as follow:

1. High-end streetwear brands enthusiast;
2. Domiciled in the city of Semarang.

From the criteria above, it aims to collect the data in compiling the analysis carried out and is expected to provide clearer information regarding the development of streetwear fashion which labelled high-end brands among millennials in the city of Semarang based on the four layers proposed by Michael Hecht.

III. ANALYSIS

This research was conducted by means of in-depth interviews conducted by the researchers intentionally to ask various things related to the topic of existing problems in order to get more concrete results in the preparation of data analysis. And the following is a summary of the results of in-depth interviews that have been conducted by researchers toward informants whose the different backgrounds and also different responses and experiences to the streetwear style they have.

Name	Profession	Background
VebranPratama, 23 years old	Fresh Graduate and a DJ	Reason: Really concern of his appearance and following trend fashion
YuriscoElvoVerdiano, 20 years old	Student and Café Singer	Reason: feeling comfortable with that kind of fashion style and some of the brands can be affordably by students
Ria Vega, 30 years old	Radio Announcer	Reason: It looks simple and comfortable, like streetwear fashion, because seeing favourite Korean artist idol wearing that fashion looks very good
Putri Osel, 30 years old	Career Woman	Reason: Comfortable with this style and also influenced by surrounded people
EripPerdiana, 25 years old	Fashion Entrepreneur	Reason: Easily to mix and match any kinds of fashion
AsqiUhaili, 25 years old	Miners	Reason: It looks cool and prefer saving money to buy streetwear shirts than spend it for other things

Table 1. Details of Informant

3.1 Messages Contained in Someone's Dressing Style

Clothing is the main or primary need for society. By the time, clothing which is part of the fashion world has a very broad meaning. Many designers are competing to be creative in designing clothes with various attractive models in order to attract people's attention, even recently designers have created clothes that are simple but can still look "expensive" when worn.

Like this streetwear fashion, the created designs look quite simple but are very lovable especially for the young people, because this streetwear fashion has a very dynamic movement that gives birth to a culture with its own characteristics. Streetwear fashion does tend to be casual and non-formal, very suitable to be used for just a walk or gathering with friends, but not only that, for streetwear enthusiast, like the informants above, streetwear is their favourite and distinctive style because it also reflects one's personality. In fact, streetwear can create its own community that is very loyal to certain brands because streetwear fashion is a concept that is carried out by many local clothing brands.

As recently, many high-end brands of streetwear fashion are greatly admired by the people. From the umpteen brands that exist, these brands have their own characteristics so that their fans drop their preference for certain brands but also they might use other brands. Many famous brands, for example such as A Bathing Ape, Stussy, Nike, Adidas, and Kith which is very expensive but can attract people's purchase intention. However, some people who like such fashion, such as the informants above, such as Vebran, a fresh graduate and also works as a DJ (Disc Jockey), said that he really likes streetwear fashion with these famous brands. According to him, now everyone knows that these brands are growing rapidly and give a different view if someone sees other people wearing these clothes. One of the assessments of other people who use these brands is they have very high taste. He also said that he is basically someone who really cares about appearance, especially if he is a DJ or entertainer who is required to have excellent interpersonal skills and competence in his field, and must also have an attractive appearance so that he can establish good cooperation at his work. He becomes a fashion streetwear enthusiast because streetwear fashion is comfortable to wear and related to his work that does not have to wear collared clothes, then the demands of the work environment as an entertainer and also rewards for his achievements. In addition, as stated by Asqi during an interview with the researchers regarding his opinion on streetwear fashion with original brands, people will find our appearance attractive, or 'cool'. It is also said that streetwear is how someone gets dressed casually but still comfortable, stylish and the most prominent things of streetwear style are t-shirts and hoodies. (Source: www.medcom.id)

Fashion is not only about clothes, but also the role and meaning of clothes in social actions. In other words, fashion can be metaphorized as an outer surface in which it carries the message and lifestyle of a particular community and even a part of social life. Besides that, fashion also expresses an identity of a certain figure, then clothing is one of the most obvious ranges of markings of a person's outward appearance, by which a person places himself apart from others, and develops into the identity of a particular group. Fashion is one way for a group to create and describe themselves as a certain group so that they are more confident in their own appearance and more confident.

3.2 The Changes of People's Social Behaviour Due to Fashion Development

Related to fashion developments such as streetwear style which labelled the famous brands, it is urban communities who are adaptive in accepting progress in this fashion world. Urban communities are often referred to as urban communities which in this case of the definition of urban society is more emphasized on the nature of life and the characteristics of life. According to Bintarto, as reported by AgusDwiSetiyo in his blog, defines urban society as a network of human life which is characterized by a high population density and characterized by heterogeneous socioeconomic strata and materialistic features. The urban community consists of natives of the area and immigrants. Urban society is a heterogeneous society, both in terms of livelihood, religion, customs, and culture. Meanwhile, Alan S. Burger provides an understanding of urban society as a permanent settlement with a heterogeneous population, where the city is equipped with various integrated facilities to form a social system and so on. So, from the two definitions, those can be concluded that the characteristics of urban communities, including heterogeneous behaviour; behaviour based on the concept of self-reliance and institutions; behaviour oriented to rationality and function; social mobility so dynamic; cultural assimilation and diversification; functional bureaucracy, and secular values, and individualism.

Furthermore, urban communities are considered very open to various influences that are believed to be one of the aspects behind the formation of a lifestyle, especially on the influence of streetwear style fashion trends which labelled original brands. Majority openness of urban society to the various influences and developments of the era, is also allegedly one of the causes is the emergence of consumptive behaviour. Ancok (1995), explains that consumptive behaviour is a human tendency to consume unlimitedly, where humans are more concerned with emotional factors than rational factors or more concerned with desires than needs. The people don't get interested in special goods, the producer will advertise through a media that aims to influence people to try and finally buy the products offered. Advertising also invites consumers to consume goods or services based on wants and not needs and irrational prices (Widiastuti, 2003).

Based on the results of interviews with these informants, they are millennials of Semarang who really like the streetwear style because the concept is relaxed but classy with these famous brands so that they are willing to arrange the budget to buy these goods or clothes. According to these 6 (six) informants, several influencing factors are the environment, advertising, and a person's income. One of them, as said by informant

3, Ria Vega, who really idolizes Korean artists and the artist she idolizes has an attractive streetwear style dress. So this makes Ria Vega more consumptive because she wants to keep updated about her idol and can have an attractive look like her idol. In addition, Informant 5, named EripPerdiana is a shoe entrepreneur (fashion entrepreneur) who likes the most *Nike* products. In his opinion, Nike can be 2 (two) things, like street style and also sportswear. For him, Nike always has a unique and captivating design. Firstly, the shoe designs that Nike releases are much colourful but still matched with another model of shirts. Because of his favourite, it makes Erip arranges his own budget to buy some clothes or shoes from Nike. Besides that, it can become his inspiration for designing his shoe projects although it is a local brand but hopefully it can have a good quality too. And he adds that when compared to other informants, the budget arrangement for Nike brands are not as expensive as other brands, that another informants like.

According to 6 (six) informants, through in-depth interviews, nowadays, many streetwear-concept are sold at cheaper price and are also 100% authentic with prices starting at IDR 300.000,- and depends on each brands so everyone can afford it because it is exported from factory outlets overseas and then everyone can easily achieve or find it through Indonesian e-commerce platforms, such as Tokopedia, Shopee, etc; and social media platforms, like Instagram. Moreover, in each shop in these platforms also explain the detail and complete information for the buyers and admin staffs are responsive so it can influence someone's purchase intention.

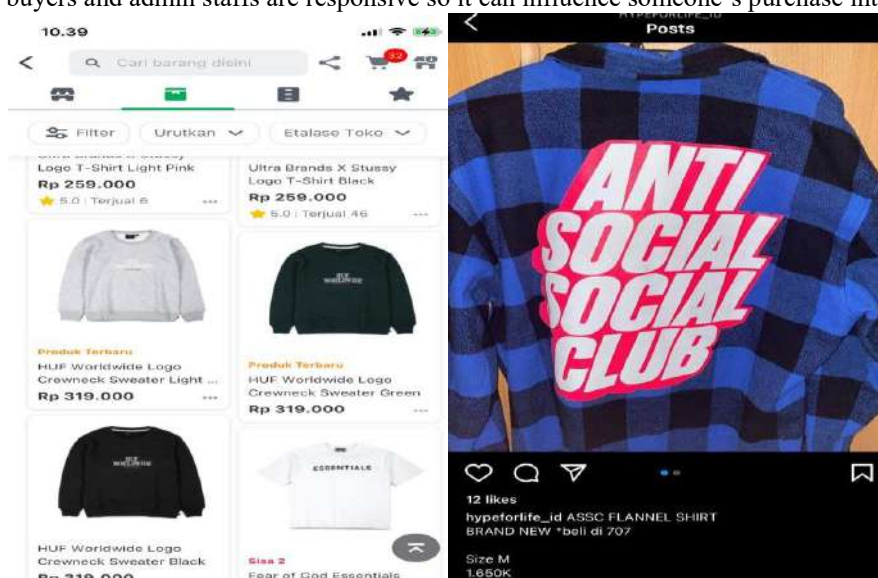


Fig. 3. Selling High-End Brand Products in E-Commerce and Social Media Platforms
(Source: <https://tokopedia.link/fpovxsB1Vhb>
https://instagram.com/hypeforlife_id?utm_medium=copy_link)

So, with that price and income they can earn, they sometimes buy one to two clothes in short time, but it is not often because they have to manage their financial very well. As stated by Elvo, as informant 2, now the streetwear shirt with high-end brands label are affordable to achieve even for the student like Elvo. With his side job as a café singer, the price of streetwear style which sold in the market is still relatively cheap for people who like streetwear fashion the most. Elvo gave an explanation of his average ability to buy these at a price from IDR 300.000,- to IDR 500.000,-.

Likewise other informants, namely Vebran, Putri Osel, and AsqiUhaili, bought the clothes with the high-end brands from IDR 300.000,- to one million Rupiahs because it is adjusted to their income they can earn and also consider the City Minimum Wage / CMW (in Indonesian: *Upah Minimum Kota / UMK*) in Semarang City, which is not as high as in other cities in Indonesia, like Surabaya, Jakarta, and Bandung. Especially in Semarang, the CMW based on their job experience is in the range from IDR 2.500.000,- to IDR 4.500.000,-. Therefore, it is summarized by the researchers that all informants are having high consumptive behaviours in budgeting their preferences because of their monthly income scale. Moreover, this behaviour is influenced by the environment, such as life circle, advertisement.

3.3 The Correlation between Streetwear Style and Communication Theory about Identity by Michael Hecht

Communication is an important part that can't be separated from human's life. Communication is the process of rendering from one group to another through the use of signs, symbols, and semiotics rules that are

understood together. So that it can be explained again that communication is an activity of delivering information, either messages or ideas to others which is carried out directly or indirectly.

Communication is considered to have taken place when someone has observed the behaviour of others, in the form of symbols, both verbal and non-verbal. In other words, communication is a symbolic process, namely the use of symbols that are given meaning. The symbols used are arbitrary. Arbitrary means it has no meaning before being given meaning by people (Berger, 2000, p. 7), (Wood, 1997, p. 123). Stewart L. Tubbs and Sylvia Moss (2000, p. 5) says that communication is the process of forming meaning between two or more people. Thinking about it, Julia .T. Wood (1997, p. 17) also defines that communication is a systematic process in which individuals interact with and through symbols to create meaning. Moreover, in relation to the function of communication is to create an identity. And one of the ways to present ourselves to others is self-disclosure, which involves explicitly sharing personal information with others, among which the first is to create identity indirectly through discussion and the qualities we display when we communicate with others; secondly, when we can consider the communication behaviour is not only as a self-disclosure but also can be seen in every opportunity to communicate is an opportunity to create one's identity; and the third is interpersonal interaction is not only a source of information about oneself, nor it is merely a self-description, on the contrary, it is a place where identities are created for oneself and for others.

In this case, clothing is one of the simple things to convey message that can show a person's identity because the way we get dressed or the fashion we wear, gives a reflection of one's personality. Clothing reflects a person's role, group of origin, status of the person in the group that distinguishes from other groups, the social status of the person in the wider society, hierarchy, gender, has symbolic value, and is an expression of a certain way of life. Clothing also reflects history, power relations, and differences in social, political, and religious views.

According to Michael Hecht and his colleagues, in communication theory about identity, the three cultural contexts are incorporated, namely individual, communal, and public. Accordingly, identity is the main link between the individual and society and communication is the link that allows this relationship to occur. Of course, identity is a 'code' that defines one's membership in a diverse community so as fashion becomes an inseparable part of the appearance and style of people's daily lives, especially millennials in the city of Semarang, where the development of streetwear styles with high-end brands label have been favoured. The objects, such as clothes or shirts and accessories worn are not just body coverings and ornaments. More than that, clothing is also a means of communication to convey personal identity for them. In fact, everyone's appearance has another functional things that can combine with sophisticated and unique elements become tools that can show and boost '*behind someone's appearance*'.

Then, related to this research, Hecht also introduced various dimensions of special identity namely feelings (affective dimension), thought (cognitive dimension), action (behavioural dimension), to transcendent (spiritual). Because it has a scope of extraordinary value, it can be said that identity is a source of motivation and expectations in life and has a permanent power, that is eternal. This doesn't make an identity relatively permanent, but when there is substance to a stable identity, the identity is never fixed, but always develops.

According to Little John and Foss in Fadel Feisol (2018), a person's self-identity will be formed when a person has a socially interaction in his life, a person will get various views and reactions from each other. There are various dimensions, including the subjective dimension which is defined as one's personal feelings towards others, while the ascribed dimension, on the other hand, is defined as what other people feel about us. Hecht also describes that identity goes beyond a simple understanding of the self-dimensions and the dimensions which will be described. The two dimensions interact in a series of four levels or layers, namely the personal layer, enactment layer, relational layer, and communal layer. Thus, the following is an explanation of the level of communication about identity through streetwear fashion with high-end brands label.

3.3.1 Personal Layer

Personal layer refers to the everyone's perception that is communicated to others. This layers include one-self's concept and it could be an acknowledgement that we can show to others through communication. Based on previous definition, those who have more correlation with this layer through in-depth interviews conducted by researchers are informant 1 and informant 5, namely Vebran and Erip. From in-depth interview conducted by the researchers, based on this layer's definition, informant 1 and informant 5 through streetwear fashion which labelled the high-end brand, have their own purpose in terms of self-identity disclosure, which means that the informant has self-description.

Based on Vebran's job background as a DJ (Disc Jockey), he considers himself to be an entertainer who must have the ability to play music that is qualified and supported as well by an attractive appearance so that the people or business partners are impressed with him, especially his job that demands to meet and entertain people with music by playing vinyl record. Moreover, Vebran is basically a person who likes getting dressed simply and comfortably so it will show a good look to others. That's why he doesn't like to get dressed

formally and for him streetwear concept is suitable for his personal. Thus, this style can directly lead everyone's perception as other ways of communication.

Likewise with Erip, who also has his own preference with this layer in 'Nike' brand because in his opinion, it has varieties of model and colourful but it still can be mixed and matched with another models' shirts and accessories. So, through his appearance, it can give something related to other's perception toward what he is wearing. As the result, the researchers conclude that what the informants wear with something different from usual can provide perceptions of others comes from this assumption is formed through someone's fashion style.

3.3.2 Enactment Layer

In this layer of identity refers to the qualities that we express in our verbal and non-verbal communication styles which means how we speak or communicate so the others will know even realize who we really are, either from our speaking or how our look is. In this layer, the informant who has the most conformed tendencies through in-depth interviews is informant 1, namely Vebran. It is actually not different from the previous main point, Vebran indirectly gives a message through the way he gets dressed, such as how we value ourselves by having a good-looking which can reflect their personality. Especially, for someone whose job as an entertainer, the first impression is seen from someone's look or appearance and eventually will also educate us that streetwear reflects the freedom of expression and appreciate something for its achievements.

3.3.3 Relational Layer

As previously mentioned, according to Foss, the relational layer refers to who are in relation to individuals. Identity is formed in a person's interactions with them. In other words, this layer shows that someone's identity depends on the people around him. Like informant 3, namely Ria Vega, she likes K-Pop since she was in junior high school. With her interest in K-Pop, she finally join the club and has some friends who also has the same interest from its club. This thing eventually makes Ria Vega and her friends have a Korean streetwear fashion-oriented. Then, there are informants 4 and 6, namely Putri Osel and AsqiUhaili. Putri Osel, as a woman who has a good career in her circle, she is compelled to be fashionable is streetwear style that she likes the most. She get dressed formally instead of having a streetwear look. In the contrary, when she is outside of the office, she has a good-looking in streetwear fashion as other informants. This is driven by her own desires and also the people around her, like her husband because he is also a fellow streetwear fashion enthusiast.

Similarly with Asqi, with his work as a mining worker with a fairly high income, he improves his qualities of life with having a good look, and one of those are on how he gets dressed in streetwear style with high-end label. His intentions is motivated by his environment around him.

3.3.4 Communal Layer

This layer of identity communication theory introduced by Michael Hecht means that this layer captures how the identity of people is embedded in their group membership or the form of their attraction to a particular group or culture so that they will follow the various tendencies that exist in the group or culture to conform to their level of identity. So that this layer, it was found that all informants in this study have same style in fashion with high-end streetwear brands as a reflection of their personal identity so it makes them use and wear these products to support their appearance comfortably. This thing is experienced by Ria Vega too, as informant 3, who admires a Korean artist as her idol. Another thought contained inside interest of streetwear fashion for them is their appreciation toward themselves through their look that can reflect their own personalities.

IV. CONCLUSION

Communication is the delivery of information or messages from one person to others that can lead to feedback. Same as the case in this study, the focus is applying streetwear fashion with high-end brands in ourselves will generates someone's perception. This perception arises from how the people's look in getting dressed. This thing is one of their ways as a part of their culture so that it can show their characteristics and personalities that can form an identity. As the result, having streetwear style is a form of communication to have other's attention to convey someone's identity. Thus, communication theory about identity by Michael Hecht elaborates the layers can form someone's identity, namely *personal layer*, *enactment layer*, *relational layer*, and *communal layer*.

The first thing is personal layer which stated that the personal identity layers refer to someone's perception about someone else that is rendered to others, so this layer is owned by informant 1 and 5, namely Vebran and Erip. Informant 1 really concerns to his appearance and be more detail than other informants in mixing and matching fashion style so everyone will give any feedback from his style. Same as Erip that he always wear Nike brand products, like colourful and eye-catching shirts and shoes that can make everyone will

perceive themselves (Erip and Vebran). Meanwhile, based on the meaning of enactment layer above can be concluded that this layer leads to informant 1, namely Vebran, with his communication style that can make everyone will be aware of Vebran's identity. Then, the relational layer, informant 3 and 4, namely Ria Vega and Putri Osel are influenced by their circle to have interest in streetwear fashion with high-end labels. For the next layer is communal layer. All the informants in this study belong to this layer, i.e. they are involved in their interest in a group or culture which applied to themselves as a sense of awe.

In purpose to attract someone else to acknowledge the informants' identity through their styles, they are willing to draw up a special budget to buy these items they like the most. They are quite consumptive towards streetwear fashion, especially with high-end brands; and this thing is influenced by their income, social environment at work in the city of Semarang where they live.

Thus, it can be concluded that the development of streetwear fashion with high-end brands among millennials in Semarang is significantly growing although its development is not huge as Jakarta, Surabaya, and Bandung. According to the informants, getting dressed with this style are very attractive and unique even though some of them have limited income, but they always make a serious effort to make a budgeting for buying the high-end shirts, shoes, hoodie, bags because as in their opinion, each brand contain its own characteristics and meanings so it makes them be much consumptive. As one quote said, once someone gets interested much, they will strive to get it to build a good perception from others to introduce their identity through how someone gets dressed because they think that someone's appearance will reflect their personality.

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