

VINTA GEWAVES: GENERATION Z STYLE PERCEPTION IN INDONESIA

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ABSTRACT

This research project is primarily dedicated to comprehension of individuals' perspectives on vintage fashion styles. In the contemporary era, vintage fashion has not only emerged as a substantial trend within the fashion industry but has also captured the interest of numerous individuals who are drawn to clothing and accessories reflecting elements from bygone eras. Employing a quantitative research methodology and utilizing the semantic differential approach, the study endeavors to quantify and understand consumers' perceptions of products embodying vintage styles. Furthermore, the investigation seeks to discern the various factors that contribute to shaping individuals' perceptions of vintage fashion, including the influences of prevailing fashion trends and cultural elements. The significance of acquiring an in-depth understanding of the intricate nature of perceptions surrounding vintage fashion within the broader fashion landscape holds considerable potential for elucidating how individuals engage with the historical dimensions of fashion. Despite the scarcity of research focus on this particular phenomenon, this study is prompted by the imperative to scrutinize the factors that impact consumer interest and comprehension of fashion trends in Indonesia, employing constructed perceptions as a framework. Consequently, the research aims to address and bridge existing knowledge gaps, aspiring to provide a more profound and nuanced understanding of the role that vintage fashion plays in the Indonesian fashion industry and its consequential impact on individual perceptions. In conclusion, Generation Z exhibits a well-rounded knowledge of vintage-style fashion, understanding distinctive characteristics like silhouettes, colors, and era-specific motifs. They possess awareness of specific years, recognize brands, and differentiate vintage fashion from new products.

Keywords: Nostalgia, Perception, Semantic differential, Trends, Vintage

ABSTRAK

Penelitian ini secara utama didedikasikan untuk memahami perspektif individu terhadap gaya fashion vintage. Di era kontemporer, fashion vintage tidak hanya muncul sebagai tren signifikan dalam industri mode, tetapi juga menarik minat banyak individu yang tertarik pada pakaian dan aksesoris yang mencerminkan elemen dari era-era yang telah berlalu. Dengan menerapkan metodologi penelitian kuantitatif dan menggunakan pendekatan diferensial semantik, penelitian ini berusaha untuk mengukur dan memahami persepsi konsumen terhadap produk yang menggambarkan gaya vintage. Selain itu, penelitian ini bertujuan untuk memahami berbagai faktor yang berkontribusi dalam membentuk persepsi individu terhadap fashion vintage, termasuk pengaruh tren mode dan elemen budaya yang berlaku. Signifikansi dari memperoleh pemahaman mendalam tentang sifat rumit dari persepsi seputar fashion vintage dalam lanskap mode secara umum memiliki potensi besar untuk menjelaskan bagaimana individu terlibat dengan dimensi sejarah mode. Meskipun fokus penelitian pada fenomena khusus ini masih terbatas, penelitian ini muncul sebagai tanggapan atas kebutuhan mendesak untuk menyelidiki faktor-faktor yang memengaruhi minat dan pemahaman konsumen terhadap tren mode di Indonesia, dengan menggunakan persepsi yang dibangun sebagai kerangka kerja. Oleh karena itu, penelitian ini bertujuan untuk mengatasi dan mengisi kesenjangan pengetahuan yang ada, dengan aspirasi memberikan pemahaman yang lebih mendalam dan nuansa tentang peran fashion vintage dalam industri mode Indonesia dan dampaknya yang signifikan pada persepsi individu. Sebagai kesimpulan, Generasi Z menunjukkan pengetahuan yang merata tentang fashion bergaya vintage, memahami karakteristik khas seperti siluet, warna, dan motif era tertentu. Mereka memiliki kesadaran terhadap tahun-tahun tertentu, mengenali merek-merek, dan membedakan fashion vintage dari produk baru.

Kata Kunci: Nostalgia, Persepsi, Diferensial Semantik, Tren, Vintage.

INTRODUCTION

Currently, consumers exhibit a proclivity for delighting in the purchase and collection of vintage items, spanning clothing, jewelry, furniture, and memorabilia harking back to bygone eras. The term “vintage” has attained widespread acceptance in the realm of fashion, defining “rare and authentic items that represent a specific style or design era” (Gerval, 2008).

A broadly accepted definition to categorize an item as vintage is its production between the 1920s and 1980s. In an article titled “What Is Considered Vintage Clothing?” by Cornett (2017), it is explained that clothing predating the 1920s falls into the category of antique, while items produced after the 1980s are not yet considered antique. Over time, newer items have been regarded as modern or contemporary.

Tracing the evolution of the vintage definition from the 1920s to the 1980s, concurrent with changing perceptions of historical value in clothing and artifacts from the past, elucidates why trends associated with vintage have prompted marketers to understand and respond to increasingly complex consumer preferences and desires. In this context, the exploration of classic perceptions becomes highly relevant and vital for understanding the factors shaping these perceptions, and how they influence consumer preferences and behavior towards historical products.

Over the years, the term vintage has been

excessively employed in the media to describe works from past collections, irrespective of real-time temporal boundaries, except for contemporary forms of work (Brothman, 2001).

Furthermore, to capitalize on consumer preferences for vintage styles, some second-hand stores have rebranded their inventory as “vintage items,” potentially confusing consumers lacking information. The classification of any previously used clothing as vintage hinges on the age of the material rather than its use (Mortara and Ironico, 2011).

Misinterpretations of the vintage term can arise when the current generation misconstrues style elements from the past. Inaccurate understandings of vintage styles can also lead to a lack of sensitivity to cultural issues and sensitivities associated with the use of design elements from other cultures, potentially causing controversy in different cultural contexts. Therefore, it is crucial to comprehend and respect the authenticity of vintage styles to prevent negative impacts resulting from societal, cultural, and value changes over time. In recent years, the vintage phenomenon has evolved into a significant trend across various industries, including fashion, furniture, automotive, and jewelry. The term vintage refers to objects that have surpassed their age, possess distinctive historical value, and reflect precious nuances of the past. The appeal of these classic items reflects consumers’ desire to express unique personalities, seek items

distinct from prevailing trends, and adopt more sustainable consumption patterns by recycling and innovating on past products.

Despite the increasing popularity of antique items, there remains a knowledge gap in understanding consumer perceptions and behaviors related to these historical products. In this context, this research aims to measure and gain a deeper understanding of how individuals perceive and evaluate vintage items and their impact on consumer behavior.

However, with the popularity of vintage-styled products, various misconceptions have emerged regarding perceptions of vintage items. In the realm of fashion, fundamental differences between old and new eras in terms of design and products mean that initially introduced products are not vintage but rather representations of contemporary ideas. A lack of knowledge about what vintage style truly represents can lead to misunderstandings in consumer culture, creating controversies and negative impacts when incorporating design elements from other cultures.

Furthermore, despite the increasing popularity of vintage-styled products, there is still a knowledge gap that needs to be filled in understanding consumer perceptions and behaviors related to these products. For instance, vintage products from the 1970s, such as denim bell-bottom pants and psychedelic-patterned shirts, from the 1980s,

like bold- accented leather jackets and neon accessories, and from the 1990s, including flannel shirts and high-top sneakers. This research aims to measure and delve deeper into how individuals perceive and evaluate antique items and their impact on consumer behavior within the ever-evolving fashion trends context.

LITERATURE STUDY

Fashion Trends

Fashion or clothing styles represent manifestations followed and expressed by individuals from diverse cultural backgrounds and locations, each in their unique way. This concept can be expounded by referring to the perspectives of Sproles and Burns (1994), who posit that when a style or behavior is socially adopted, aligns with a specific period and situation, and gains acceptance among members of a social group, then the style or product behavior can be identified as fashion. Fashion, in terms of style or behavior, becomes a symbol that amalgamates social, cultural, and temporal elements within its specific context.

In general, fashion trends undergo gradual changes, providing consumers with time to adapt to new forms or designs. The evolution of trends or styles in the fashion industry is closely tied to acceptance elements within the fashion world, often following specific cyclical patterns known as the fashion cycle. This fashion cycle is typically depicted as a bell curve encompassing stages such as introduction, rise, peak, decline,

and rejection, providing a structured framework for understanding the dynamic nature of fashion evolution and consumer adaptation.

Although all fashion products follow the same cycle, there is no uniform timing for each product. Some swiftly ascend to the peak, while others take longer to reach that pinnacle. Some fashion products decline gradually, while others experience a drastic downturn. Certain fashion items endure for a single season, while others persist for several seasons. Some quickly fade away, while others never disappear.

Fads are characterized by their brief nature. In contrast to general fashion trends, fads gain rapid popularity, reach their peak swiftly, and then suddenly vanish. Fads tend to have limited adoption compared to substantial adoption, often being accepted only within specific social and subcultural groups (Sproles & Burns, 1994). For example, the miniskirt with leggings and wide belts gained popularity in the mid-2000s for a short period among young consumers. A fad can be revolutionary or extreme in its design compared to existing styles (Sproles & Burns, 1994).

This classic fashion cycle reflects that some fashion styles exhibit exceptional resilience against the changes of time and remain favorite choices for individuals who appreciate timeless design values. Vintage fashion products, with their timeless characteristics, make a significant

contribution to maintaining sustainability and diversity in the fashion world, providing an alternative for those seeking styles unaffected by rapid trend changes.

Vintage Style

Style in the context of fashion and design refers to the way individuals or groups depict or express themselves through clothing, accessories, makeup, and other design elements. Style reflects preferences, values, culture, and the personality of an individual or a group of people. This encompasses the selection of clothing, colors, patterns, textures, and various other design elements used to create a unique appearance that portrays one's identity (Frings, 2013).

Styles can be highly diverse and vary from individual to individual. Everyone has their own preferences and interpretations of what they consider their style. Some may lean towards following the latest trends, while others prefer classic or vintage styles. Fashion can also mirror cultural, social, and economic aspects, allowing individuals to express their identity and communicate with the outside world through their appearance.

The fashion style known as vintage indeed possesses distinctive characteristics that deviate from the conventional flow of fashion. In the world of fashion, there are three main roles, namely fashion leaders or trendsetters, followers, and individuality (Frings, 2013). Fashion leaders are individuals or designers who create new trends

in the fashion world by introducing innovations and fresh creative ideas. They are recognized as trendsetters due to their ability to influence styles and trends followed by many.

However, vintage style does not conform to this conventional pattern. This style is not created by a fashion leader or trendsetter introducing something entirely new. Instead, vintage refers to the reuse or combination of fashion elements from the past, including clothing, accessories, or designs that reflect a specific bygone era. In recent developments, the term vintage is used to refer to old items with antique characteristics. The use of the term vintage can take the form of a noun or an adjective. As an adjective, applying the term vintage to an item implies that it holds deeper value due to its older model or age. The older an object becomes, the higher its recognized aesthetic value.

Vintage style and fashion trends have a significant influence in Indonesia, especially among the younger generation, influenced by social media and celebrities. Despite gaining popularity, challenges include maintaining the authenticity of products and understanding that this is not just a trend but also holds elements of nostalgia and quality. This trend reflects changes in consumer perspectives on fashion and the dynamics of the fashion industry in Indonesia.

Dress as Identity from Vintage.

The vintage fashion trend, originating in the

1990s, has emerged as an increasingly prominent phenomenon in the early 21st century. Enthusiasts of antique items, who tend to prioritize authentic pieces aged at least 25 years, often gravitate towards designer-labeled products or even opt for limited edition reproductions. Modern clothing may undergo modifications and be combined with authentic items to create what is termed a "vintage look" (De Long et al, 2005). However, it is crucial to note that this vintage appearance must also adhere to contemporary standards regarding body size, shape, and comfort. In essence, vintage clothing is meant to be worn, not just collected. Therefore, the selection of vintage clothing is often based on criteria such as fit, age, and originality, resulting in eclectic fashion collections encompassing various styles from different eras.

Engaging in vintage fashion requires a readiness to invest cultural and economic capital, including both money and time. Hence, practitioners of vintage fashion generally hail from relatively young demographics with moderate economic stability (Jenß, 2004). In recent literature, there is an emphasis on two primary characteristics of vintage style: the nostalgic element and the authenticity aspect, both of which collectively shape the identity as the third main characteristic in this style.

A Nostalgia

According to Jenß (2004), the definition of vintage entails constructing representations of the past

and historical appearances achievable in objects, whether original or newly created, that effectively evoke a sense of history. Despite containing elements of sentimental nostalgia, it is important to note that vintage is not merely a blurring of traditions or a reinforcement of conservative values, including aspects like gender.

The nostalgia triggered by vintage style involves a process of “reappropriation” and rediscovery of consumer goods, rather than just reminiscing about the actual past. Initially considered less common, these appropriation and rediscovery practices have now become a widely recognized phenomenon, undergoing commercialization. For example, the reproduction of products from Adidas Classics illustrates how fashion can closely relate to the concepts of time and nostalgia.

In the marketing realm, this trend is not overlooked. Brown et al. (2003) observe the resurgence of old brands as a form of nostalgic revival, where consumers tend to place higher value on products from the past than modern ones. Turner (1987), on the other hand, notes that nostalgia plays a crucial role in contemporary culture, often associated with ideas of local simplicity, traditional stability, and a sense of cultural integration loss. Therefore, the nostalgia embodied in vintage style creates various forms of consumption that allude to feelings of alienation and the desire to connect with a romantically idealized past.

Vintage Characters as an Aesthetic Preference.
Rejecting newly mass-produced designs, antique

items embody unique values and authenticity that are undeniable and unarguable by others (DeLong et al, 2005). The emphasis on this distinctive appearance reflects an aesthetic inclination towards authenticity that has become a broader mainstream preference.

Vintage has emerged as a symbol of exclusivity and authenticity, replacing the role of contemporary haute couture as a symbol of individuality. Jenß (2004), in his study on vintage, concludes that authenticity is not a fixed feature of an object or identity but rather a result of negotiation among various cultural actors. Koontz (2010) identifies two forms of authentication in consumer society's efforts to find “genuine” products, namely “appropriation” and “traditionalization.” In this context, subculture, foreign, or minority products are considered representations of the “authentic other” because they differ from the mainstream.

Traditionalization, consisting of five aspects, has three specific features characterizing vintage products. Firstly, traditionalization requires direct and personal production methods. Secondly, this process creates a sense of nostalgia by aligning products with modern consumer preferences. Lastly, traditionalization involves replicating the original formula that reflects the authenticity of the original product (Koontz, 2010). The quest for authenticity not only applies to consumers of vintage products but has become a norm in today's society. Therefore, the concept of

authenticity results from negotiation and tension between producers or masses and consumers or individuals (Koontz, 2010).

These characteristics make vintage fashion appealing to many people seeking a different, high-quality style associated with historical values.

Affirmation of Fashion Trends

Ratuannisa (2021), fashion style is not only an expression of individuality but also holds a crucial social dimension. Individuals who serve as role models often become focal points in society, and evaluations of their fashion style can have a significant impact. If the fashion style of a role model is accepted and perceived positively, it can trigger many people to imitate, either entirely or partially, adopting that style as part of their identity. Therefore, followers of this style largely reflect the level of acceptance and popularity of the fashion style in a particular period, where the style becomes a benchmark in society and rarely faces rejection or neglect.

However, it is essential to understand that adapting a fashion style is not merely an effort to visually appear attractive. Collective behavior in adopting a fashion style also reflects a deep commitment to that style. It is not just about appearance but also involves an effort to understand the values inherent in the style. For example, wearing sneakers is not only about a casual and cool appearance but also reflects the need for comfort and mobility in daily life. Thus, the adaptation of

a fashion style is not just superficial; it involves a profound understanding of the values embraced by that style, which becomes a crucial part of an individual's and their social group's identity.

Referring to the reflection model of fashion trends explained earlier and also through a reflection on the theory of the Indonesian Fashion Trend Affirmation Model (ATFI). In this context, role models refer to individuals or figures representing the concepts contained in a particular fashion style. They not only inspire but actively use that fashion style. These role models play a significant role in shaping positive perceptions of a fashion style and triggering positive responses from their followers. Conversely, followers are individuals who adopt that fashion style, either in its entirety or partially, as part of their identity. The roles of role models and followers are key elements in the ATFI model, illustrating the complexity in the dissemination and affirmation of fashion trends in Indonesia (Ratuannisa, 2021).

In the context of the development of fashion trends in Indonesia, the concept of Indonesian Fashion Trend Affirmation (ATFI) becomes highly relevant. ATFI views fashion trends as a complex dynamic influenced by the roles of role models and followers in society. Role models, as representations of the ideas behind fashion styles, play a crucial role in shaping positive perceptions of a fashion trend. They also actively use that fashion style. On the other hand, followers are individuals who adopt this fashion trend, either

entirely or partially, as part of their identity. This concept demonstrates that fashion trends are not just a form of individual expression but also have a significant impact in a social context.

The Indonesian Fashion Trend Affirmation Model emphasizes that the acceptance and spread of fashion trends heavily depend on the positive perceptions given by role models and the responses from followers. This reflects that fashion trends are not only about visual appearance but also involve a profound understanding of the values embedded in that style. Thus, ATFI underscores the importance of commitment in adapting fashion trends, not just as a surface-level endeavor but as a reflection of the values individuals and their social groups want to accommodate.

In this framework, the concept of Indonesian Fashion Trend Affirmation serves as the foundation for a deeper understanding of how fashion trends grow and evolve in Indonesia. By comprehending the roles of role models and followers and the commitment involved in adopting fashion trends, it becomes possible to detail the factors influencing the dynamics of fashion in Indonesian society, and how fashion styles become a crucial part of social and cultural identity.

Perception Process

The term “perception” is frequently used in everyday conversations, but sometimes it seems that only a few truly understand its underlying meaning. Some describe perception as a

viewpoint, perspective, or thought pattern. Laura A. King, as explained by Suciati (2012), provides a definition of perception as the process of organizing and interpreting sensory information to give meaning. This process occurs in two directions, namely from bottom to top (assigning meaning to sensory information) and from top to bottom (trying to connect it to past experiences or the external world).

Perception plays a crucial role in society's understanding of reality. It aids in giving meaning to what is seen, heard, touched, smelled, or felt. Perception takes place during the process of sensation first (sensation). Sensation refers to the direct response of sensory receptors in each individual (eyes, ears, nose, mouth, fingers) to basic stimuli such as light, color, and sound.

The stimulus will be given meaning by the individual, including the background of the individual's experiences, motivation, attitudes, personality, habits, and more. Perception is the process in which these sensations are selected, or organized, and interpreted. This is what leads to differing perceptions of the same stimulus, and perceptions are broken down into several ways of constructing views.

METHODS

The approach employed in this study is quantitative research. According to Creswell (2014), quantitative research is defined as an investigation into social or human problems,

based on testing a theory consisting of variables, measured with numbers, and analyzed with statistical procedures, to determine if predictive generalizations of the theory are accurate.

To elaborate further, Creswell's definition highlights the key aspects of quantitative research, emphasizing its focus on objectively testing theories by examining the relationships between variables. In this approach, variables can be measured and quantified, enabling researchers to collect numerical data that can be systematically analyzed using statistical methods.

Quantitative research is grounded in the positivist paradigm, which assumes that there is an objective reality that can be measured and understood through empirical observation. By using standardized and structured instruments, such as surveys and experiments, researchers seek to minimize subjective bias and ensure the reliability and validity of their findings.

Overall, Creswell's definition of quantitative research underscores its objective nature, examination of relationships between measurable variables, and the use of statistical procedures for data analysis. This approach is crucial in generating evidence-based insights, providing information in decision-making processes, and advancing knowledge across various fields. The methodology employed in this research is quantitative research with a focus on the semantic differential method. In the context of

this study, semantic differential is a measurement approach used to evaluate and understand respondents' perceptions of abstract or complex concepts, such as vintage fashion. This approach utilizes a scaled format to measure differences in meaning or interpretations held by respondents regarding specific stimuli.

Semantic differential serves as a quantitative data scale preceded by the identification of keywords through a literature review of respondents' perceptions of research stimuli tested through an online questionnaire, allowing researchers to easily distribute the questionnaire to study subjects. The questionnaire used in this research is conducted through the online platform Google Forms, consisting of psychographic questions related to respondents' characteristics and backgrounds, along with the main questionnaire used to obtain primary data.

The selection of research stimuli utilizes the Gestalt theory of perception, developed by German psychologists in the early 20th century, focusing on how humans organize and comprehend their visual world. This theory emphasizes that individuals tend to group visual information into patterns or wholes larger than merely combining individual elements. The main content of the Gestalt Perception theory can be summarized as follows:

- a. *Law of Proximity*: Humans tend to group objects or elements that are physically close to each other. If several objects are placed

close together, we tend to perceive them as a group or a single whole.

- b. *Law of Similarity*: Objects with similar characteristics, such as shape, color, or texture, will be perceived as part of the same group or whole.
- c. *Law of Continuity*: Humans have a tendency to see objects as part of a line or pattern that continues. Even if there is a disruption in the line or shape, we still perceive it as a continuity.
- d. *Law of Connectedness*: Objects connected by lines or visual elements linking them will be considered as a whole or a group. This connectedness can be in the form of lines, direction, or other visual elements.
- e. *Law of Closure*: Humans have a tendency to complete shapes or images that are incomplete. We will perceive objects or shapes as a whole even if parts of them are obstructed or not fully visible.

In addition to the five principles above, the Gestalt Perception theory also encompasses other concepts such as figure and ground (the distinction between emphasized objects and their background), hierarchy (how to organize visual elements based on importance), and the principle of unity (how to combine visual elements into a coherent whole). The Gestalt Perception theory is highly relevant in understanding how humans process visual information, recognize patterns, and comprehend the world around them. The subsequent research stimuli based on the Gestalt perception theory will be tested with the variable of opposite adjectives using the semantic

differential. Semantic differential is an assessment method used to measure individuals' subjective perceptions of a specific object or concept. In this method, respondents are asked to evaluate the object through a series of questions or statements using a scale that depicts contrast or polarity. One of the most commonly used measurement forms is asking respondents to rate the object using pairs of opposite adjectives, such as "good - bad," "attractive - unattractive," or "modern - classic." The results of this measurement provide a deeper understanding of how individuals perceive the researched object or concept, depicting its underlying conceptual dimensions, such as the level of goodness, attractiveness, or association with a particular style. The semantic differential method is a useful tool in this research to measure consumer perceptions of vintage-styled fashion products in the context of the fashion trend development in Indonesia, focusing on dimensions relevant to the Gestalt perception theory and aspects related to vintage style.

RESULTS AND DISCUSSION

The first survey, disseminated through the online platform using Google Form, successfully delved deeply into the perceptions of Generation Z regarding vintage-styled fashion to serve as primary data in this research. The initial survey, structured into four sections, played a crucial role in obtaining an in-depth understanding of the respondents' perceptions. The first section, comprising respondents' basic knowledge, provided an initial overview of their understanding

of vintage-styled fashion. The second stage focused on the respondents' awareness of various definitions related to vintage fashion, allowing the researchers to assess the level of understanding Generation Z has regarding this concept. The third section employed a multiple-choice format to identify respondents' thought patterns and preferences related to vintage fashion. Lastly, the fourth section identified the foundational insights of respondents using multiple-choice questions. The data collected from this first survey serves as the foundation for refining and guiding the approach of the second survey in measuring Generation Z's perceptions of predefined stimuli.

Column 1. 1 General characteristics of respondents based on the age of respondents

No	Age	Amount	Percentage(%)
1	18	4	8%
2	19	5	9%
3	20	3	6%
4	21	4	8%
5	22	10	19%
6	23	16	30%
7	24	6	11%
8	25	4	8%
9	26	1	2%
Amount		53	100%

Column 1. 2 General characteristics of respondents based on gender identity

No	Age	Amount	Percentage(%)
1	Female	41	77%
2	Male	11	21%
3	Non-Biner	1	2%
Amount		53	100%

Column 1. 3 General characteristics of respondents by occupation

Job	Amount	Percentage(%)
Students	24	45%
Fashion Designer	22	42%
Fashion Stylist	4	8%
Fashion Marketing	1	2
ESMOD Lecturer	2	4
Amount	53	100%

This suggests that all 53 respondents have a foundational knowledge or understanding of the concept of "vintage fashion." The consistency of "Yes" responses indicates that respondents

have at least a general understanding of the term, although it was not detailed in this initial survey. This result establishes a solid foundation for further exploring their understanding and perceptions of vintage fashion products in the second survey.

The majority of respondents in this study are 23 years old, comprising 30% of the total, while women dominate as the overall majority of respondents. It was found that 77% of the total respondents identify themselves as women.

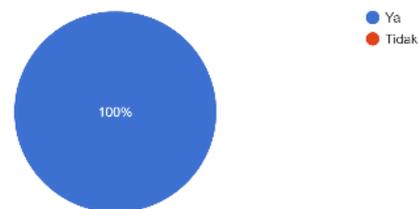
Additionally, the majority of respondents in this study come from the student community in the field of fashion, constituting 45%, followed by a group of respondents who work as fashion designers with a percentage of 42%. Based on the outlined data, it can be concluded that the majority of respondents in this study are women, and most of them are either fashion students or working as fashion designers. This analysis provides an overview that responses and perceptions of the tested adjectives may vary depending on the background and profession of the respondents.

Gen'z basic Knowledge of Vintage Fashion.

The foundational knowledge of Generation Z regarding vintage fashion products, as revealed through the first phase, reflects diverse levels of understanding. Some respondents exhibited a strong understanding, clearly identifying distinctive features of vintage fashion, such as silhouettes, colors, and motifs commonly

associated with specific eras. However, other respondents displayed a lower level of knowledge, possibly due to limited exposure to vintage fashion products. This indicates variation in the level of foundational knowledge, which will provide valuable insights in interpreting further survey results.

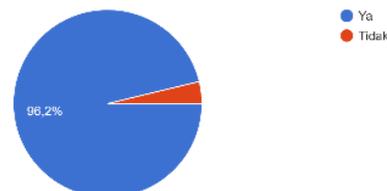
Apakah Anda tahu apa yang dimaksud dengan 'fashion vintage'?
53 jawaban



Picture 1. Gen'z knowledge of vintage

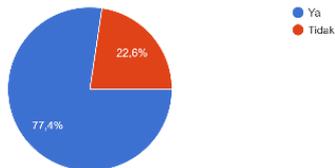
Survey graphics indicate that the majority of Generation Z, 96.2%, state that they are familiar with the style or design of clothing referred to as "vintage." This result reflects a high level of awareness among Generation Z regarding vintage clothing styles, providing a strong foundation for exploring specific aspects further in the next stage. Additionally, most respondents know specific years often associated with vintage fashion (77.4%), indicating an understanding of the connection between specific time periods and vintage fashion styles.

Apakah Anda familiar dengan gaya atau desain pakaian yang disebut 'vintage'?
53 jawaban



Picture 2. Gen'z familiar about vintage style

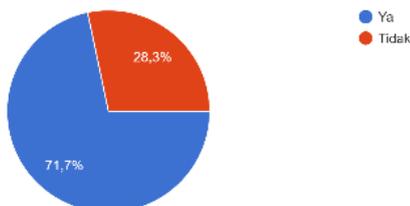
Apakah Anda mengetahui tahun-tahun spesifik yang sering dikaitkan dengan fashion vintage?
53 jawaban



Picture 3. Gen'z knows the specific years about vintage fashion

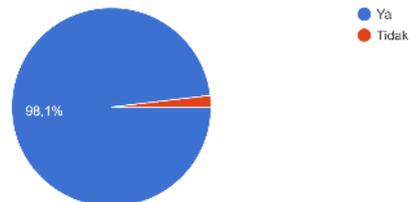
Questions about knowledge of vintage fashion brands reveal that most respondents (71.7%) are familiar with these brands, while some (28.3%) are not. This indicates variation in the level of knowledge of vintage fashion brands among Generation Z. The data also demonstrates Generation Z's high level of understanding about the differences between vintage fashion and new fashion products (98.1%), as well as their ability to identify characteristic features of vintage fashion (98.1%).

Apakah Anda mengenal merek-merek fashion vintage yang terkenal?
53 jawaban



Picture 4. Gen'z knowledge of vintage fashion brands

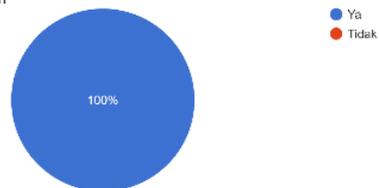
Apakah Anda tahu perbedaan antara fashion vintage dan produk fashion baru?
53 jawaban



Picture 5. Gen'z knowledge of vintage fashion and contemporary fashion

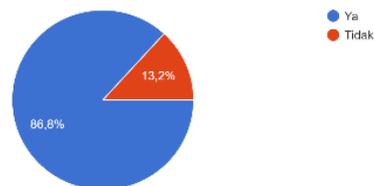
Generation Z is also aware that vintage fashion can encompass various products such as clothing, accessories, and shoes (100%). Furthermore, the majority of them (86.8%) are aware that vintage fashion can include new products inspired by the past. All respondents (100%) are also aware that vintage fashion is often considered to have historical or nostalgic value.

Apakah Anda tahu bahwa fashion vintage bisa mencakup pakaian, aksesoris, dan sepatu?
53 jawaban



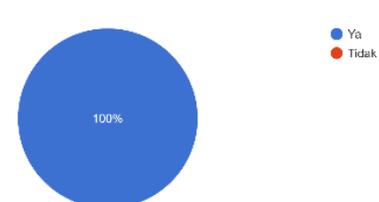
Picture 6. Gen'z knows vintage fashion includes clothing, accessories and shoes

Apakah Anda mengetahui bahwa fashion vintage dapat mencakup produk baru yang dibuat dengan inspirasi dari masa lalu?
53 jawaban



Picture 7. Gen'z knows vintage fashion are inspired by the past

Apakah Anda tahu bahwa fashion vintage sering dianggap memiliki nilai sejarah atau nostalgia?
53 jawaban

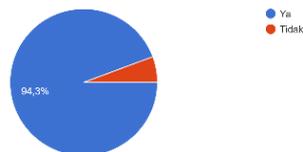


Picture 8. Gen'z knows that vintage fashion is often considered to have historical value and nostalgia

The data shows that the majority of respondents (94.3%) have personal experience in purchasing or using vintage fashion products. Only a small percentage (5.7%) state that they do not have experience in this context. This indicates that the majority of respondents have been directly involved with vintage fashion products, either through purchases or usage, which can influence their perceptions and understanding of this trend.

Apakah Anda memiliki pengalaman pribadi dalam membeli atau menggunakan produk fashion vintage?

53 jawaban



Picture 9. Gen'z has personal experience in using vintage fashion products

Definition of Vintage Fashion by Gen'z.

Generation Z holds a dynamic definition of vintage fashion, illustrating their unique understanding of this style. To gain a comprehensive picture of the definition of vintage fashion from the perspective of Generation Z, this research incorporates two detailed questions in the survey. Firstly, respondents are asked to articulate their understanding of the concept of "vintage fashion" with the question, "Explain, according to your understanding as Generation Z, what does 'vintage fashion' mean? Mention some characteristics that you consider distinctive of this fashion." This question aims to specify the views and specific elements deemed significant by Generation Z in identifying and understanding vintage fashion.

Furthermore, the survey also explores respondents' perspectives on the differences between vintage fashion and modern clothing with the question, "How do you define the difference between vintage fashion and modern clothing? What makes a piece of clothing or accessory considered a vintage product in your view?" This question is designed to unveil their thoughts on key elements that differentiate vintage fashion from contemporary trends, involving aspects of value and characteristics considered determinants of a product being vintage from the perspective of Generation Z.

For the majority of Generation Z, vintage fashion is not only about clothing from the past but also involves a reinterpretation of those styles in a modern context. They see vintage fashion as a means of expressing their personality and creativity by blending retro elements with contemporary touches. Most of Generation Z views vintage fashion as a way to honor cultural heritage, historical values, and the unique aesthetics not found in current trends. One respondent states: "Vintage fashion refers to styles or clothing that define past periods, usually from around the 1920s to the 1990s. The main characteristic of vintage fashion is that it has an aesthetic and design that reflects the era in which the clothing was popular."

The difference between vintage fashion and modern fashion lies in aesthetics and inspiration. Vintage fashion encompasses styles from the past, maintaining distinctive cuts and designs from a specific era, while modern fashion

showcases more innovative and contemporary designs influenced by various aspects such as technology and art. Vintage fashion enthusiasts may seek historical garments, while modern fashion enthusiasts are more open to new trends. Despite the differences, many people combine classic elements with modern styles to create a unique and personal appearance.”

From the above respondent’s statement, it can be concluded that, according to them, vintage fashion refers to styles or clothing that characterize past periods. Its main characteristics involve aesthetics and designs that reflect the era in which the clothing was popular. The fundamental difference between vintage fashion and modern fashion lies in aesthetic aspects and inspiration. Vintage fashion retains distinctive cuts and designs from the past, while modern fashion tends to explore innovative designs without being bound by styles of the past. Although different, many people choose to blend classic elements from vintage fashion with modern styles, creating a unique and personal appearance that reflects a fusion of the past and the present.

In the view of Generation Z, vintage fashion is not just about clothing; it is also an expression of art and identity. They see value in every garment cut, color, and detail that carries stories from the past. In a world driven by social media and rapid trend changes, Generation Z finds deep meaning in vintage fashion as a way to slow down time, explore different eras, and bring back timeless beauty. This definition reflects an inclusive view

of vintage fashion, creating an evolving narrative within Generation Z.

“Vintage fashion, in my view as Generation Z, refers to clothing styles from the past, especially the ‘80s and ‘90s, characterized by the use of classic patterns, retro colors, and timeless designs. The fundamental difference between vintage fashion and modern clothing lies in designs that refer explicitly to a specific era for vintage fashion, while modern clothing tends to explore the latest design innovations.”

From the above statement, it can be concluded that ND’s perspective as Generation Z on vintage fashion refers to clothing styles from the past, particularly the ‘80s and ‘90s. This style is characterized by the use of classic patterns, retro colors, and designs that are timeless or eternal. The fundamental difference between vintage fashion and modern clothing lies in designs that explicitly refer to a specific era for vintage fashion, while modern clothing tends to explore the latest design innovations without being tied to the styles of the past. ND’s statement is supported by responses from other participants: “Vintage fashion is like time travel through clothing. For example, a dress with a Victorian nuance or a suit from the ‘60s. The difference from modern fashion is that vintage focuses on the continuity of styles from the past.”

From the above statements, it can be concluded that vintage fashion can be likened to a journey through time through clothing. The difference

from modern fashion lies in the focus on the continuity of styles from the past, which is a characteristic of vintage fashion. In other words, vintage fashion creates a profound experience by preserving and celebrating styles from previous eras, distinguishing it from more contemporary and innovative trends in modern fashion.

Based on the exposure to Generation Z's views on vintage fashion, it is evident that the definition is dynamic and reflects a deep understanding of this style. For Generation Z, vintage fashion is more than just clothing from the past; it is also a form of art and identity expression. In this survey, two key questions open a window into their minds, asking about the understanding of the concept of "vintage fashion" and its differences from modern clothing. The results create an inclusive narrative, depicting that vintage fashion for Generation Z is more than just a style; it is a way to revisit the past and bring back timeless beauty.

Generation Z's inclusive view of vintage fashion reflects values of cultural heritage, history, and creativity appreciated by them. This definition indicates that vintage fashion is about more than just fashion; it creates an evolving narrative, appreciating aesthetic values that withstand the test of time.

Vintage Fashion Criteria by Generation Z's.

Generation Z places particular emphasis on the continuity of styles from the past, viewing it as a foundation to connect with the history and aesthetics of different eras. The distinctive characteristics or unique elements

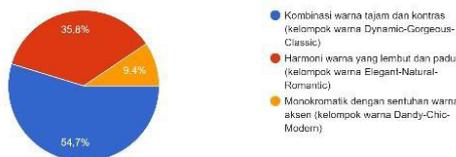
play a crucial role in their evaluation of vintage fashion, where retro colors, classic patterns, and timeless designs are considered prominent aspects. Beyond mere clothing, they perceive vintage fashion as an artistic creation reflecting the uniqueness and distinctiveness of the past.

In the context of personal values, Generation Z utilizes vintage fashion as a creative medium to seamlessly blend classic elements with modern styles, crafting appearances that are not only unique but also highly personal. The imperative of creativity in merging old styles with contemporary touches becomes a central aspect in assessing whether a product is deemed relevant as vintage fashion in their perspective. To gain a deeper understanding of the impact of these criteria, further research will delve into the extent to which Generation Z's preferences and decisions in fashion consumption are influenced by the values they ascribe to vintage fashion. Consequently, the insights obtained can offer a more comprehensive overview of the role vintage fashion plays in shaping the identity and worldview of Generation Z in the fashion realm.

Drawing from survey results on the identification of the relationship between dominant colors in vintage fashion and Kobayashi's color theory, data reveals varied preferences among respondents. A significant percentage, 54.7% or 29 respondents, opted for sharp and contrasting color combinations falling within the Dynamic-Gorgeous-Classic color group. This color group

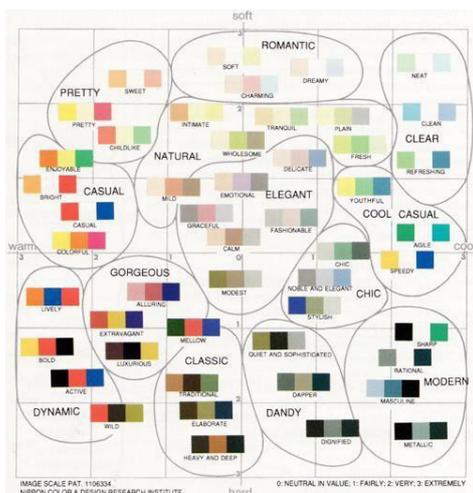
tends to convey a dynamic, graceful, and classic impression, mirroring the respondents' preference for striking contrast in vintage fashion.

Bagaimana identifikasi hubungan antara warna-warna dominan fashion vintage dengan warna Kobayashi?
53 jawaban



Picture 10. Identify the relationship between vintage fashion dominant colors and Kobayashi's color theory

According to Kobayashi (1991), the Classic, Gorgeous, and Dynamic color groups indicate a targeted focus on specific market segments. These groups create impressions that are traditional, classic, mature, weighty, and profound, specifically directed towards markets with an older demographic. This market typically desires products exuding traditional nuances and authenticity, showcasing a conservative tendency and a preference for items adorned with ornaments.



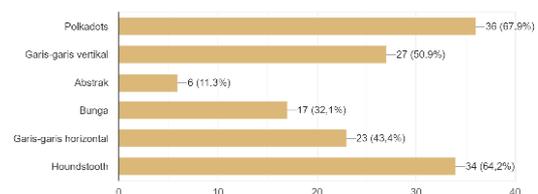
Picture 11. Shigenobu Kobayashi's color theory (Source : Kobayashi, 1991)

Beyond color, Generation Z also identifies vintage fashion based on its patterns. This perspective aligns with the concept of color groups in Shigenobu Kobayashi's theory, where vintage fashion patterns play a crucial role in reflecting the character and values appreciated by specific market segments.

Traditional, classic, and mature patterns are often associated with the preferences of those inclined towards conservatism, desiring products with ornate touches as part of the recognized aesthetics of vintage fashion. By comprehending how Generation Z recognizes vintage fashion through patterns, deeper insights can be gained into their preferences and values shaping their perception of this fashion trend.

In the context of questions about the frequently encountered motifs in vintage fashion, the majority of Generation Z, totaling 36 respondents or 67.9%, declared that polka dots ranked highest in popularity. Meanwhile, the Houndstooth motif also garnered significant attention with 34 respondents or 64.2%, followed by vertical stripes chosen by 27 respondents or 50.9%.

Apa yang biasanya menjadi motif populer dalam fashion vintage?
53 jawaban



Picture 12. Popular motifs in vintage fashion

This data paints a picture that Generation Z has clear preferences for motifs in vintage fashion, with polka dots being the primary favorite, followed by Houndstooth and vertical stripes. These results can be interpreted as indications of their tastes and trends in selecting clothing or accessories with the distinctive aesthetics of the past. Further analysis of motif preferences can provide deeper insights into how Generation Z views and adopts vintage fashion styles in their clothing choices.

Generation Z holds diverse perceptions regarding the general descriptions of silhouettes in vintage fashion. Their engagement in describing vintage fashion silhouettes indicates an appreciation for the variety of shapes and styles offered by previous eras. They are not only interested in silhouettes that highlight femininity and elegance but also in more relaxed and oversized options. Thus, their descriptions of vintage fashion silhouettes reflect the diversity in their preferences, possibly influenced by a desire to experiment with various styles and looks. Further analysis of the factors shaping these silhouette preferences can provide a more in-depth understanding of how Generation Z interprets and responds to vintage fashion heritage in the context of modern fashion.

In the question “How would you generally describe the shapes of clothing in vintage fashion?” the majority of Generation Z, 42 respondents (79.2%), explained that silhouettes in vintage fashion tend to adopt loose or oversized shapes,

symmetrical, and are followed by straight-cut silhouettes. This indicates that Generation Z has a significant perception of the general shapes of clothing in vintage fashion, leaning towards prioritizing silhouettes that provide a looser and symmetrical impression, as well as straight cuts.

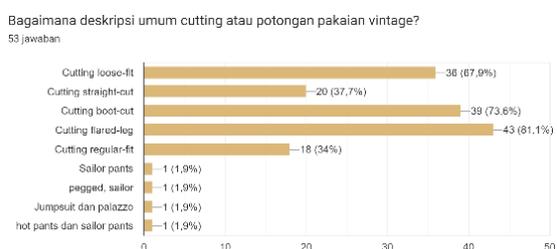


Picture 13. Description shape of clothing from vintage fashion

This view reflects Generation Z's tendency to appreciate and identify clothing in vintage fashion with silhouettes that offer a more relaxed range of movement. Loose or oversized silhouettes in vintage clothing are considered a distinctive feature that reminds them of specific eras, while symmetry provides a sense of balance and orderly aesthetics. Additionally, adopting silhouettes with straight cuts also becomes crucial, emphasizing simplicity and lines that define elegance in vintage fashion. Thus, the general description of vintage fashion silhouettes mirrors the unique aesthetic preferences and judgments of Generation Z regarding the shapes of clothing in vintage styles.

In the study's question about the “General description of vintage clothing cutting or pieces,” the majority of Generation Z, 43 respondents or 81.1%, indicated that the general description for the cutting of bottom wear, especially pants, is

through the use of flared-leg cutting. Furthermore, boot-cut cutting also became a significant choice, acknowledged by 39 respondents or 73.6%, and loose-fit cutting garnered attention from 36 respondents or 67.9%. This data suggests that Generation Z tends to associate bottom wear in vintage fashion with cuttings that create flared, boot-cut, and loose-fit shapes.



Picture 14. Description of vintage clothing cutting

In this context, it can be concluded that preferences for loose and flared bottom wear, such as flared-leg and boot-cut, have become distinctive features identified by Generation Z as integral parts of vintage clothing cuttings. These choices provide insights into their appreciation for silhouettes that characterize specific eras and indicate a tendency to adopt fashion elements from the past. Further analysis of these perceptions can offer a more in-depth understanding of how Generation Z views and interprets the cutting or pieces of clothing in the context of vintage fashion.

In addition to considering cutting or pieces in bottom wear, Generation Z also forms specific perceptions regarding sleeve silhouettes in the context of vintage fashion. Further analysis of

these perceptions can provide a more detailed overview of how Generation Z views sleeve silhouettes in vintage fashion as elements that can characterize specific eras.

In the question about the “Identification of common sleeve silhouettes in vintage fashion,” Generation Z displayed a diverse understanding. The highest perception was directed towards flounce sleeves, with the participation of 36 respondents or 67.9%. Meanwhile, two other types of sleeve silhouettes, regular shirt sleeves, and bell sleeves, recorded balanced results, each with a percentage of 62.3% or followed by 33 respondents. This data indicates a variation in viewpoints regarding the identification of sleeve silhouettes in vintage fashion among Generation Z.



Picture 15. Description of vintage fashion silhouette

This diverse understanding can be interpreted as a result of personal preferences and interpretations related to vintage fashion. Some of Generation Z tends to identify flounce sleeves as the most striking sleeve silhouette, while others give equal sleeve attention to regular shirt sleeves and bell sleeves. Further analysis of this pattern can provide deeper insights into how Generation Z

shapes their perceptions of sleeve silhouettes in vintage fashion and what factors influence their preferences in this context.

In addition to considering sleeve silhouettes in vintage fashion, Generation Z also pays special attention to neckline types as a determining element in describing.

In response to the query "How would you generally describe the shapes of clothing in vintage fashion?" the majority of Generation Z, comprising 42 respondents (79.2%), elucidated that silhouettes in vintage fashion typically embrace loose or oversized forms, symmetry, followed by straight-cut silhouettes. This indicates that Generation Z possesses a significant perception concerning the general shapes of clothing in vintage fashion, exhibiting a propensity to prioritize silhouettes that convey a loose and symmetrical impression, along with straight cuts.

This perspective mirrors Generation Z's inclination to appreciate and identify clothing in vintage fashion with silhouettes that offer a more relaxed range of movement. Loose or oversized silhouettes in vintage clothing are considered distinctive features reminiscent of specific eras, while symmetry provides a sense of balance and orderly aesthetics. Furthermore, the adoption of silhouettes with straight cuts becomes a crucial aspect, highlighting simplicity and lines that define elegance in vintage fashion. Therefore, the general description of vintage fashion silhouettes

reflects the unique aesthetic preferences and judgments of Generation Z regarding the shapes of clothing in vintage styles.

In the exploration of the question "How would you generally describe the cutting or pieces of vintage clothing?" the majority of Generation Z, comprising 43 respondents or 81.1%, indicated that the general description for cutting, especially in bottom wear, particularly pants, involves the use of flared- leg cutting. Additionally, boot-cut cutting emerged as a significant choice, acknowledged by 39 respondents or 73.6%, and loose-fit cutting garnered attention from 36 respondents or 67.9%. This data suggests that Generation Z tends to associate bottom wear in vintage fashion with cuttings that create flare, boot-cut, and loose-fit shapes.

In this context, it can be concluded that preferences for loose and flared bottom wear, such as flared-leg and boot-cut, have become distinctive features identified by Generation Z as integral parts of vintage clothing cuttings. These choices provide insights into their appreciation for silhouettes that characterize specific eras and indicate a tendency to adopt fashion elements from the past. Further analysis of these perceptions can offer a more in- depth understanding of how Generation Z views and interprets the cutting or pieces of clothing in the context of vintage fashion.

Apart from considering the cutting or pieces in

bottom wear, Generation Z also forms specific perceptions regarding sleeve silhouettes in the context of vintage fashion. Further analysis of these perceptions can provide a more detailed overview of how Generation Z views sleeve silhouettes in vintage fashion as elements that can characterize specific eras.

In the question about the "Identification of common sleeve silhouettes in vintage fashion," Generation Z displayed a diverse understanding. The highest perception was directed towards flounce sleeves, with the participation of 36 respondents or 67.9%. Meanwhile, two other types of sleeve silhouettes, regular shirt sleeves, and bell sleeves, recorded balanced results, each with a percentage of 62.3% or followed by 33 respondents. This data indicates a variation in viewpoints regarding the identification of sleeve silhouettes in vintage fashion among Generation Z.

CONCLUSION

From this research, it can be concluded that Generation Z possesses a well-rounded knowledge of vintage-style fashion products. Despite variations in the level of understanding, the majority of respondents demonstrate a strong comprehension of the distinctive characteristics of vintage fashion, such as silhouettes, colors, and era-specific motifs. Additionally, Generation Z has knowledge of specific years associated with vintage fashion, recognizes well-known brands, and understands the differences between vintage fashion and new products. Furthermore,

they exhibit inclusivity in understanding various vintage fashion products and are aware that this can encompass new items inspired by the past.

Generation Z not only views vintage fashion as clothing from the past but also as an expression of art, identity, and respect for cultural heritage. They combine retro elements with contemporary touches to create unique appearances that reflect the values of cultural heritage, history, and creativity they hold dear. Their perspective on vintage fashion is dynamic and profound, with a particular emphasis on the sustainability of styles from the past.

The importance of characteristics such as color, patterns, motifs, silhouettes, and clothing cuts, as well as their association with specific eras, is a key factor in Generation Z's identification and assessment of vintage fashion. Vintage fashion, for them, is not merely a means to connect with history, but also a creative outlet to blend classical elements with modern styles, crafting a unique and personal appearance. Generation Z's diverse and complex views on vintage fashion mirror their personal values and appreciation for sustainability and uniqueness in the world of fashion.

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