

Declaration

Abstract

1. Introduction

1.1 Research Background	4-5
1.1.1 Luxury Goods - A macro view of the global market	
1.1.2 The current streetwear market	
1.2 Aim & Objectives	6
1.2.1 Aim	
1.2.2 Objectives	
1.3 Research Rationale	6-7

2. Literature Review

2.1 The sources of streetwear	7-13
2.1.1 Tracksuits: Symbols of political statements	
2.1.2 End of the Bronx	
2.1.3 From Fujiwara & Nigo to Jones & Abloh	
2.2 Values & Opportunities of luxury streetwear	13-17
2.2.1 The trend of street culture	
2.2.2 Selling authenticity	
2.2.3 The keyword of streetwear marketing: Drop & Hype	
2.3 Streetwear: Challenge for the luxury market?	18-20
2.3.1 How can street be luxury?	
2.3.2 Drop & Hype becomes Boring & Unreachable	
2.4 Summary & Discussion	21

3. Methodology

3.1 Research Philosophy	22
3.2 Research Approach	22
3.3 Research Strategy	23-24
3.4 Data Collection	25-27
3.4.1 Qualitative Data	
3.4.2 Quantitative Data	
3.5 Ethical Issues	28

4. Results Analysis & Discussion

4.1 The influence of Sport & Music 29-36

4.1.1 The influence of Sportswear & Skating

4.1.2 The biggest influence: Music & the genre of Rap & Hip-Hop

4.2 Authenticity or quality for luxury streetwear? 37-40

4.3 Is there a future & what should luxury brands do? 40-42

5. Conclusion

5.1 Research Findings 43-44

5.2 Limitations 44

5.3 Areas of Future Research 45

6. References 46-50

7. Image-References 51

8. Bibliography 52-56

9. Appendices 53-82

9.1 Survey Results

9.2 Interview Results

Abstract

The purpose of the following study is to research and identify the reason for the growth of the streetwear culture in the luxury market as well as the opportunities and challenges that might arise with conducting it. Possible recommendations for the future of the luxury streetwear market will be developed.

The entire secondary research is supported by literature like books, documentary and fashion related magazines. This literature backs the historical background about the sources of streetwear and the evolution of the street culture into the luxury market. Furthermore, online business sources help to generate information about the luxury markets' inside view on their figures and current implemented strategies. The additional primary research, which includes a survey and an interview with four participants, helps to gain information from industry experts and enthusiasts of fashion to receive and develop recommendations and a conclusion that comprised both. Both research methods support attainable challenges and opportunities of the luxury streetwear.

The evolution of street culture describes a rebellious path that is supported through political statements, drugs, unorthodox activities and pioneers of its culture. The keyword is authenticity and its importance for luxury brands will be discussed. Additionally to the aspect of authenticity, the theory of simulacra and simulations will be explained and how this phenomenon could create a new market for luxury brands. The keyword here is: Hyperreality.

Luxury brands have a new target segment, that is mainly covered by a younger generation that considers new trends and styles like the newtro youth and the youth culture trend. This can be supported by the luxury streetwear market. Characteristics like history and heritage compose a strong basis for the youth trends. Collaborating with streetwear brands or integrating street styles into their collections follows the youth trend and imagination of the current style.

Marx's theory of alienation will be described and how disaffection of people could have an influence on the luxury and streetwear market.

The older loyal segment can be affected by the introduction of new products and styles. Stakeholders can not identify themselves with that new idea and this might harm the value. The primary research shows that evolution is the most important aspect for a company and especially for the fashion market. Evolution does not destroy or harm cultures as long as the culture is strong enough. Collaborating and connecting brands and styles, or creating a new status of streetwear with luxury, discovers a new market and establishes more opportunities. This dissertation ends with a conclusion that supports the integration of streetwear into the luxury market. As long as the target segment is reached and individuals are not directly harmed and pleased with the product, its history, quality and cultures are being respected, the evolution of luxury brands will continue, irrespective of the background history or authenticity aspect of the street culture.

1. Introduction

1.1 Research Background

1.1.1 Luxury Goods - A macro view of the global market

The rising potential of the luxury market is massive. Its steady growth inexplicable. Recording to Bain & Company, the luxury market went up to 5% in the year of 2018, which amounts 1.2 trillion euros. The segments of jewelry and shoes are first on the list, followed by beauty products and handbags. Most of the areas around the world are performing well and show an increasing ability for the upcoming future. Europe is operating strong. While touristic purchases went down in 2018, the regional consumption was the strongest in the world, reaching 84 billion euros in that same year. Besides, America is the field with the second best performance. With a growth of 5% they reach 80 billion euros. Notably, the local consumer helped to attain these figures. On the other hand, the strong currency of the dollar, spent through tourists around the world, has a strong impact as well. One of those global consumers are the Chinese, generating 33% of the global luxury spending in 2018. Thus, followed by these two continents, the country of China is prosperous on its own. Domestically, the sales of luxury products reach the number of 20% which makes around 23 billion euros. Chinese local consumers spend twice as much as they do outside of their country. Furthermore, Japan is second in the Asian area with 6% (22 billion euros). The remaining countries in Asia show an increase of 9% (39 billion euros) in total. Personal and experimental luxury are increasing (Bain & Company, 2018). On the one hand, personal luxury is expected to grow 3% between the year of 2018 and 2025, beating its current spot, with an amount of 330 billion euros. In the meanwhile, experimental luxury has reached a number of 590 billion euros, showing a potential inflation of 5% (BCG, 2019).

1.1.2 The current streetwear market

This evolution is due to the youth: Generation Z and Generation Y. Their influence is massive and will be the engine for the future of the luxury market (Bain & Company, 2018). Even though, Generation Z is representing only 4% of the luxury market (BCG, 2019), usually younger consumers follow specific directions and that is the reason why the spending behavior is always connected to these trends (Bain & Company, 2018). Two of the most important ones are called Newtro Youth and Youth Culture (WGSN Vision Team, 2016 & Shin, 2019). In addition, collaborations between brands and the aspect of sustainability is very important to the younger generation (BCG, 2019).

Above all, the street culture has become an essential part of the youth and so it becomes even more interesting for the luxury industry. Outside of the luxury market, the younger generation spends a lot on streetwear products. The Hypebeast magazine did a survey regarding to their report about streetwear, demonstrating that 54% of the participants are willing to spend 100-500 dollars per month on streetwear and nearly 20% of those respondents spend over 500 dollars per month. Most of them have an income of 40.000 dollars or less. Nevertheless, they would spend way more on streetwear, than on any other product.

The influence of the youth is present and that is why the luxury market should recognize that. The fact that 47% of the luxury consumers are still young and are purchasing 33% of the entire luxury market, shows that their presence exists and arises (Bain & Company, 2018). 67% of all the collaborations are being purchased by Generation Z and 60% by Generation Y. Overall, an expected growth of 130% starting from now will catapult the youth (Gen Z & Gen Y) to the top of the luxury market, covering 55% until the year of 2025 (Bain & Company, 2018).

1.2 Aim & Objectives

1.2.1 Aim

The aim of this research is to identify the possible role of streetwear in the future of luxury and how it could add value and create opportunities to be a fixed component of luxury brands strategies to lead to a growth.

1.2.2 Objectives

1. To identify the main motives that have led to the growth of streetwear in luxury and its implications on consumer and brands.
2. To assess the added value and the opportunities that could arise from integrating streetwear into luxury brand strategies and offerings.
3. To identify the main challenges facing luxury brands in expanding into streetwear and capitalizing on its value.
4. To recommend strategies for luxury brands to integrate streetwear into its strategies on customers and value creation.

1.3 Research Rationale

The streetwear culture never had a real connection to the luxury market. Two different worlds, with their own sense of authenticity. Europe always represented luxury through their French and Italian fashion houses, while the US is the advocate of the street culture with a future continuation in Japan particularly (Fischer, 2018, & Godoy, 2007). Uncertainty arises, thinking about a possible adoption. How does the application of streetwear on luxury brands look like? What happens after the connection of the so called luxury streetwear and what brings the future?

Luxury brands like Louis Vuitton or Dior, started to integrate the characteristics of street culture (Deleon (1), 2018). To this date, some of these luxury brands started to flood with the youth culture and trends. Collaborations, sold out collections and long waiting lists for products became quite normal for them (Deleon (2), 2019). However, the luxury market consists many different brands that have to keep up and need to show a improved performance and innovation, while the streetwear style becomes bigger everyday.

How could streetwear help luxury brands to create more engagement amongst the youth? How could this application raise the value? What is the role of authenticity and does it bring enhancement or critics? Are there any challenges?

To follow these questions and answer the objectives for this dissertation, an academic research will be conducted, in which the background history and evolution of the street culture will be described, followed by the analyses of its current growth in the luxury market. In addition to that, the reasons for the entry of streetwear into the luxury market will be identified. Last but not least, possible benefits and challenges, followed by recommendations, that could help the application of new strategies and a conclusion will create an valuable script for the luxury fashion market.

2. Literature Review

2.1 The sources of streetwear

2.1.1 Tracksuits: Symbols of political statements

It is the year of 1968 in Mexico City and the Olympics become a political statement. Smith and Carlos, runners of the USA manifest 'The Black Power Salute'. The eleventh time world record holder Tommie Smith is ready to run and this time it is not just for a medal, it is for the purpose of human rights. The 200-meter run, should become one of the most important events in the history of the African-Americans. As John Carlos mentioned: 'I was there to prove something to the world.'

With 19.83 seconds, Tommie Smith sets a new world record. The Australian Peter Norman becomes 2nd, followed by Smith's teammate John Carlos. Back in the dressing room of the stadium, Smith and Carlos start to plan, how to use the ceremony to make a statement about the racial injustice going on around the world and in the US specifically. Shoeless, but in black socks. Tommie Smith's black scarf which was defining the black pride, while Carlos was representing all of the black people being a target for all of those white racists, by wearing a string of breads. Their black socks without shoes, represented the poverty of the black in America.



Image 1: The Black Power Salute by (Dominis, 1968)

Carlos unzipped jacket was characterizing the shift workers and the underdogs. The main statement was given through their fists. Smith's right hand should emphasize the power of black America while the left hand of Carlos stood for the unity of the black community. Both of them combine power and unity, to create one of the most famous political statements in history, called 'The Black Power Salute' (Smith-Llera, 2017).

2.1.2 The end of the Bronx & the genre of Rap & Hip-Hop

'He wears the finest clothes, the best designers heaven knows - Ooh, from his head down to his toes - Halston, Gucci, Fiorucci - He looks like a still, that man is dressed to kill.' (Sister Sledge, 1979). The photographer Jamel Shabazz defines this time through his documentation, as the 'Time before Crack', which was the drug that brought a tragedy over the city of New York and particularly the Bronx in 1985. Jamel Shabazz exhibits the street revolution through his documentation and claims that people were different before the year of 1985. Their slang, attitude, clothing and hair styles, the music and the social interaction was different. Out of the sudden, people in his pictures started to show a different mood and atmosphere. '[...] I noticed that the mood in the pictures had become slightly more somber after 1985.' A drug addict told Jamel Shabazz, that Crystal Meth was leading the streets of the Bronx and changed men to freaks and women to slaves.



Image 2: Youth of the 80's by (Shabazz, 2005)

Moreover rap music, heavy gold chains and the 'thug' attitude replaced everything that was before. The youth street culture in New York changed rapidly. Jamel Shabazz never really was into the hip-hop culture, fashion styles or anything close to that, even though his pictures might show that. More than anything else, he would care about the authenticity of the street culture and the individuals representing that. Thus, the reality of the streets captured before was gone and set the stamp for the end of the Bronx (Shabazz, 2005).

2.1.3 From Fujiwara & Nigo to Jones & Abloh

The United States was suffering from the disaster going on, so in the meanwhile the small section in Japan called Ura-Hara and a man named Hiroshi Fujiwara carried and rescued the very young street culture and formed it to the streetwear we know today (Godoy, 2008). He is known as a DJ, designer, but particularly his magazine called 'The Last Orgy' makes him probably the most famous influencer, regarding youth culture, that Japan or maybe even the whole world ever had (Marx, 2015 & Deleon, 2019, & Abloh (a), 2019).



Image 3: The Last Orgy by (Popscreen, no date)

The peculiarity of Fujiwara is his capability to connect to different people from different cultures and to collect information. After working at the World's End managed by Vivienne Westwood and visiting Shawn Stussy in Los Angeles and becoming part of the Stussy Tribe he would take back his gained experience and knowledge from his travels through Europe and America to share it with his home country Japan and especially with the youth (Godoy, 2008 & Davis, 2018). There was no existing youth culture in Japan, as the World War's shade was still covering the society (Hirakawa, 2008). Thus, Hiroshi Fujiwara becomes the mouthpiece for latest information from around the world and an idol for every youngster that was either interested in music, graffiti, skating or fashion.

Between all of those younger people following Hiroshi Fujiwara's work, the most noted are Tomoaki Nagao (Nigo) and Jun Takahashi (Junio). Especially Nigo plays an important role for the evolution of the streetwear. Alongside Fujiwara, he is known as one of the most influential individuals of the street and fashion culture (Marx, 2015).

While Jun Takahashi is the founder of the brand Undercover, Nigo started his very successful brand called 'A Bathing Ape' in 1993 (Sims, 2010 & Takahashi, 2014).

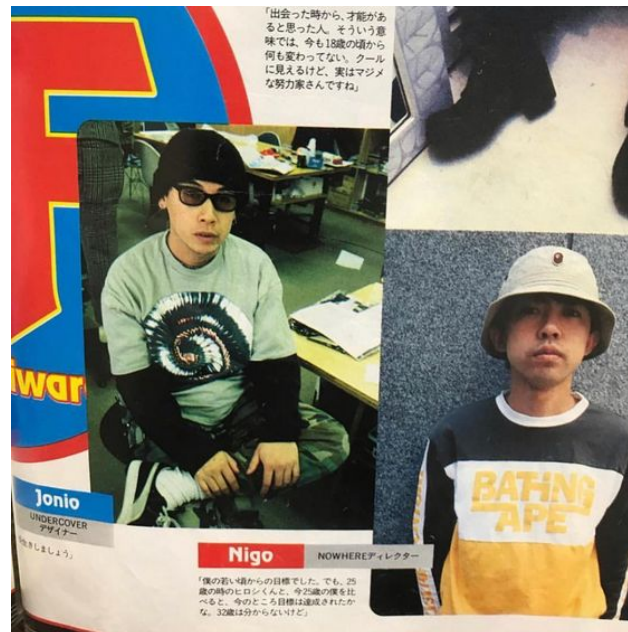


Image 4: Jonio & Nigo by (Stylisticsjapan, 2018)

His outreach is enormous and through his reconnection to America and the United Kingdom, he manages to bring back the culture that broke down in the mid 80's (Godoy, 2008). He also started one of the long standing collaborations to this date, which was Billionaire Boys Club with Pharrell Williams (Marx, 2015). The whole evolution is also one of the main reasons and motivations for some of the most famous US streetwear brands like Supreme by James Jebbia (Fujiwara, 2014).

The history and evolution of the streetwear culture demonstrates that it is diversified. It is not astonishing, that the street culture has reached the doors of the luxury fashion market, as it is just a matter of time. The curve started in the USA, to Japan and finally Europe creating a global trend. Above all, the younger segment is looking for everything that has a background and history, updated with a new touch (WGSN Vision Team, 2016, & Shin, 2019). Luxury brands form the ideal blueprint for history and heritage.

In this manner, many luxury brands try to introduce models, musicians or mainly designers that have the capacity to understand and catch up with the younger generation. Therefore, the growth of today's luxury brands like Dior or Louis Vuitton in the market, is due to their creative directors, who were influenced by people like Fujiwara or Nigo back in their adolescence. They were part of the street culture trend and so they have started to incorporate these aspects to the luxury brands (DeLeon, 2019, & Abloh (a), 2019).

Back in 2017, when Kim Jones was the creative director of Louis Vuitton, he even worked with Hiroshi Fujiwara's brand Fragment Design for a collection (Louis Vuitton, 2017). Kim Jones introduced Virgil Abloh to Louis Vuitton, somehow conscious to keep the style and trend he had started. Thus in 2018, Virgil Abloh became the new men's creative director of Louis Vuitton. Abloh and Jones are probably the first to move that lane to the luxury fashion industry (DeLeon, 2018).



Image 5: Virgil Abloh & Kim Jones by (Footwearnews, 2018)

Abloh mentions that he has the task to bring that youth culture forward and is thankful for someone like Nigo who presented that there is a chance to connect different worlds by building bridges (Abloh (b), 2019). Today's bridges are built by Virgil Abloh and Kim Jones, who are the pioneers of the so-called luxury streetwear.

2.2 Values & Opportunities of luxury streetwear

2.2.1 The trend of street culture

Many trends in the world of fashion are controlled by the younger generation. This offers a range of opportunities to adopt different styles and cultures to the luxury market. This strategy could create value for luxury brands. Streetwear is a global trend and probably the most famous youth fashion culture. Thus, integrating it to luxury brands and their product offerings, would present the luxury markets sense and knowledge for novelty and youth culture. Furthermore they could emphasize that they care about the current culture and try to be innovative (Okonkwo, 2007).

Particularly embodying history and heritage could be very beneficial for luxury brands, as the Newtro Youth describes the trend in which the younger generation is going back to these characteristics. However they are looking for a newer and updated version of the old-fashioned. The Youth Culture trend defines the adoption of current styles and general trends on fashion, art and music (WGSN Vision Team, 2016, & Shin, 2019). Accordingly, the mix of something new like streetwear and a luxury brand that offers history and heritage, could assist them to reach a younger segment. Streetwear could be an inspiration for the luxury market to modernize the old-fashioned. According to Okonkwo (2007), the older luxury consumer has the desire to feel young. The streetwear trend would offer a new and young world to anyone who is interested in discovering different cultural attributes .

The special feature of the streetwear scene is the diversity of existing niche brands, which offers the feeling of coherence and creates movement, as many brands support and collaborate with each other to develop new styles and products (C.Jay, 2014 & Davis, 2018 & Van Elven, 2018). Aside from that, this spectrum of streetwear brands create a open platform for cooperations and collaborations. The aspect of creativity and freedom of design acquires a new dimension and expands, which could be helpful in the developing and creation process of new products and planing a new consumer segment (Conran Design Group, 2019).

2.2.2 Selling Authenticity

Baudrillard talks about a Hyperreality which describes a constructed artificial reality, created to be seen as real. It is divided into Simulacra and Simulations. The simulacra will be defined through different periods. The current era of post-modernism describes simulacra at its last station in which distinction between the real origin or culture of a product for instance is not clear with its representation. The simulation describes the imitation through illusion (Felluga, 2011). Therefore the aspect of authenticity comes into mind and how the use of hyperreality could create a new market.

The first part of the literature review shows that the topic of authenticity always has been a part of the street culture and its evolution. The term of authenticity sums up different features and the experience that follows certain characteristics, as it might offer a specific way to be recognized by the customer. Therefore it takes an important role in creating brand equity. If a brand is not in the position to comply these conditions, costumers might not be interested in purchasing their products. Instead of authentic and relevant, words like unnatural or even fake come into the mind (Langer, 2019).

The luxury fashion industry provides many different brands that represent history and heritage and especially in combination with streetwear they would add even more authenticity to their perception and the brand equity would take a massive advantage from that. Implementing streetwear could build a new story line with new products that reaches a new and younger segment, as notably the youth see an importance in the aspect of authenticity (Adegeest, 2018 & Marketing Communication News, 2019).

Also, it could have an impact on the shareholders and employees of the brand. Luxury fashion brands like Louis Vuitton already started considering that and they are the leading luxury brand when it is about creating authenticity though celebrity endorsements or collaborations with streetwear brands like Supreme for instance (Adegeest, 2018 & DeLeon, 2018).



Image 6: Louis Vuitton x Supreme by (Sidewalk Hustle, 2017)

Furthermore luxury brands would present a new culture to the consumer segment that is not familiar with the recent trends, which could deliver the feeling of going on a journey to discover a new world. Additionally Okonkwo (2007) mentions this importance and explains that the luxury industry has reached the segment of presenting the new and offering experience, which refers back to the aspect of authenticity that could be applied through streetwear. It would create a new market called: luxury streetwear (Okonkwo, 2007). 'Create a compelling story that makes your brand authentic and relevant in the eyes of your consumers' (Langer, 2019).

2.2.3 The keywords of streetwear marketing: Drop & Hype

Selling products that have a limited quantity of stock at specific retail locations or through special events and distribution channels is called a 'Drop'. The so called drop system is a way to create the illusion of the products rareness and builds an atmosphere that gets consumers in to the position, that being part of the drop is a necessity (Van Elven, 2018).

Streetwear brands add the sense of exclusivity and community feeling by acting secret. Besides that, the concept of the drop culture has the phenomenon of 'Hype' as a result, which describes a product that is generally high on demand or becomes 'hyped' after selling out fast, without giving costumers a real chance of purchasing it (Fowler, 2018). The best case for brands is the creation of hype before launching the product, mostly created over social media (Van Elven, 2018).

According to Kapferer (2016), the luxury fashion market has entered the field of exclusivity and uniqueness. Additionally, the low quantity of products and limited editions might help to be even more exclusive, than a luxury brand already is, which could be important for the current luxury consumer (Posner, 2015). Thus, applying the marketing tool of the drop and hype concept, could help luxury brands to create a stronger engagement, excitement and even more exclusivity amongst its costumers.



Image 7: Supreme Line Up by (Wired, 2017)

'Streetwear brands and luxury brands both have to maintain their exclusivity and perception. Demand has to drive interest; if everyone could get something, it would kill the hype,' (Milnes, 2018).

Due to the fast moving drop culture, consumers spend a lot of money over a short period of time (Hypebeast Streetwear Impact Report, 2019). The luxury market is still a business which has to keep their financial figures in mind, so this fact is an important sign for them. The streetwear consumer is a big spender even though he has not the annual income of a luxury consumer.

2.3 Streetwear: Challenge for the luxury market?

2.3.1 How can street be luxury?

Is it even possible to reach the level and status of a luxury brand and the perception of its consumer, if you are talking about the term itself: street? Looking back to the evolution and history of the street culture, could be distracting for many luxury consumers and the term could generate a bad connotation.

Marx's theory of alienation comprises this topic. Alienation describes the disaffection of people towards their principles and seems to be distracting. It describes the lose of sense through specification of social classes (Armando, 2017). Therefore, the question arises if a trend or culture like streetwear could suffer from luxury, if it is applied in a status that does not feel authentic for the street? Does it has an influence on the luxury market as well?

Even though authenticity could be an important aspect for luxury brands, trying to position yourself too much in that part, could lead to the difficulty of losing authenticity, as consumers have the chance to discover more. It is a matter of time and even the segment of customers, not being familiar with streetwear and its history, might feel that luxury can not be part of the street culture, as it is telling a story they can not identify themselves with. Therefore streetwear could appear less luxury (Conran Design Group, 2019 & Adegeest, 2018). In addition, the artificial look of street authenticity disappears after a specific period of time and new trends like sustainability and the transparency of supply chains could support the vanish even more (Adegeest, 2018).

Generally, the micro environment of the brand could be confused and fear might appear by the idea of conducting streetwear to the luxury market. Dissatisfaction and negative associations could feature the issue of losing shareholders, employees or business partners. These aspects should be considered, otherwise the share price of the brand will start to decrease (Okonkwo, 2007).

2.3.2 Drop & Hype becomes Boring & Unreachable

Starting with the drop concept, luxury brands should consider that the main idea of drops comes from the streetwear culture and is chiefly related to a brand like Supreme. Correspondingly, Radclyffe-Thomas who is the course leader for the bachelor's in Fashion Marketing at the London College of Fashion explains that the method of drops only deliver an advantage if the brand is in the position to identify itself with the culture and show authenticity and especially knows that their consumers understand their distribution method of selling products fast and in limited quantity, as it is not usual for a luxury brand to sell goods in that way (Van Elven, 2018).

Furthermore, drops need a capacity of products to sell out fast even though they are limited. Still, the drop system is a fast selling concept which could have an effect on the quality that luxury consumers are used to. Referring to Okonkwo (2007), one of the expectations that creates the value of a luxury brand, is the aspect of showing quality. Most of the luxury fashion houses connect their identity with craftsmanship which refers back to the so called history and heritage they are representing. Therefore drops perform in the exact opposite direction and would destroy the brand's identity by presenting a concept which is made by fast fashion brands.

The result of drops which is hype, creates a difficult market for the luxury fashion customer. Hyped items sell out faster which creates a resell market and queues in front of the retail stores might be distracting for luxury consumers (Van Elven, 2018). Doing resell and camping in front of stores for a couple of hours is part of the streetwear culture and would not normally be the way to purchase luxury fashion products. The purchase behavior is different from the typical relaxing in-store and online shopping experience (Hypebeast Streetwear Impact Report, 2019). However a brand like Burberry already tried this concept.



Image 8: Burberry B Series by (Fashionnetwork, 2018)

It also changes the perception of products and their original sense. According to Marx, a so called exchange-value arises, which describes that everything will be measured by its value and therefore has a lose of identity as a result (Felluga, 2011).

In addition, the topic of sustainability which is important to the younger consumer disagrees with the concept of drops. So even the younger generation that might be the main segment addressed through this marketing strategy, could be dissatisfied with this decision (Van Elven, 2018). Venturi from Polimoda does a comment on the topic of drops by the Fashion United stating that everything changes and consumers will get bored by this concept soon, as fashion lives from rapid changes (Van Elven, 2018).

2.4 Summary & Discussion

All in all the entire evolution and history of streetwear shows that it was built by individuals and events that were positioned in circumstances with political and social critical background. Streetwear evolved over the years and managed to move from one side of the globe to another without losing the sense of authenticity and the ideology of being rebellious.

The youth is a consumer segment that luxury brands have not tried to reach before. The connection of streetwear and luxury could help developing that. Marketing strategies and concepts like the drop system and the entire hype culture could create engagement. Luxury streetwear could be seen as a new wave and journey for the older luxury consumer and might even have the advantage for general streetwear brands to be discovered or being researched. Nevertheless if the micro environment can not identify itself with the applied culture of streetwear, this might bring a disadvantage for the identity and value of the brand.

Still, it is hard to say rather streetwear will survive in the luxury market and if it has more benefits than challenges, therefore the application of qualitative and quantitative primary research strategies will built a suitable module for a final discussion at the end of the dissertation.

3. Methodology

3.1 Research Philosophy

The methodology of critical realism will be applied to this dissertation. The different characteristics of the critical realist are the reason for the choice of this methodology, as they cover the research methods used for this dissertation topic. The critical realist always keeps in mind that there are two different perspectives to look at. The first perspective arises by the given knowledge and structures followed by the second perspective that can be described and understood individually. Thus, in this dissertation the critical realist will be applied, as general information and figures will be analyzed through a survey and different opinions will be developed through the interviews (Warwick, 2016).

The aim and research of the dissertation topic is to discover a new type of the luxury market and has the objective to establish benefits and challenges by adopting specific strategies from another culture. Therefore, analyzing the current existing information and figures is necessary, which describes the first perspective of the critical realist, that covers the given and existing data. Furthermore, the opinion of industry experts and fashion enthusiasts will take an important role and covers the second perspective of the critical realist that emphasizes the ideology of different reception of questions and the given topic, through primary research. Both, qualitative and quantitative information are equally essential.

The answer to the research question will not be supported through specific strategies or theories. The dissertation will end with conceivable strategies in form of recommendations (Saunders et al., 2009).

3.2 Research Approach

The inductive approach will be included in this dissertation, which describes the process of planning and collecting data. Theories arise through the researched information and collected data. Although the dissertation provides intelligible objectives with a clear research question, the beginning of it will not contain any particular theories or schemes. The qualitative and quantitative method of data collection will be present over the whole working process of the dissertation.

In addition, the research philosophy of critical realism will be backed by the inductive approach.

Using the characteristics of the research philosophy of a critical realist for this dissertation, increases the option of applying the inductive approach (Saunders et al., 2009).

3.3 Research Strategy

There are not many academic sources about the topic of streetwear, while most of them are about the luxury market. Online magazine websites or blogs provide most of the information and data needed for the research of the streetwear market. Thus, the use of the quantitative and qualitative research strategy becomes mandatory.

Having two different views on the same topic is the main characteristic of the critical realist, which means that the subjective view is always contrasting. (Saunders et al., 2009). Therefore the dissertation will include a mixed method, which means that the primary research will be present. Objective number one asks about the aspects that have driven the growth of streetwear into the luxury fashion industry. In this manner, interviewing industry experts who have the knowledge about luxury and the streetwear culture might be helpful for further research. The interview will be done with at least four interviewees. They could give an inside view about the current luxury market, since the implication of streetwear has started, regarding the behavior of the consumers and the observation of the brand in general.

Which challenges and benefits can arise with the utilization of streetwear in the luxury market will be asked through the second and third objective. At this stage, the interview with an industry expert will be beneficial as they could talk about the present issues, either advantages or challenges that attracted their attention. In addition, a survey will be conducted to ask consumers and fashion enthusiasts about their current view on both, luxury and streetwear and give information about the demography. In contrast to the interview questions, the survey will mainly and directly ask questions about the culture, issue of authenticity and application. The survey has 184 participants.

The fourth and last objective is asking for possible recommendations in form of strategies that could help the luxury market to stay up to date, integrate cultures like streetwear even more and create a greater value to reach a wider consumer segment. Recommendations could be achieved over interviews. (Saunders et al., 2009).

3.4 Data Collection

3.4.1 Qualitative Data

The qualitative data collection for the primary research conducted in this dissertation was in form of four semi-structured in-depth interviews with industry experts. The qualitative research strategy '[...]' can range from a short list of responses to open-ended questions in an online questionnaire to more complex data such as transcripts of in-depth interviews [...]' (Saunders et al., 2009). The questionnaire designed for the interviews included different amount of questions changed over the whole time, due to the response of the participant. All of them covered the conditions needed to be a qualified interviewees, as all of them work in the fashion industry or cover knowledge about the topic.

The first participant named Christopher Blumenthal is the founder of the german based fashion brand DEADSTOCK and a content creator. He was sourced through Instagram. The interview was held over a phone call (Appendices - Interview 1). His questions were mostly focused on the evolution and definition of streetwear, as well as the application of the street culture into the luxury market. The questions had the aim to confirm the information for the first objective covered in the literature review and to discuss the second and third objective. Last but not least, the participant was asked about recommendations or wishes he would like to see in the future, which refers back to the fourth objective.

The second participant is the founder of Brands Club with a long time experience in wholesale for one of the most famous retailers in Germany called ICOF and Breuninger. Kai Schmedes was sourced through contacts and finally was messaged on Instagram. The interview was conducted over a phone call (Appendices - Interview 2). His questions were also covering most of the objectives. The interview was mostly focused on luxury. The first objective was covered by asking him about the influence that lead him to the fashion industry. The aspect of authenticity that covers a part of the literature review, was discussed and if it is important for brands to act authentic to reach a specific consumer segment, which goes back the second and third objective. Lastly he was asked for recommendations. This is part of the fourth objective.

The third participant is Rami Eiserfrey. He is a journalist who worked for the sneaker magazine Praise Mag for years, currently doing online conceptions. He was sourced over Instagram. The information was collected by email (Appendices - Interview 3). In comparison to the other interviews, all of the questions were handed together, so there was not really the chance to interact. The questionnaire had the aim to identify how a streetwear enthusiast like Rami thinks about the application of street culture to the luxury market, and if he sees an advantage in that. Thus, the first and second objective were located. By giving recommendations for a better and further evolution of streetwear in the luxury industry, the fourth objective has been observed.

The last participant is Maik Lojewski, who works freelance in marketing and as an event manager. Maik was sourced over personal contacts and the information was collected by email (Appendices - Interview 4). All of the questions were handed together. The chance of interaction was not given. The questionnaire analyzed how important the evolution in the fashion market is and what the luxury market should consider. Thus, the second and third objective were located.

3.4.2 Quantitative Data

The quantitative data collection for the primary research conducted in this dissertation was in form of a survey with 184 participants through Google Forms. The quantitative strategy delivers the opinion of the participants through figures or short answers. The data is collected and presented through diagrams or statistics (Saunders et al., 2009). Nearly all of the participants are fashion enthusiasts and interested in rather streetwear, luxury or both. They were sourced out of fashion communities on Facebook and were invited to participate by a post.

The survey was created critical towards the luxury industry. This strategy helped to get a clear answer about their opinion and how they feel and rate the idea of applying street culture into the luxury market. Demographic information at the very beginning helped to get an overview on the participants. They were asked to choose between brands and adjectives regarding the aspect of authenticity and characterization. This offered the chance to collect information regarding the first objective. The participants were openly asked, how they feel about the connection of streetwear and luxury and if it has a positive effect or might even destroy a culture by its connection. These informations served the second and third objective.

3.5 Ethical Issues

The ethical issues should be respected during the entire research progress and will be applied before, in the middle and after the research. An ethical research process can only be accomplished by following the given guidelines for ethical procedure also known as the 'code of ethics'. According to Zikmund (2000), the ethical aspect describes the way of clarifying the research topic, by collecting information, accumulating it and analyzing and explaining the collected data in an ethical way without effecting and harming the privacy of the participant and show correct behavior (Saunders et al., 2009).

The entire research will be supported through the code of ethics handed by the university attending the dissertation. The university has to make sure which ethical guidelines should be applied by their students (Saunders et al., 2009). In this case the ethical code, conducted for the research of the dissertation, will be backed by the Manchester Metropolitan University (MMU). The MMU defines the research ethics and why the ethical procedure of the MMU is important for the research. According to the MMU (2020), the research ethics will ensure that the accomplished study is approved and follows the given guidance.

Consent forms were handed to every participant that was part of the conducted interviews, to make sure they accept the reason and purpose of the study. Furthermore it explains that their privacy will be respected. Their anonymity and privacy was respected while doing the interviews and participants were aware of their right to withdraw.

4. Results Analysis & Discussion

A total of four interviews and a survey with 184 participants has been conducted for this dissertation. All of the interviewees were industry experts, while the survey was mainly processed by fashion enthusiasts. Most of them came from Europe with a high percentage of male with 84.2% and female with 15.8%. They were mostly between 18-22 (45.7%) and 23-30 (36.4%). They had different education levels, from secondary school up to postgraduates. 77.7% are mainly interested in streetwear and 22.3% in luxury. Streetwear enthusiasts spend more on streetwear items and more often, than the luxury fashion consumer (Appendices - Survey). This underlines the analyzes by Hypebeast (2019), that the spending behavior of streetwear consumers is higher and in short spans.

4.1 The Influence of Sport & Music

4.1.1 The influence of Sportswear & Skating

The first questions of the interview, helped to identify how the participants got into the fashion culture and which fashion type or style specifically. They were asked about their interests and if they think any similarity or connection to the fashion culture arises. All of the interviewees come from a sporty background. Most of them skated or played basketball. They shared the same opinion, that sports like basketball or skating had a massive influence on the fashion culture and styles that have been developed over the time. As the fourth interviewee reflects: '[...] it's like a circle of influence' (Appendices - Interview 4).

The second interviewee mentions basketball and the athlete Alan Iverson particularly changed a lot. Alan Iverson used to wear his own style, independently from the NBA rules. He would show his tattoos and introduced baggy pants and oversized hoodies (Appendices - Interview 2). Alan Iverson might be one of the reasons for today's famous NBA fit check and fashion tunnel, that goes viral on social media, showing the latest styles worn by the NBA stars (Flammia, 2019 & Willis, 2019).



Image 9: Allen Iverson by (Reddit, 2019)

Generally, sportswear's influence on the fashion market is massive. Today's fashion is led by styles from the sport area, that have been worn by people on the streets of the biggest cities. The street becomes the best platform to represent this type of fashion style. The British Vogue (1970) mentions: 'Sport has more to do than anything else with the evolution of the modern mode.'

Two out of the four were influenced by skating or would say that it had a massive influence on fashion. The first participant skated in his youth and even worked in a skate shop (Appendices - Interview 1). Likewise interviewee number four (Appendices - Interview 4). One of the most influential people for streetwear are the surfers and skaters of Dogtown, also known as the Zephyr Boys (Z-Boys). Other than today, back in 1971/72 surfing was an anti-social activity and would be seen as an outcast. The Photographer Tom Friedkin did a comment on this saying that 'Surfing is like, you are a dropout.'

It was the beginning of a new revolution and living in the moment without thinking about the future was the mindset. It was about being different and living the anti-mainstream lifestyle. Wearing that navy blue Zephyr T-Shirt was a privilege and probably one of the coolest things for the Z-Boys back then. The Zephyr Team was formed by the best surfers in the area.



Image 10: Zephyr Team by (Pinterest, no date)

Surfing was only possible in the early mornings, latest until 10 o'clock, as the waves would slow down, so an other activity had to replace surfing in the noon. In 1975 skating reached a new level and the Del Mar Skating contest was the first to be popularized. They participated as a team, wearing Levis Jeans with blue Vans and Zephyr T-Shirts. They represented Dogtown, the culture and their unconventional style (Peralta, 2001).

4.1.2 The biggest influence: Music & the genre of Rap & Hip-Hop

'The Revolution Will Not Be Televised' by Gil Scott Heron is one of the first rap records ever, made in 1971. His song text talks about a commercialized world. The negativity and truth will be hidden by the media and important information will be kept secret from the society. He uses rap as way of rebellious art to express criticism and tell listeners the truth (Scott-Heron, 1971).

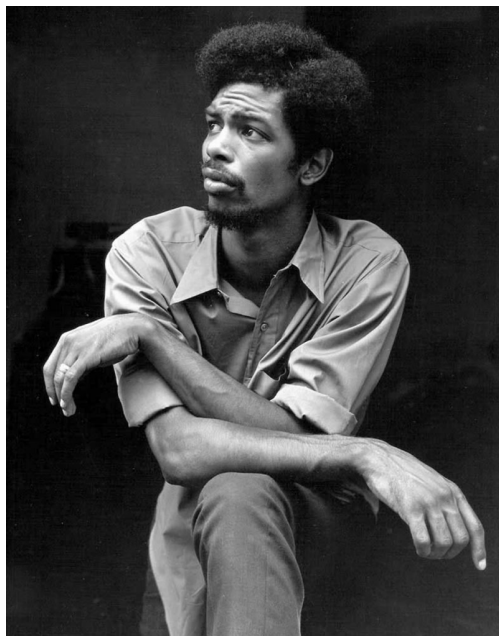


Image 11: Gil Scott-Heron by (last.fm, no date)

He influenced many modern rap artists. Scott-Heron's song was even played at demonstrations and political events. Scott-Heron never was mainstream, but definitely more than just a musician. He is the godfather of rap, he is a poet, teacher and a civil-rights activist (Lester, 2015). Thus, also the music genre of rap & hip-hop always has been used as a rebellious form of sharing an opinion and criticizing media and society.

Most of the interviewees mentioned that music, besides sport had a massive influence on the fashion culture. The first participant says that the influence of music is way bigger than sport and talks about the rap culture and Mexican rappers who introduced the so called workwear: Converse sneakers, Dickies work pants, high socks and boxy T-Shirts. He also comments that musicians like Travis Scott still wear these type of outfits. He also mentions Puff Daddy and The Notorious B.I.G wearing their suits and fur jackets back in the days and also modern rappers like Kanye West that are still influencing the world of fashion (Appendices - Interview 1). The third interviewee even mentions that music genres are the reason for the variety of clothes in his wardrobe to this date (Appendices - Interview 3).

The second interviewee describes the time in Brooklyn and Harlem that were representing different styles and cultures followed by the east and west coast hip-hop culture which goes back to the protagonists the first interviewee was talking about. Later, brands like Sean Jean by Puff Daddy for instance appeared and people start to wear brands like Polo Ralph Lauren or Tommy Hilfiger (Appendices - Interview 1). Hip-hop fashion was mainly influenced by the people, artists were making music for: people of the streets or prison inmates. Especially the 90's gangster rap had a big influence on street fashion. Rap groups like N.W.A. or Wu-Tang started wearing brands like Champion, Carhartt, Timberland and sports club based merchandise like Raiders Jackets (Reed, 2013). Important to mention at this time frame is Run DMC, as the first participant mentions. Run DMC is one of the first rap groups ever to collaborate with a sports brand, which at that time was Adidas. Run DMC is the reason for the famous Adidas sneaker called Superstar (Appendices - Interview 1).



Image 12: Run DMC by (pinterest (b), no date)

Over the years, brands like Tommy Hilfiger started to be more in style, as rappers like Snoop Dogg started to wear their fashion products at live shows. After that, Tommy Hilfiger had to focus on the topic of authenticity and started using black models and doing advertising with rappers like P. Diddy and Coolio. Hip-Hop was not just music anymore, it became a business. P. Diddy started his brand Sean John and brands like Rocawear were born, proving that street can be stylish or even luxury (Reed, 2013).

One of the most famous protagonists of music and fashion culture, Nigo and Pharrell, played an important role to many fashion and music enthusiast, so interviewee number three, who mentions that the first appearance of both at the European Music Awards in 2006, made him change his wardrobe (Appendices - Interview 3). Also interviewee number one describes them and Hiroshi Fujiwara as one of the pioneers, after discussing the history of music and fashion and how they relate due to Hiroshi Fujiwara and Nigo who always connected fashion and music. Many artists still do both, either Kanye West or Tavis Scott (Appendices - Interview 1).

The whole aspect of luxury behavior follows. The second participant describes the music videos of the 2000's, in which rappers would wear jewelry and drive expansive cars (Appendices - Interview 2). „[...] Couture level flow, it's never going on sale - Luxury rap, the Hermes of verses - Sophisticated ignorance, write my curses in cursive [...]“ (Kanye West & Jay Z, 2011). To this date, fashion has gone hand in hand with rap and hip-hop. Particularly luxury fashion has become an important aspect for these musicians. The modern menswear has its source from sportswear and rap music (Croll, 2014).

As the second participant mentions, the general African-American society played a key factor in the evolution of street culture and fashion (Appendices - Interview 2). Especially New-York as multicultural city with an African-American, Hispanics and Caribbean society. The New York street style had a massive influence. Rap & hip-hop replaced the music genre of soul and reggae in the 80's. Puma or Adidas sweatsuits and sneakers, Lee jeans, Kangol hats and Clarks shoes were the typical New York street style (Shabazz, 2005).

Interviewee number one talks about all the aspects that follow with music, which is graffiti or breakdance (Appendices - Interview 1). The media calls it breakdancing, while the pioneers named b-boys and b-girls call it breaking. Besides music, it is the dance of breaking that can be seen as one of the main sources of streetwear. DJ Kool Herc is the inventor of this term and comes from the Bronx. Back in 1970 he used to host parties with mainly African-American participants. His unique style of building up tension in the beat and music brought a specific feeling and rhythm to it (Vox, 2017).

B-Boys and B-Girls used to wear parachute pants. Breakdancing is known as an eye-catching activity. This style became even more famous in 1990, when MC Hammer started to wear this type of pants in his famous song 'U Can't Touch This' (Reed, 2013). And at this point the first interviewees opinion becomes confirmed as the music genre of Hip-Hop started to connect and identify with breaking, as both cultures were looking for the attention and a way to express their opinion (Vox, 2017).

4.2 Authenticity or quality for luxury streetwear?

While conducting the interview, the question of authenticity came into discussion and how they would define and rate it. Due to the fact that the whole evolution and history of street culture offers a wide range of events, the aspect of authenticity and the question if it is rather important for the luxury market or not became more interesting. The survey indicates that most of the participant choose the adjectives authentic (65,2%), different (37.5%) and storytelling (37%) for streetwear. The interesting aspect is that only 12 participants voted for authentic, 13 for different and only five for storytelling, regarding the same adjectives that might be linked to luxury brands. They rated Nike (41.3%) and Stüssy (39.7%) as the most authentic brands, followed by Supreme (29.3%), Louis Vuitton (28.3%), Adidas and Palace both with 23.9% and Dior with 22.8%. It is appealing to see that brands with history and heritage like Nike and Adidas or Louis Vuitton and Dior are seen as the most authentic ones (Appendices - Survey).

The interviews helped to follow this question and also confirmed that the aspect of quality is super important and might define a massive part of the so called luxury streetwear. Especially interviewee number two who mainly works with luxury fashion brands denies the question about the definition of streetwear and if it is convenience that defines it, with the aspect that feeling comfortable is due to age and job. He talks about his father who would not feel comfortable about wearing streetwear, so it is definitely not the aspect of feeling comfortable. He mentions authenticity and that a specific style just is not authentic anymore, if you reach a certain age for instance. 'Authenticity is the most important aspect when wearing clothes.' (Appendices - Interview 2). Authenticity is a question of segment and he also mentions that there is a mistake in the train of thought, when doubting Louis Vuitton's authenticity collaborating with Supreme, as luxury is a status. So why should not there be streetwear, just on a higher level, with better quality? He talks about the current collaboration between Zegna and Fear of God and how formal and classic the style is, but still with a streetwear touch that creates a high quality look.



Image 13: Zegna x Fear of God by (flipboard, 2020)

It is always a question of how much you can spend and who the target segment is. He also mentions that sneakers might vary from a classic 160€ Nike Air Jordan to the same shoe, but customized with snakeskin which would cost way more. So it is always important to see what the segment is, and authenticity should fit to that target segment, which either are the youth, targeted by a collaboration between Zegna and Fear of God or just the normal Zegna collection made for the older customer (Appendices - Interview 2). The third and fourth interviewee mentions brands like Ader Error, A COLD-WALL or Jil Sander+ and define them as the perfect hybrid between luxury fashion and streetwear (Appendices - Interview 3 & 4). These brands are not really low priced as you normally would expect from streetwear brands. This confirms the statement of the second participant. Luxury streetwear is not the newest thing, '[...] this is not something you have since Louis Vuitton.' (Appendices - Interview 2).

The first interview partner says that the aspect of authenticity is not really a term he pays attention to when buying products. As he is a businessman himself, he just looks at the things working on the market, and if it is accepted. He does not really think about the aspect of authenticity in the first place.

He also mentions Supreme as an original skate brand which nowadays has nothing to do with skating anymore and is already encapsulating from the term of authenticity. He generally has a positive feeling about the connection of streetwear and luxury, because the fashion industry should go over the border and try new things like the upcoming collaboration between Shawn Stussy and Dior. He also mentions quality and the collaboration between Nike's Air Jordan and Dior, that is the first Nike sneaker that is made in Italy (Appendices - Interview 1).



Image 14: Nike AirJordan Dior by (GQ, 2020)

You could refer back to the second interviewee who talks about updating streetwear products to luxury and as long as there is a segment of costumers that are willing to spend the money, it will still remain authentic and does not require knowledge about the history of street culture to buy that item, to feel comfortable or to analyze if the band is keeping attention to the real storyline (Appendices - Interview 1 & 2). The first interviewee feels that it is not important to know what the history of a brand or a product is, as long as the consumer feels pleased with it. It is not even a street behavior to act like a wiseacre.

The third interviewee thinks a bit different and gives an example with Gosha and the UDSSR story he would share through his brand with his customers, that made him interesting. As long as brands use protagonists or cultures that bring a story, Virgil Abloh and Louis Vuitton for instance, authenticity will be given and seize attention. Gosha '[...] would not be famous without staying authentic [...]' and telling his story (Appendices - Interview 3).

The literature review described authenticity as an important factor for luxury brands, so they do not represent a fake image and have the chance to engage with the streetwear customer. The interviews showed that missing authenticity will not play a massive role as long as the consumer that is the target segment buys products. Interviewee number two refers to that by saying that as long as the typical skater has the chance to buy from his brands (e.g. Supreme) and the consumer that wants to spend more on a streetwear product because of its quality (e.g. Zegna x Fear of God), the aspect of authenticity is fulfilled (Appendices - Interview 2).

4.3 Is there a future & what should luxury brands do?

The following part will concentrate on the answers of the survey participants regarding culture destruction and how they would rate the importance of streetwear for luxury. This part also focuses on the opinions given by the interviewees regarding challenges and opportunities that arise through the application of streetwear into the luxury market and possible recommendations or wishes they have towards the fashion industry.

Has the luxury market changed? If we take a look at current brands like Louis Vuitton and their menswear creative director Virgil Abloh for instance. The first interviewee responds by saying that luxury brands started to do that due to the older segment that is somehow separating themselves as they get older. That is why these brands start to work with young creative designers who come from the streetwear culture. He explains it as a way to bring fresh air into the brand (Appendices - Interview 1). This verifies the literature review and the aspect of how streetwear got into the luxury market and why it is important to implement something like the street culture to reach a new and younger segment (Chapter 2.2.1). He generally describes it as an advantage for both markets.

Luxury brands offer history and heritage that will be revised by the young creatives, which also refers back to the newtro youth trend discussed in the literature review (WGSN Vision Team, 2016, & Shin, 2019). Regarding the question if the application of streetwear might distract stakeholders, he responds that especially luxury brands have such a strong image that they would not fall apart by doing mistakes or releasing a failed collaboration or collection.

The consumer segment is loyal and would not leave the brand immediately. Besides, the survey result shows that most of the participants know most of the collaborations that had been done by luxury brands so far. 95.1% of the participants knew about the Louis Vuitton x Supreme collaboration, 64.1% about Dior x Kaws and 62% about the Burberry x Gosha Rubchinskiy collaboration (Appendices - Survey). This approves the awareness and the success that was accomplished.

Also interviewee number two agrees with connecting streetwear and luxury as he sees it as something innovative and new, which is always important for a company in general. Therefore, he tolerates a collaboration like Louis Vuitton and Supreme. The market changes and whoever can not stick to that wave will get lost over the time. Regarding the resell market that appears through the hype & drop culture (Chapter 2.2.3) , he gives an interesting opinion by saying that this type of culture even creates working places and the chance to invest money in products. This offers a new market which creates new opportunities (Appendices - Interview 2).

The third participant also mentions that the connection could be beneficial for both, as it brings the variety we have in today's fashion culture, while the fourth interviewee says it might become a problem if it is not coordinated in a right way, as loyal or older customers might feel left behind (Appendices - Interview 3 & 4), which is the exact same problem mentioned in the literature review (Chapter 2.3.1). However, he also describes the necessity of evolution in the fashion industry and how important it is to evolve.

To the question: How would you rate the importance of the streetwear culture as a source of inspiration for luxury brands? - Most of the participants rated between four and five which emphasizes the importance of street culture for the luxury market (Appendices - Survey). Could the application of a culture like streetwear have a negative effect on the culture itself? All of the interviewees share the same opinion by saying that it would not have a negative effect and cultures would not get destroyed. The first and second participant comment that a real culture would never suffer from the integration or use of its characteristics in another market. Trends might change but a real skater will not stop to skate because Louis Vuitton did a collaboration with Supreme (Appendices - Interview 1 & 2).

Both, the first interview and the literature review (Chapter 2.2.1) mention that it could create an advertisement platform for both brands to introduce themselves to their mutual consumers, old and young. The survey indicates that the sentiments are very even. Also the last question of the survey that asks about exploitation of streetwear brands through the luxury market is well-adjusted with 53.8% saying no and 46.2% voting for yes.

The last part of this chapter will present possible recommendations and wishes for the future of the luxury streetwear. The last participant recommends to focus on the target segment of consumers that are being aimed by the brands. Listening to customers and especially long-term consumers will create safety, but also looking for new perspectives will create the chance to grow and evolve (Appendices - Interview 4). Interviewee number three connects to this opinion by saying that the fashion industry has to evolve and should be connected to the youth culture and their trends. Being connected over the world, a characteristic that for was famous for Hiroshi Fujiwara or Nigo is very important, as it creates new perspectives (Appendices - Interview 3) (Chapter 2.1.4). He is certain about the fact that more collaborations will follow in the future. In close contact to this statement is the opinion and possible recommendation of the first interviewee who talks about collaborations between the luxury brands that are currently implementing streetwear, like Louis Vuitton and Dior. He even talks about a new market that would accrue (Appendices - Interview 1).

The second participant mentions that it would be great to offer essential clothing to the youth. He sticks to the aspect of quality and that luxury brands should think about creating quality to the fullest, which means: really offering quality for the demanded price. He talks about the importance of used materials, which also refers back to the aspect of sustainability and how important it is for the youth (Van Elven, 2019) (Appendices - Interview 2). He also adds the point of creating products for a lower price like Fear of God did with its Essential collection in collaboration with Pacsun (Pacsun, 2020). It would obviously have different material but still under the same name, but way more accessible for the younger generation, in comparison to the main collection which is very expensive.

5. Conclusion

5.1 Research Findings

The mix of primary research and secondary research managed to get a clear view about the objectives of this dissertation. Especially the secondary research helped to identify the sources and evolution of street culture into the luxury fashion market. The primary research aided to support the literature review. The topic of authenticity arises and shows its importance in the development of streetwear. Streetwear advanced from a culture of rebellious protagonists that had influence on topics like music, dance, fashion and partially even on politics. Today's youth culture is mainly influenced by streetwear and looks for an updated version of the old fashioned that is covered by luxury brands and by introducing creatives that come from a streetwear background, a younger segment can be reached and thus, the fashion luxury market comes into existence (Objective 1). Streetwear offers a great chance for luxury brands, that were mainly focused on their loyal and older consumer segment, to create a new segment that remains loyal for the future. Part of this future segment are Generation Z and Y. Besides the older customer base, they will add a younger market to the fashion world and offer the possibility to evolve and create new products. Also, the primary research showed that luxury brands have the chance to create a streetwear product with a higher quality standard which was not given before. Luxury brands have the ability to create high end products for a new customer base. Furthermore luxury brands invitation of the younger generation to their brands will show their respect to the youth culture and creates engagement which has a positive impact on the brand equity and value (Objective 2). Even though this dissertation ends with supporting the implication of streetwear, still, challenges might appear. Especially the primary research supported the integration, as evolution is important for a market. However, the secondary research presented that concepts like drop and hype might have an effect on the loyal consumer segment and also on the quality of products. It should not be forgotten that there is a different expectation from luxury brands than from fast fashion brands. The perception of a brand could suffer from concepts like that. Also, the aspect of authenticity came into discussion. Acting authentic like a streetwear brand to reach the younger segment or to invite the older to a new world could backlash if the way of creating it is jaded. Brands might be seen as fake or inauthentic by overacting it (Objective 3).

Recommendations arise from both the primary and secondary research. Luxury brands should stick to what they stand for, which is history, heritage and quality. The history and heritage already helps to connect to youth trends like the newtro youth and their offered quality will make the difference to all streetwear brands. Therefore, luxury brands should not focus too much on the aspect of authenticity or recreating the streetwear image. They should create the same products like before, just modernized and focused on a future segment that will help them to stay alive. They should focus on creating a luxury market for styles and trends that are still part of the fast fashion market. Instead of collaborating with streetwear brands in the future, they also could think about collaborating within the luxury market itself, which would create even more engagement, as it has not been done before, which again would be an innovation for their market (Objective 4).

5.2 Limitations

The limitations on the secondary research were mainly given due to the fact that the aspect of streetwear did not offer any literature beside of some online sources or reports, for the current trend of integrating it into the luxury market. It was hard to find anything besides the historical facts. Thus, the luxury research and the streetwear research had to be done for its own to create a connection. Theories by Okonkwo for instance helped to find support for the second and third objective. Nevertheless, general theories or market analysis regarding luxury streetwear were missing and not easy to research, as it is still a new topic. Secondly, due to the current situation of the pandemic going around the world, further research in libraries etc. was not possible and qualified the chance of a more in-depth research. This issue brought limitation to primary research as well. Up to seven individuals were asked to be part of the primary research in form of interviews, some of them more interesting than others, like Jamel Shabazz, who's literature was even used for the literature review. They would not answer to emails or were prohibit due to the current situation. Therefore, a lot of time had to be concentrated in finding participants that still would be relevant for the dissertation topic. Furthermore, only two out of four interviews were done over a phone call, thus the interviews conducted via email were not that detailed.

5.3 Areas of Future Research

This dissertation came to the conclusion that streetwear will offer a lot of opportunities for the luxury market and the future of the so called luxury streetwear will be an inherent part of the fashion industry. Nevertheless, the next question that has to be analyzed in detail and would need further research is the search for a new trend or style that would need a luxury update. What happens after luxury streetwear and how long will it last until the next generation of the youth will lead the list of trends and styles? Luxury is a status and can be applied on any product. The big difference between a luxury market and other retail markets, is mainly the aspect of quality and its consumer segment. The evolution of any market is due to its innovation that can be supported by the influence of cultures or trends, street culture or streetwear for instance. Impartial from the luxury market, future research could analyze how cultures or trends evolve after being implemented into other markets. What will happen with streetwear after its integration for example? Regarding this topic, especially the primary research showed that a strong culture should not suffer from that and the general market of streetwear for instance should not undergo thereby that there will always be different customer segments.

6. References

Abloh, V. 2019. *Figures of Speech*. Demonic Books - Prestel: Munich, London, New York, pp. 9-13 (a)

Abloh, V. 2019. *Virgil Abloh on the Cultural Significance of Nigo*. [Online] [accessed on 27th November 2020] Available at: <https://www.sothebys.com/en/articles/nigo-a-bridge-between-two-islands> (b)

Adegeest, D.-A. 2018 *Luxury and authenticity: a look at Hermès and Louis Vuitton*. [Online] [accessed on 2nd April 2020] Available at: <https://fashionunited.uk/news/fashion/luxury-and-authenticity-a-look-at-hermes-and-louis-vuitton/2018080231082>

Armando. 2017. *Marx's Conception of Alienation*. [Online] [accessed on 27th April 2020] Available at: <https://demoskratia.org/marxs-conception-of-alienation-7e9d47b78220>

Bain & Company. 2019. *Luxury Goods Worldwide Market Study, Fall-Winter 2018*.

BCG. 2019. *2019 True-Luxury Global Consumer Insight*. Milano: BCG

Byng, J. 2010. *Jamie Byng in conversation with Gil Scott-Heron*. [Online] [accessed on 05th March 2020] Available at: <https://www.youtube.com/watch?v=mHG7Ls5rgP8>

Croll, J. 2014. *Fashion that changed the world*. Munich / London:

Danziger, P.N. 2018. *5 Brands That Reveal The Future Of Luxury Online*. [Online] [accessed on 14th March 2020] Available at: <https://www.forbes.com/sites/pamdanziger/2018/02/26/5-brands-that-reveal-the-future-of-luxury-online/>

Davis, J. 2018. *Hiroshi Fujiwara is Still a Rebel*. Hypebeast Magazine Issue 22, 101 Media Lab Limited, pp. 72

DeLeon (1), J. 2018. *The complete Highsnobiety guide to street fashion and culture*. Berlin: gestalten

DeLeon (2), J. 2019. *The New Luxury - Defining the Aspirational in the Age of Hype*. Berlin: gestalten

Felluga, D. 2011. *Baudrillard II: on simulation*. [Online] [accessed on 27th April 2020] Available at: <https://cla.purdue.edu/academic/english/theory/postmodernism/modules/baudrillardsimulation.html>

Fischer, D. 2018. *Brands Are the New Bands*. (pp.4.) in *The Complete Highsnobiety Guide to Street Fashion And Culture*. Berlin: gestalten

Flammia, C. 2019. *How the NBA's Best-Dressed Players Turned the Tunnel Into a Business*. [Online] [accessed on 21st April 2020] Available at: <https://www.esquire.com/style/mens-fashion/a27760825/basketball-fashion-style-nba-business-concrete-runway/>

Fowler, D. 2018. *The hype machine: Streetwear and the business of scarcity*. [Online] [accessed on 3rd April 2020] Available at: <https://www.bbc.com/worklife/article/20180205-the-hype-machine-streetwear-and-the-business-of-scarcity>

Fujiwara, H. 2014. *Hiroshi Fujiwara Fragment - The Future Hiroshi Fujiwara*, USA: Rizzoli International Publications, Inc., pp. 153

Godoy, T. 2008. *Tokio Street Style - Fashion in Harajuku*, London: Thames & Hudson, pp. 166-169, 171-172, 179-183

Hirakawa, T. 2008. *Harajuku's Start - The roots of Tokyos's Street Fashion Scene in Tokio Street Style - Fashion in Harajuku*, in Godoy, T. 2008. *Tokio Street Style - Fashion in Harajuku*, London: Thames & Hudson, pp. 22-25

Hypebeast. 2019. *Streetwear Impact Report*. [Online] [accessed on 29th February 2020] Available at: <https://strategyand.hypebeast.com/streetwear-report>

Kanye West & Jay Z. *Otis*. [Online] [accessed on 16th March 2020] Available at: <https://www.youtube.com/watch?v=BoEKWtgJQAU>

Langer, D. 2019 *How can a luxury brand be authentic and relevant for millennials?*. [Online] [accessed on 2nd April 2020] Available at: <https://www.scmp.com/magazines/style/fashion-beauty/article/3002489/how-can-luxury-brand-be-authentic-and-relevant>

Lester, P. 2015. *Gil Scott-Heron: the revolution lives on*. [Online] [accessed on 16th March 2020] Available at: <https://www.theguardian.com/music/2015/aug/26/gil-scott-heron-the-revolution-will-not-be-televised>

Louis Vuitton, 2017. *SPECIAL COLLABORATION BETWEEN KIM JONES AND HIROSHI FUJIWARA*. [Online] [accessed on 27th November 2020] Available at: <https://eu.louisvuitton.com/eng-e1/articles/special-collaboration-between-kim-jones-and-hiroshi-fujiwara>

Manchester Metropolitan University (2020). *Ethics*. [Online] [accessed on 6th April 2020] Available at: <https://www2.mmu.ac.uk/research/staff/ethics-and-governance/ethics/>

Marketing Communication News. 2019. *Generation Z want to see authenticity in their fashion brands, but what does this mean?* [Online] [accessed on 3rd April 2020] Available at: <https://marcommnews.com/generation-z-want-to-see-authenticity-in-their-fashion-brands-but-what-does-this-mean/>

Marx, W.D. 2015 *Ametora*, USA: Basic Books, pp. 175-177, 177-180

Milnes, H. 2018. *How streetwear infiltrated luxury fashion*. [Online] [accessed on 4th April 2020] Available at: <https://digiday.com/marketing/streetwear-infiltrated-luxury-fashion/>

Pacsun. 2019. *Essentials - Fear of God*. [Online] [accessed on 22nd April 2020] Available at: <https://www.pacsun.com/fog/fear-of-god/?country=DE>

Peralta, S. 2001. *Dogtown and Z-Boys*. DVD. Sony Pictures Home Entertainment. USA

Reed, P. 2013. *Fifty Fashion Looks That Changed The 1990s*. London: Conran Octopus
Saunders, M., Lewis, P., Thornhill, A. 2009. *Research methods for business students (fifth edition)*. Pearson Education Limited: Essex, pp. 114-115, 61-62, 124, 152-153, 183-184, 480-482

Scott-Heron, G. 1971. *The Revolution Will Not Be Televised*. [Online] [accessed on 18th March 2020] Available at: <https://www.youtube.com/watch?v=qGaoXAwI9kw>

Shabazz, J. 2005. *A Time Before Crack*, New York: powerHouse Books

Shin, J. 2019. *Asia Shopper Forecast*. [Online] [accessed on 29th February 2020]
Available at: https://www.wgsn.com/content/board_viewer/#/82379/page/7

Van Elven, M. 2018. *The business of hype: why so many fashion brands are now doing “product drops”*. [Online] [accessed on 3rd April 2020] Available at: <https://fashionunited.uk/news/retail/the-business-of-hype-why-so-many-fashion-brands-are-now-doing-product-drops/2018101739501>

Van Elven, M. 2019. *Key sustainability trends for 2019: what consumers expect from fashion brands*. [Online] [accessed on 22nd March 2020] Available at: <https://fashionunited.uk/news/fashion/key-sustainability-trends-for-2019-what-consumers-expect-from-fashion-brands/2019040242509>

Vox. 2017. *How the Bronx brought breaking to the world*. [Online] [accessed on 20th March 2020] Available at: <https://www.youtube.com/watch?v=9TMBWCCyS3o>

Warwick, 2016. *What is Critical Realism?*. [Online] [accessed on 9th April 2020] Available at: <https://warwick.ac.uk/fac/soc/ces/research/current/socialtheory/maps/criticalrealism/>

WGSN Vision Team. 2016. *The Vision S/S 18: Youth Tonic*. [Online] [accessed on 25th November 2020] Available at: https://www.wgsn.com/content/board_viewer/#/65891/page/1

Willis, Z. 2019. *How Allen Iverson Changed NBA Fashion Forever*. [Online] [accessed on 24th April 2020] Available at: <https://www.sportscasting.com/how-allen-iverson-changed-nba-fashion-forever/>

Yeung, G. 2016. *How GOODENOUGH Made Hiroshi Fujiwara the “Godfather of Streetwear”*. Hypebeast. Available at <https://hypebeast.com/2016/10/hiroshi-fujiwara-goodenough-history> [accessed on 16/03/2020]

Yu, S. 2019. *How Hiroshi Fujiwara set the template for streetwear culture*. Farfetch: The style guide. Available at <https://www.farfetch.com/hk/style-guide/icons-influencers/hiroshi-fujiwara-streetwear-culture/> [accessed on 17/03/2020]

7. Image-References

Image 1: Dominis, J. 1968. *Black Power Salute*. [Online] [accessed on 24th April 2020] Available at: <http://100photos.time.com/photos/john-dominis-black-power-salute>

Image 2: Shabazz, J. 2005. *A Time Before Crack*, New York: powerHouse Books

Image 3: Popscreen. no date. *Last Orgy Vol. 3* [Online] [accessed on 24th April 2020] Available at: <http://www.popscreen.com/v/7DrsR/LAST-ORGY-Vol3>

Image 4: Stylisticsjapan. 2018. [Online] [accessed on 24th April 2020] Available at: <https://www.instagram.com/p/Br-Q07wnnjh/>

Image 5: Footwearnews. 2018. *The Driving Forces Powering Men's Fashion Today* [Online] [accessed on 24th April 2020] Available at: <https://footwearnews.com/2018/fashion/mens/mens-fashion-trends-2018-1202662814/>

Image 6: Sidewalk Hustle. 2017. *SUPREME X LOUIS VUITTON UNVEIL FW17 LOOKBOOK*. [Online] [accessed on 24th April 2020] Available at: <https://sidewalkhustle.com/supreme-x-louis-vuitton-unveil-fw17-lookbook/>

Image 7: Wired. 2017. *The Botmakers Who Rule the Obsessive World of Streetwear*. [Online] [accessed on 24th April 2020] Available at: <https://www.wired.com/2017/05/using-bots-to-buy-supreme-limited-edition-streetwear/>

Image 8: Fashionnetwork. 2018. *Burberry joins luxury sector's race to refresh products monthly*. [Online] [accessed on 24th April 2020] Available at: <https://www.fashionnetwork.com/news/Burberry-joins-luxury-sector-s-race-to-refresh-products-monthly.1024520.html>

Image 9: Reddit. 2019. *Allen Iverson, the man that changed NBA fashion forever*. [Online] [accessed on 24th April 2020] Available at: https://www.reddit.com/r/streetwear/comments/d5fo1i/inspo_allen_iverson_the_man_that_changed_nba/

Image 10: Pinterest. no date. [Online] [accessed on 24th April 2020] Available at: <https://www.pinterest.de/pin/522136150526087662/>

Image 11: last.fm. no date. [Online] [accessed on 24th April 2020] Available at: <https://www.last.fm/music/Gil+Scott-Heron>

Image 12: Pinterest (b). no date. [Online] [accessed on 24th April 2020] Available at: <https://www.pinterest.de/pin/601160250233220804/>

Image 13: Flipboard. 2020. *The best looks from Ermenegildo Zegna and Fear of God's collaboration*. [Online] [accessed on 24th April 2020] Available at: <https://flipboard.com/topic/ermenegildozegna/the-best-looks-from-ermenegildo-zegna-and-fear-of-god-s-collaboration/a-babAwHpPSyuEDJYivPvrWA%3Aa%3A3136956936-c111d1a74a%2Fft.com>

Image 14: GQ. 2020. *Release verschoben – Alles zu "Air Dior" und dem "Air Jordan 1 Dior"-Sneaker*. [Online] [accessed on 24th April 2020] Available at: <https://www.gq-magazin.de/mode/artikel/air-dior>

8. Bibliography

Abloh, V. 2019. *Figures of Speech*. Demonic Books - Prestel: Munich, London, New York, pp. 9-13 (a)

Abloh, V. 2019. *Virgil Abloh on the Cultural Significance of Nigo*. [Online] [accessed on 27th November 2020] Available at: <https://www.sothebys.com/en/articles/nigo-a-bridge-between-two-islands> (b)

Adegeest, D.-A. 2018 *Luxury and authenticity: a look at Hermès and Louis Vuitton*. [Online] [accessed on 2nd April 2020] Available at: <https://fashionunited.uk/news/fashion/luxury-and-authenticity-a-look-at-hermes-and-louis-vuitton/2018080231082>

Armando. 2017. *Marx's Conception of Alienation*. [Online] [accessed on 27th April 2020] Available at: <https://demoskratia.org/marxs-conception-of-alienation-7e9d47b78220>

Bain & Company. 2019. *Luxury Goods Worldwide Market Study, Fall-Winter 2018*.

BCG. 2019. *2019 True-Luxury Global Consumer Insight*. Milano: BCG

Byng, J. 2010. *Jamie Byng in conversation with Gil Scott-Heron*. [Online] [accessed on 05th March 2020] Available at: <https://www.youtube.com/watch?v=mHG7Ls5rgP8>

Croll, J. 2014. *Fashion that changed the world*. Munich / London:

Daily, J. 2019. *How can a luxury brand be authentic and relevant for millennials?*. [Online] [accessed on 15th of April 2020] Available at: <https://www.scmp.com/magazines/style/fashion-beauty/article/3002489/how-can-luxury-brand-be-authentic-and-relevant>

Danziger, P.N. 2018. *5 Brands That Reveal The Future Of Luxury Online*. [Online] [accessed on 14th March 2020] Available at: <https://www.forbes.com/sites/pamdanziger/2018/02/26/5-brands-that-reveal-the-future-of-luxury-online/>

Davis, J. 2018. *Hiroshi Fujiwara is Still a Rebel*. Hypebeast Magazine Issue 22, 101 Media Lab Limited, pp. 72

DeLeon (1), J. 2018. *The complete Highsnobiety guide to street fashion and culture*. Berlin: gestalten

DeLeon (2), J. 2019. *The New Luxury - Defining the Aspirational in the Age of Hype*. Berlin: gestalten

Felluga, D. 2011. *Baudrillard II: on simulation*. [Online] [accessed on 27th April 2020] Available at: <https://cla.purdue.edu/academic/english/theory/postmodernism/modules/ baudrillardsimulation.html>

Fischer, D. 2018. *Brands Are the New Bands*. (pp.4.) in *The Complete Highsnobiety Guide to Street Fashion And Culture*. Berlin: gestalten

Flammia, C. 2019. *How the NBA's Best-Dressed Players Turned the Tunnel Into a Business*. [Online] [accessed on 21st April 2020] Available at: <https://www.esquire.com/style/mens-fashion/a27760825/basketball-fashion-style-nba-business-concrete-runway/>

Fowler, D. 2018. *The hype machine: Streetwear and the business of scarcity*. [Online] [accessed on 3rd April 2020] Available at: <https://www.bbc.com/worklife/article/20180205-the-hype-machine-streetwear-and-the-business-of-scarcity>

Fujiwara, H. 2014. *Hiroshi Fujiwara Fragment - The Future Hiroshi Fujiwara*, USA: Rizzoli International Publications, Inc., pp. 153

Godoy, T. 2008. *Tokio Street Style - Fashion in Harajuku*, London: Thames & Hudson, pp. 166-169, 171-172, 179-183

Hirakawa, T. 2008. *Harajuku's Start - The roots of Tokyos's Street Fashion Scene in Tokio Street Style - Fashion in Harajuku*, in Godoy, T. 2008. *Tokio Street Style - Fashion in Harajuku*, London: Thames & Hudson, pp. 22-25

Hypebeast. 2019. *Streetwear Impact Report*. [Online] [accessed on 29th February 2020] Available at: <https://strategyand.hypebeast.com/streetwear-report>

Kanye West & Jay Z. *Otis*. [Online] [accessed on 16th March 2020] Available at: <https://www.youtube.com/watch?v=BoEKWtgJQAU>

Langer, D. 2019 *How can a luxury brand be authentic and relevant for millennials?*. [Online] [accessed on 2nd April 2020] Available at: <https://www.scmp.com/magazines/style/fashion-beauty/article/3002489/how-can-luxury-brand-be-authentic-and-relevant>

Leopold, D. 2018. *Alienation*. [Online] [accessed on 27th March 2020] Available at: <https://plato.stanford.edu/entries/alienation/>

Lester, P. 2015. *Gil Scott-Heron: the revolution lives on*. [Online] [accessed on 16th March 2020] Available at: <https://www.theguardian.com/music/2015/aug/26/gil-scott-heron-the-revolution-will-not-be-televised>

Louis Vuitton, 2017. *SPECIAL COLLABORATION BETWEEN KIM JONES AND HIROSHI FUJIWARA*. [Online] [accessed on 27th November 2020] Available at: <https://eu.louisvuitton.com/eng-e1/articles/special-collaboration-between-kim-jones-and-hiroshi-fujiwara>

Manchester Metropolitan University (2020). *Ethics*. [Online] [accessed on 6th April 2020] Available at: <https://www2.mmu.ac.uk/research/staff/ethics-and-governance/ethics/>

Marketing Communication News. 2019. *Generation Z want to see authenticity in their fashion brands, but what does this mean?* [Online] [accessed on 3rd April 2020] Available at: <https://marcommnews.com/generation-z-want-to-see-authenticity-in-their-fashion-brands-but-what-does-this-mean/>

Marx, W.D. 2015 *Ametora*, USA: Basic Books, pp. 175-177, 177-180

Milnes, H. 2018. *How streetwear infiltrated luxury fashion*. [Online] [accessed on 4th April 2020] Available at: <https://digiday.com/marketing/streetwear-infiltrated-luxury-fashion/>

Pacsun. 2019. *Essentials - Fear of God*. [Online] [accessed on 22nd April 2020] Available at: <https://www.pacsun.com/fog/fear-of-god/?country=DE>

Penmypaper. 2017. *How to prepare a good Dissertation Finding & Analysis*. [Online] [accessed on 18th April 2020] Available at: <https://penmypaper.com/blog/how-to-prepare-a-good-dissertation-finding-analysis/>

Peralta, S. 2001. *Dogtown and Z-Boys*. DVD. Sony Pictures Home Entertainment. USA

Reed, P. 2013. *Fifty Fashion Looks That Changed The 1990s*. London: Conran Octopus

Saunders, M., Lewis, P., Thornhill, A. 2009. *Research methods for business students (fifth edition)*. Pearson Education Limited: Essex, pp. 114-115, 61-62, 124, 152-153, 183-184, 480-482

Scott-Heron, G. 1971. *The Revolution Will Not Be Televised*. [Online] [accessed on 18th March 2020] Available at: <https://www.youtube.com/watch?v=qGaoXAwI9kw>

Shabazz, J. 2005. *A Time Before Crack*, New York: powerHouse Books

Shin, J. 2019. *Asia Shopper Forecast*. [Online] [accessed on 29th February 2020] Available at: https://www.wgsn.com/content/board_viewer/#/82379/page/7

Stussy. 2020. *INTERNATIONAL STÜSSY TRIBE COLLECTION*. [Online] [accessed on 27th March 2020] Available at: <https://www.stussy.com/blogs/features/international-stussy-tribe-collection>

University of Houston. no date. *Jean Baudrillard*. [Online] [accessed on 27th April 2020] Available at: <https://uh.edu/~cfreelan/courses/1361/BaudrillardQuotes.html>

Van Elven, M. 2018. *The business of hype: why so many fashion brands are now doing “product drops”*. [Online] [accessed on 3rd April 2020] Available at: <https://fashionunited.uk/news/retail/the-business-of-hype-why-so-many-fashion-brands-are-now-doing-product-drops/2018101739501>

Van Elven, M. 2019. *Key sustainability trends for 2019: what consumers expect from fashion brands*. [Online] [accessed on 22nd March 2020] Available at: <https://>

fashionunited.uk/news/fashion/key-sustainability-trends-for-2019-what-consumers-expect-from-fashion-brands/2019040242509

Vox. 2017. *How the Bronx brought breaking to the world*. [Online] [accessed on 20th March 2020] Available at: <https://www.youtube.com/watch?v=9TMBWCCcYs3o>

Warwick, 2016. *What is Critical Realism?*. [Online] [accessed on 9th April 2020] Available at: <https://warwick.ac.uk/fac/soc/ces/research/current/socialtheory/maps/criticalrealism/>

WGSN Vision Team. 2016. *The Vision S/S 18: Youth Tonic*. [Online] [accessed on 25th November 2020] Available at: https://www.wgsn.com/content/board_viewer/#/65891/page/1

Willis, Z. 2019. *How Allen Iverson Changed NBA Fashion Forever*. [Online] [accessed on 24th April 2020] Available at: <https://www.sportscasting.com/how-allen-iverson-changed-nba-fashion-forever/>

Yeung, G. 2016. *How GOODENOUGH Made Hiroshi Fujiwara the “Godfather of Streetwear”*. Hypebeast. Available at <https://hypebeast.com/2016/10/hiroshi-fujiwara-goodenough-history> [accessed on 16/03/2020]

Yu, S. 2019. *How Hiroshi Fujiwara set the template for streetwear culture*. Farfetch: The style guide. Available at <https://www.farfetch.com/hk/style-guide/icons-influencers/hiroshi-fujiwara-streetwear-culture/> [accessed on 17/03/2020]

9.2 Interview Results

Interview 1 (Phone Call) by Sam and Christopher aka DEADSTOCK:

S: Lets start with the first question. I know that you are the founder of the brand and sneaker blog DEAD STOCK, but how did you start the journey? Did you study anything specific or did you work before? How did you reach your current position as a brand founder and content creator? Could you give me a introduction to that?

D: I did a commercial training in the very beginning and started to work at wholesaler in Krefeld as a foreign trade merchant with specialization on import and export of products. So I was the buyer and had the job to import products from China. The company was mainly specialized on kitchenware and merchandise. After a while I became the assistant of the buying manager and two years later I got his job because he left the company. I worked ten years for that company and started to travel to foreign countries and buy products for millions of euros. So actually I was just a classic buyer. In the meanwhile I started to collect trainers. I always had interest for trainers because I was skating and I also had nearly 100 Chucks (Converse All Star) and switched from trainers to sneakers only after a time. So I was getting more into it and after a while I thought: What could I do with that interest, so I do not have to spend so much money for my sneakers? Therefore I started the sneaker blog.

S: And when was that?

D: I think that was 2013. I did that while working in the company and also started to do evening studies in business economy. So I worked, did the study and the blog at the same time. That was tough.

S: I can imagine.

D: Later the company I was working for went bust and a year later I started to be completely free lance with the blog.

S: Was the blog working good already, so was it like: I can do that for sure because it is working or was it more of a risk to concentrate just on the blog?

D: After starting to work for the next company I just realized after a while that I want to fully concentrate on the blog as it would become bigger if I invest more time in it, which means that you might earn more money as well.

S: That sounds interesting and nice. Would you say that the aspect of sneakers also introduced you to fashion in general?

D: Yes. So between 2013 to 2015,2016, the sneaker market was very active. At that time the focus was more on the sneaker rather than the clothes. You more probably would just wear a supreme hoodie to your shoes. The phenomenon of the complete outfit came with the Adidas NMD and Kanye Wests Yeezy. So suddenly the sneaker world was recognizing that you can wear more than just the sneaker, you can wear a complete matching outfit. People started to wear brands like OFF-WHITE etc. and they would have the attitude of knowing fashion because of wearing specific brands, but if you would ask them what went down on the Dior catwalk three years ago, they could not tell you.

S: That is true. I had the same feeling.

D: So people think OFF-WHITE or Heron Preston is fashion, but I that is not the case, it is streetwear

S: So you would say you got into fashion mostly through sneaker and streetwear?

D: Well yes. I would say that the awareness originated through my youth as a teenager and as a skater. There were pretty cool skate brands back in the day, do you know Trasher?

S: Yes of course.

D: Well the hoodie is the typical streetwear item nowadays, but it is a 100% original skate brand. But yes, I think I set the start with my youth but got really into it with collecting sneakers later when I was older.

S: Was there anything else besides skateboarding, like music, sport or a culture that you were doing or following, maybe even until today?

D: Yes I played football for very long time and listen to many different music genres, from trap, hip-hop, techno, electro or whatever. I also played Basketball, Table Tennis and Tennis, so all in all I always have been very active.

S: Ok so do you see any connection of all of those things within fashion? Rather it is an activity, sport, music?

D: Yes definitely, especially musicians always had great influence on fashion. There are so many different examples: Mexican rappers wearing converse and Dicki work pants and high socks with a boxy shirt. All of this had influence on fashion, but also from Puff Daddy and Notorious B.I.G with their suits and fur jackets to todays Kanye West.

S: Yes that is true, and also if you look at the history of streetwear, someone like Hiroshi Fujiwara, who was a DJ and still is doing music, showed that there is a connection between music and fashion. Therefore he somehow became an idol and trendsetter, as the modern rappers like Travis Scott or Kanye Wes are all doing fashion.

This aspect is super interesting and creates a personal feeling, that it seems that most of the people do the same on purpose because they think it is the essence of being in the industry, as he or Nigo did it.

D: Yes, they were the first to do that. I mean even Pharrall. I think it was back in 2013 or something, when nearly 70% of the in style fashion on the market was created and influenced by him. That is crazy. So but if you go even more back in time, a very important aspect, the first collaboration, was between rappers and a sports brand. Do you know which one?

S: No.

D: It was between the Adidas Superstar and Run DMC.

S: Oh that was the first collaboration ever?

D: Exactly. Run DMC had a song rapping about Adidas, so they sponsored them. Should be 1987. Accordingly music and streetwear were always connected, since years. So now look at 2020, NBA athletes are being photographed backstage to do a style check. It was transformed, but the main core always has been music and street. I would say even more music than the influence of sport on the streetwear.

S: I really did not know that it was the first collaboration ever.

D: Well I do not if it was the very first one but definitely and important one.

S: Suitable, as we went back in time, I think you said 1987...

D: Yes.

S: Where do you see the difference between the fashion back in your youth and today's fashion? Maybe things that are in style today and came back, so you would think that it is even feeling like you are young again, because so many fashion trends came back?

D: That is super hard to answer, because I can not remember everything, but what I can say as a fun fact for sure is that, when I was 13 or 14 I used to wear baggy pants and even today, those exact pants have the same fit, even though I am weighing way more. No, but honestly what I can tell is that those chunky sneakers are coming back, baggy pants are coming back, the Japanese have a big influence on that, wearing all those oversized fits. So the typical hip-hop thing is coming back. I just was wearing the Mexican workwear fit with a shirt couple of weeks ago, so I would generally say that fashion does not have to redefine itself, it is more about being interpreted differently. It is about the time and people living in that time and how they feel about it.

S: Yes that is true. From what you just told me, styles that you know from the past or from its history etc. do you think the younger generation today, understands that and where it originally comes from?

D: I do not know. I do not think so. But that is the question: Do we have to know all of this, and all of the background story or is it more about being happy with what you are wearing? Do you know what I mean.

S: Yes I totally understand what you are saying.

D: I mean it is super nice to know all of these things, but I will not be mad or feel different just because someone does not know that the baggy pants we know today is made by Junya Watanabe in 2003. That is a bit of a nerdy behavior, that I honestly do not even support too much. Because most of these people are just aloof.

S: I agree with that, especially if you think about doing it as a streetwear enthusiast, it is not really a typical characteristic of street as it is more about feeling comfortable with the clothes you are wearing.

D: Exactly and that is the definition of streetwear. There is no real definition as it is individual in my opinion. So if you like workwear and the vest etc. I mean Travis Scott is wearing all of the things, the Dickie pants and vests, as a rapper, but feeling comfortable to wear these fits on the street, it becomes his interpretation of streetwear. Thus I would say

streetwear does not have a real definition. There so many different influences like workwear, sport etc. And nice thing about it, is the possibility to mix all of these styles.

S: I think that is a very important aspect. Do you see a difference in street culture and everything that is a part of it? Especially the fashion aspect. Do you think people that were living this culture back in the day, would have worn brands like OFF-WHITE or Heron Preston? Was it maybe taboo for them?

D: I think it is important to analyze if there were protagonists like Virgil who were doing something new. Virgil for instance is doing super simple things, writing the word of table with explanation marks on a table, but still it is something new he is doing and also something you have to dare. It would have been controversial for sure, but that is always the case and no matter when, there are always people who will like and support it. But it is not easy to say how exactly the reaction to a brand like Heron Preston would have been. Even today, people are wearing clothes that might feel weird, they wear cuban link chains and they call it fashion. Something like tribals were super weird back in the days and today it it just fashion and normal. But generally, the internet has changed a lot nowadays. The global street style is very similar because of the internet era. In that past you only had your local store or your friends would get inspiration from. That is why I think that local groups were dressed very similar, but still different from the others. But today, the guy wearing his street style in Cologne looks like the guy in New York. They are all wearing the same. You have access to all of the markets because of the internet.

S: So due to the talk we had and the change of distribution and trend selling through the internet, let us switch from streetwear to the luxury market. Before the interview, you told me that luxury is not really your type of fashion, you are not into high end fashion...

D: More into Louis Vuitton...

S: Well, same... But would you say, let us stick to Louis Vuitton, I think it is obvious that there is a big difference between Louis Vuitton back than, before Kim Jones and today it is super colorful with Virgil, also using fabric that is unusual for Louis Vuitton, especially for the older consumer segment. Would you say there is a change in the luxury market?

D: Yes, Dior as well.

S: Yes Dior for sure.

D: And Prada.

S: Prada is super colorful, like the market in general.

D: Should I tell you why that is?

S: Yes please.

D: Because these brands have an old and loyal consumer segment and these people are somehow dying away. They still have the money to spend, but they are getting older you know what I mean? Thus these brands start to build a new segment, so they start to work with young creative designers who are mostly from the streetwear scene.

S: That is true or they are just supporters of the street culture and lived that culture.

D: Yes exactly, they have the same mindset. In this moment, and it is working, these brands are looking for a new and younger segment. In my opinion that is their aim and honestly they could have continued their old and normal product line, but it is just a way of bringing some fresh air into the brand. Especially these three brands are so big and successful, whatever they would do, it would always lead the current streetwear / fashion market. And again we are back to aspect of the internet, that everything starts to look the same.

S: Do you like that, I mean, let's call it luxury streetwear, the combination of booth, is that something you like and do you see an advantage for the luxury market or maybe even for the streetwear market?

D: I really like it and especially the three brands we were talking about. They are producing great products, even though I do not see the point in spending that amount of money on it... If it is an advantage for booth, I would say so yes, because it is going over the border. These very old brands, somehow dusty, that was always my feeling and now it is like a spring feeling coming up in them. They just woke up and start to use the given potential from their history and heritage, with their silhouettes and look at Louis Vuitton and what Virgil did with that old influence, I think it looks super cool and whoever does not celebrate this evolution, I do not know, but that is unintelligible, because it is something innovative which goes with the time. So yes in my opinion it is positive and an advantage for booth markets.

S: Something I thought about, while I was researching and writing about the advantage and disadvantage, is that someone who is older and has not got knowledge about streetwear, will gain interest after a collaboration like for example Louis Vuitton and Supreme, to look for the streetwear brand, so it is somehow an advertisement for some brands, because the culture or brand is not familiar for the typical costumer.

D: Absolutely, especially the Louis Vuitton and Supreme collaboration was the opening for brands like Dior and Nike, Prada and Adidas, because they would gain the feeling, that it is working well. And if you think about it, Adidas and Nike are booth still interesting for the older luxury segment, therefore the other way around, luxury brands seem interesting for the younger segment. It is a win win situation, business wise and for the image. Just imagine the impact of the Nike Dior shoe...

S: Honestly, just a personal opinion, I really do not like it.

D: Yes I do not like it either.

S: I mean everyone who is good in customizing sneakers, has done that before the announcement of the official collaboration.

D: You know, there is a guy who had the shoe in hand and it really does not look good, but just take out the insoles, it is the quality that really makes the difference, as it is made in Italy, it is a really great shoe quality wise. Still I am a bit disappointed. One more thing, one of the most famous and pioneers of streetwear fashion, Stüssy is collaborating with Dior. that is ground breaking and really a move that was not expected and honestly I really just see something positive in all of this.

S: But, wouldn't you say that someone like Shawn Stussy, who started one of the first surf- and streetwear brands collaborating with Dior is losing authenticity? Or talking in general, how do you think about the word of authenticity? Is it important to consider this topic as a luxury or streetwear brand?

D: That is such a hard question. I am a guy, I never think about the authenticity of a brand in the first place. But I have to mention, I am business man and a blogger, so I always see the business move and how it is accepted by the market and the business move I have to say is correct in 99%, as we talked about the collaborations already, they always worked pretty good. Well Prada and Adidas was not really nice but still it has an impact.

S: Yes that is true.

D: I mean what I really did not like is what Lidl or Jägermeister did, and if that really was authentic, I am not really sure, but sometimes I really do not think too much about it, because I see more of the business aspect in that. It is super hard to answer that question.

S: So that goes back to the fact that a brand like Louis Vuitton has an older customer segment that might not identify themselves with the street culture and also as we have just talked about the business aspect, employees or shareholders might be scared by the application of a culture like streetwear because they might think: how is it possible to be street if we are Louis Vuitton? So they jump off the boat because they are not sure about the result.

D: Yes I know what you mean, but that is fashion, there has to be an evolution, fashion should look over the border sometimes, and sometimes it might not work, but most of these brands we are talking about, have such a strong image, they will not suffer from one or two bad collections. They still have such a loyal consumer segment, they will not leave the brand immediately.

S: But still we are talking about very strong brands. Let's talk about streetwear brands, not the big players, but more the ones that are smaller, don't you think that they feel bad about it, hearing about streetwear brands collaborating with luxury brands. They might say that is not the typical street style to do that...

D: I know what you mean. I would say the topic of authenticity is more of a streetwear thing right?

S: Yes I would say so.

D: Yes, because I see it the same way. I totally agree with you. I don't know if Supreme will be repent about their collection with Louis Vuitton in the next five years. I don't see it like that. You know just an example, I have been to the US and there is not a single Skater wearing Supreme. But tell me, is Supreme still a classic skate brand?

S: Not anymore, that is true.

D: Just because they sell some skate decks?

S: Yes I understand.

D: I mean even the employees aren't really skaters.

S: That is a really interesting aspect. Also a good question, regarding my objective in my dissertation which asks about the future of luxury. So when we talk about fashion as a market that combines styles and cultures, like luxury and streetwear. What do you think could be the next big thing? I know that is a hard question but is there anything you would say that is still missing and could be included in the future?

D: Honestly, skateboard was ripped by Supreme and hip-hop always has been used, let's say Versace and 2Chainz etc. That is again super hard question.

S: I know it is.

D: But can I ask you, what is your opinion?

S: I think most of it already has been used in a way, there is not really something new that was not there before. Only if there really would be a culture that is build up completely new and did not exist before and that would be the next big thing. Because music, like you already said, was always a big player, from Sean Jean and P Diddy or Run DMC...

D: Yes and do not forget, many aspects are connected to music, like graffiti, breakdance, you know what I mean, many different subcultures...

S: Or even Punk with Vivienne Westwood, many other things as well. It is a super hard question, but that is why I wanted to share it, because it is a challenge for myself to answer that question or to find something. Probably the best result for my dissertation would be to find the next culture, trend or style that might lead the future fashion market. And streetwear has such a great influence, since years with our really changing too much, or being forgotten. You would not say that streetwear is out and know we have a new culture and style. It is very hard to answer, but maybe it is luxury streetwear itself that will build up a own culture. For now it is marketing and business but it might become a culture that will be lived by people.

D: I really think can not give you an answer to that question. I would need a whole day to think about that question. It is super hard. But for sure, many culture have been robbed somehow.

S: Would you say it might destroy complete cultures after a time, so I am not talking about niche brands like Supreme, but really the people that aren't too much into fashion but are still living the culture of street or whatever that was robbed by the fashion industry in general?

D: I think if it is a real culture, it would not be destroyed by something like that. It is just like skating. Every few years you have the skateboard boom, and suddenly all of the kids in Germany start skating and than it is gone for two years again, but still it is not dying, because the real skaters will keep skating, they keep up the flag and again there is the next boom: I have worked in a skate store and it is really an on and off, but the off is not completely off as the main culture always survives. Thus I do not think that a culture like that would get destroyed.

S: I would agree with that. So we are nearly done with the interview and the question arises how you feel about the future of luxury streetwear. You said that a big advantage and result of their connection is the mix of the younger and older segments and we also talked about the disadvantages that may arise, but is there anything else that you would wish to see in luxury streetwear that also would be like an extra assistance?

D: You know what I would love to see?

S: Tell me.

D: Collaborations between luxury brands.

S: That is something I really would like to see.

D: Or imagine, Adidas and Nike would collaborate.

S: That would be crazy.

D: I would love to see stuff like that. I mean it is another market and you do not want to hear that but just the imagination in general.

S: Still it is very interesting to hear.

D: Or for example a collaboration between three brands like in Japan. The brand Neighborhood for instance.

S: That is mainly Japanese and pretty nice.

D: I mean not a collaboration between Prada and Louis Vuitton, because they are booth specialized on handbags but in general, or a shoe.

S: So the last question which would fit to our disucssion. Would you say Dior is doing streetwear or they are streetwear?

D: I would say there are already streetwear on their own.

S: Now imagine two luxury streetwear brands would collaborate?

D: That would change the entire market.

S: Let's say Dior and Louis Vuitton who are booth part of LVMH, so maybe someday in the future, even though they are still competitors, which is important for the market, but that would be crazy.

D: Competitors are super important but still I would wish to see more open minded moves. We are talking about it but I tell all of those brands already have thought about that.

S: Yes for sure. Well thank you. That was it for interview.

D: I really hope that I have helped you.

S: Yes you did for sure.

D: Please let me know if you need more information. Just call me.

S: Thank you very much for your help, I will keep that in mind. Thanks for your time and I really appreciated the talk with you.

Interview 2 (Phone Call) by Sam and Kai:

S: First of all, thanks for participating. For the beginning, could give me a quick introduction to yourself. What have you studied before or did you maybe work somewhere specific?

K: Yes sure, so in your case it is mainly about the key facts of luxury and streetwear right?

S: Yes exactly.

K: So I come from the luxury market and after graduating from the school in 2010, I started an education at ICOF in Dusseldorf, I don't know if you have heard about it, but it was the number one fashion retailer with the most famous brands on 1000 square meter on the Koenigsallee in Dusseldorf. From Valentino and a Dior corner that was quiet famous in Germany, but also Gucci, Missoni, but also avant-garde fashion like Rick Owens or [...] A very wide spectrum of designers, but only for women. So it was boutique for womenswear on 1000 square meter with the largest square meter sales in Germany. I think it was something like 27.000€ per square meter which shows how productive the boutique was working. The cool thing about my work was that from the very beginning, I was included in buying department with Mr. Icof. That was a great experience for me as I had the chance to see complete collections and we always picked the bestsellers.

S: Basically it was all made for women?

K: Yes and especially for me as a men it was interesting experience as I did not have the connect and identification before. My still was like wearing denim jackets and sneakers but I could not find anything that would fit to my job so I remember when they offered suits for me specifically, so it was like a small transformation. So I started to wear my first suits which became my all day outfit. A nice tie and scarf, white shirt and a navy blue jacket and so I started to learn to go away from branding. I have never been someone who would stick to the aspect of branding, but it always was more about the silhouette and fabric, so more about quality.

S: I like that.

K: I think that was cooler than a Balenciaga T-Shirt, with an Amiri Jeans and Balenciaga Triple S, which like the prototype. You know what I mean.

S: Yes I can relate.

K: So I have learned from a different perspective and the youth style was not really different in my case. It started all with Instagram, I think it was like 2013 when it got interesting. Because before that, you did not have the information.

S: Yes the internet changed a lot.

K: Even 2013 you did not have these information. Slowly but surely some people started to see a business in all of that. But going back to your first question. I finished my education as a trained retail salesman and assistant, but I wanted more, so I started studying and that was not possible with ICOF as I wanted to have an academic education as well, so I changed to Breuninger in 2013 and opened the store with them and made career pretty

fast and responsible for a whole department which was for women again, so exactly the same department I have worked in at ICOF but with a way larger selling area.

S: So would you say that all of this was your entry ticket to the fashion world?

K: Well no even before that, because I always worked when I was 15-16 years old, because I always wanted to earn money. My first contact was in that age when a scout on the streets just asked me if I would like to model for an agency in Cologne and I did that for two years so that was the entrance somehow and I was doing great money in a short period of time. I went to the fashion weeks in Paris for Jil Sander when I think Raf Simons was doing the creative direction. I started pretty early and with like 15-16 years old I started to spend a lot of money on fashion.

S: Do you spend a lot on fashion or are more of a clean guy with just a few pieces?

K: No I would say I am still spending a lot on fashion. I would say above-average. But I like timeless pieces. I have a lot of clothes but most of it is timeless...

S: It is not really relating to what is in trend now.

K: Zero, I never buy something because it is in trend.

S: I think it is important to be timeless with clothing and also in this interview we will be talking about this aspect.

K: I mean maybe you have seen my Instagram. I haven't posted anything for a longer time now and most of my pieces are really conservative, somehow classic with a modern interpretation

S: It is like updated version. It is super interesting to mention that now, but there is a trend which is mostly known in the Asian area called Newtro Youth which describes the younger generation going back to brands that offer history and heritage with a new and updated style. So that is really a trend, to say: well the brand is old fashioned or the fashion piece is not really innovative but it is so timeless and somehow new that it becomes cool again. You know what I mean.

K: Yes for sure.

S: I mean I checked your Instagram and that is the trend could see in your style. It is super timeless. You could ask a streetwear enthusiast and that person might say it is street what you are wearing, on the other hand if you ask someone who wears a complete different style, that person would say it is timeless and classic what you are wearing. I really like your style, just as a side fact.

K: Thank you!

S: Something I would be interested to know is if there is anything beside all of this you are interested in? Music, sport or any other activity?

K: I really love to play Basketball, for years now. It is more seasonal now, I am in a group which plays on a court like every Friday, especially in the summer I spend my free time mostly with Basketball. Also music, I am a hip-hop fan, but also Electro music that I used to like when I went on holidays with my friends in Barcelona. Also since my childhood I had a connection to Jazz and blues because of my father and sometimes I just turn up some Jazz music while having dinner with my family.

S: That is very nice. Do you see a connection between music or sport with fashion. Do you think these things had influence or still have an influence on fashion?

K: Yes for sure. Allan Iverson for instance changed the NBA. When I was like 16, Allan Iverson was my idol, not even Jordan. He had a unique style and did not care about the NBA rules. He just did his thing wearing [...], showing his tattoos and wearing baggy pants and oversized hoodies. He changed everything. Same thing with the music. Brooklyn and Harlem, they all had different styles arising with the hip-hop culture, especially with the east coast and west coast era. They all had different styles and out of sudden people want to wear Polo Ralph Lauren, Tommy Hilfiger... I mean the African-Americans had a great influence. Furthermore Mase and Diddy...

S: The whole Sean Jean story started...

K: Yes exactly and they all started to act super cool, just look at the music videos from the 90s and the early 2000s... Diddy and Mase started to drive Bentleys and colorful suits and bling bling. This changed a lot and later it was not just people from the hip-hop scene but also pop. It was the dripping point. Music and Basketball changed a lot in the fashion industry.

S: I think the NBA is a good example, with all those athletes walking through the tunnel with their outfits being photographed and everything

K: I mean just look at sneaker shopping.

S: Yes complex sneaker shopping.

K: Whoever is at this show, no matter if it is a rapper, athlete, they are all sneaker heads.

S: Yes they all know about the sneaker culture.

K: They pay a lot of money on sneakers and they even go and play Basketball in them. They do not care. And this is the connection you can see. I mean the Yeezy is not functional at all to wear on court, but the athlete thinks: I do not care I have the sickest pair and I want to show it and people are going to talk about me. It has an influence in their image. It is the same with the music. They are working on a music video and the guy is wearing the craziest outfits, jewelry and nicest cars. I mean Jacob & Co. started to collaborate with Bugatti. Different genres are cooperating with each other. It has become essential nowadays. They pollinate and take profit from each other.

S: Yes 100%.

K: I mean the Jordan brand is more of a fashion brand than a sports brand. Is it still functional, how many basketball shoes is he really selling in comparison to his retro shoes.

S: He is just selling fashion. Has not really anything to do with the sport itself or Basketball...

K: Well it does yes...

S: Yes but I mean it has become more of a fashion thing, I mean look at the collaborations. So how would you define streetwear. From what I understood in this talk so far, it is important to feel comfortable, is that a characteristic of streetwear for you?

K: No I would not say that. Streetwear is very urban and casual. the typical streetwear fit is a oversized hoodie printed with a logo and baggy jeans in combination with a sneaker. If I would have an image of streetwear in my mind it would look like that. I mean it has changed over the time, you can see evolution, but if it is comfortable is another question. I don't think that my father would feel comfortable in that fit and even for me it is not. I like to have more accents on me. in addition I think that streetwear is a style you only can wear to a specific age of with a job that fits to that. Because it will not be authentic after a time, apart from the fact that you might be a artist who does not care, even if you are 50 years old. But still you have to do it authentic. Authenticity is the most important aspect when wearing clothes.

S: That is an important fact and I would like to connect to that, because I talk about authenticity in my dissertation. And that is something that especially comes from the street culture. So would you say if a luxury brand like Louis Vuitton with Virgil or in the past with Kim Jones and later for Dior. Would you say it is authentic?

K: Yes definitely, but I think there is a mistake in this mindset, because streetwear is a fashion style and luxury is more of a quality status. Thus there should be something luxury in streetwear such as a commercialized brand. The best example is Zegna and Fear of God which is a current collaboration and you can clearly see that Jerry Lorenzo is in the position to design something formal with Zegna which has a street touch integrated and it looks pretty good. It is just the question, who is going to wear that? So if a 70 years old Italian who always used to wear Ermenegildo Zegna suits, would wear the collaboration, that would not be authentic anymore, but that is not the target segment. The segment are those young people from the Paris fashion week and Milan that are really into fashion and ready to spend a high amount on their style which is streetwear, but with the highest quality possible... not made in China but made in Italy. I mean you also could say, there are jeans I could buy for 40€ that fit to my street style, but there are also jeans from PAPS back in the days for 500-800€, or Simon Miller Jeans for 800€ or the Fear of God jeans for 1000€ and of course it is a different fabric, you might have the Japanese denim and many different design aspects integrated and so it becomes luxury. So that is normal for me, I mean it is the same with sneakers. You can buy sneakers for less than 100€ but there are also sneakers being offered for 1000€ but that shoe is offering a different quality for sure. You can buy a normal Jordan sneaker for hundreds of euros because it is made out of leather. So the leather version is the designer interpretation of the original that only would cost 160€.

S: And would you say it is important to combine both? What do you think might be an advantage or disadvantage by combining streetwear and luxury?

K: I guess it is important for those people who like to wear it... I mean it creates a new market in general and also a new resell market, it somehow creates working places. There was not such a market before. And also it is a bit of art, rather than functional clothing. And you can see that, people start collection and they stock products because they think it might increase in value instead of having fun and wearing it.

S: Yes that is true.

K: There is no reason not to have this combination, because it is on demand and the market reacts to that. It would not be smart if they would not follow that.

S: Do you think it might be harmful for the street culture, brand or someone who is just into the culture and maybe not even too much into fashion? He might say like: that is super weird because he can not identify himself with that collaboration that is going on for instance. A culture is connecting to a segment that was not palpable for him.

K: No I do not think so Sam. I do not think that a skater who is skating for years will stop skating because of the Louis Vuitton and Supreme collaboration. I mean yes it is not palpable for them and they do not have the money, but who cares. If you are a skater, just buy your Supreme stuff and that is it. And you never will please everybody. I think if really something like that happens, and a culture gets destroyed, it is just not wrong enough. I always say that: survival of the fittest. All those companies suffering in this pandemic now are the ones that did not have the right to stay, because if do not have ideas and you are not innovative you would not survive anyway. That is the nature. There are the ones that see potential and chances and use them and become the greatest. The market changes and if something is not too strong, let's say old hip-hop music, then it is going to die. If someone would do a Wu-Tang sound now, nobody would care at all as it is not commercial. But if you would start mumbling like ASAP Rocky it will be a hit. Even in Germany, they all sound the same. There is no one you would say: wow his sound is different.

S: Yes that is really true.

K: And then you should definitely tolerate the collaboration between Louis Vuitton and Supreme, as it is the wow effect, because no one did that before. Louis Vuitton did something unthinkable but it worked, they took a designer with Virgil Abloh who did not have the experience before, besides OFF-WHITE. I mean that is a crazy move as the leading fashion brand of the world.

S: Do you like what they are doing?

K: Yes I like to see it on other people, but it is just not my style, so it would not be authentic. I do not feel that style.

S: Do you think luxury streetwear will survive, or do you think it might come something new like a culture or trend that will replace street culture?

K: I mean streetwear is old. Just think about the brand VISVIM. And who says that VISVIM is not streetwear does not know about fashion. It is not French or American streetwear, but streetwear from Japan, where you could buy sneakers for 500€ or a T-Shirt for 400€, that is not something you have since Louis Vuitton. Especially from Japan, mostly...

S: Yes mostly Japan.

K: Those brands have such a strong performance and I really like them... I would prefer wearing brands like that rather than Louis Vuitton. I want to stay super clean and make people around me think like: What is this guy wearing. Out of the country, I always tried to buy clothes you could not find in Germany. I mean you can create that effect by buying the most expensive pieces because there are not many people that can afford that, or limited editions or you just have your own taste of style.

S: I think that is very important. You know I really would love to go to Tokyo, because someone like Hiroshi Fujiwara is such an idol for me, just because of that „I do whatever I want“ attitude. He knows what is cool... a specific piece... they say it is cool but it is just hyped because everyone wants to have it, but showing clothes with a product most of the people do not know is really cool.

K: Yes, absolutely.

S: So I can totally relate to that and we are actually nearly done with the interview, so as one of the last questions for today, that would be important to ask is: if you have any recommendations for the luxury market? How could they create a new segment, as the older generation is surely but slowly „dying“ away. How could they maybe apply even more of the youth trend or street trend? Or what would you like to see? You are still young and fresh, is there anything you would like to see?

K: I mean I am not a fan of fast fashion. I remember when I was younger and went to parties, the girls would wear dresses from Zara for a low budget and would wear a new dress overtime because the price would be low enough to do that. Many fast fashion brands offer many collections over the year. The market is jaded and most of those products have a very bad quality and if you have a good quality it is a niche brand or so expensive, that many of those customers are not interested anymore. If you would stay in Germany, you could definitely say that most of men for example buy products only if they need them. They have their three jeans, suits and shoes, some shirts and t-shirts and most of them unfortunately short sleeves and checked, and if you take a look to those younger people that are more informed and really want to create a cool look, but do not have the money to spend, you still realize that most of them go to H&M, Uniqlo and Zara to just find a way to imitate the fits they can not afford and that is somehow cool. But what would be even cooler, because advertisement is a very strong tool to effect people, and I mean we are now into the topic of fashion, but for those who are not, they will be affected by that... so I really would appreciate if the brands would do something like Fear of God and their Essentials collection with a lower price range.

S: I really like that collection.

K: So really creating something that would be accessible for more people and they really would find those pieces they like and would wear and I also think you should offer the best quality possible for that price you are selling the product for. They should offer more of the product and also bring more quality into the basics. I mean many of those Balenciaga sweaters for example... you can not tell me that they are worth the 800-900€ you would spend for them. It is just disproportionate. For that amount, I would create a product that would be abnormal and it does not say Balenciaga, but you will wear it for years and it will get nicer every year it gets older.

S: I think that is a cool aspect and also an important point to mention the Essentials collection by Fear of God that creates products under the same name, but just palpable for the youth, which would create an even wider segment, even though the younger generation is one of the richest ever with a generous spending behavior. So I would support that aspect.

K: Yes and Sam I really hope I could help you.

S: Yes thank you very much! I appreciate your time. It was great to talk with you

K: I can give that back for sure!

S: Thank you!

Interview 3 (E-mail) by Sam and Rami:

1. Could you quickly introduce yourself: (Where have you studied? Do you have a specific work background? What is your position or task in the position of XY?)

My name is Rami and I am 28 years old. I have studied Media Communication and Journalism. I am working for a Conception Agency.

2. When was your first time being introduced to fashion? (What type of fashion?)

The first time fashion fascinated me was when I saw Pharrell and Nigo going to the European Music Awards 2006. I was completely stunned by their style. From that moment on, I started to invest more time in my wardrobe and to research new styles.

3. How is your spending behavior regarding fashion products?

I buy less and stay picky in terms of quality, design, idea and storytelling. If I really need a piece I am willing to pay up to 500€ but that's the hard border.

4. Do you have interest in like music, sport etc.?

I am really into Hip Hop, 70s Rock, 90s Grunge and Nu Metal.

5. Do you see any connection of these interests / activities to fashion?

Yes of course! All of these genres come along with a specific style code. And just like these different music genres influences my way of listening to music, it also had an huge impact on my personal wardrobe. You will find an influence of all of these genres in my clothing.

6. So if you would compare fashion of your youth with today's fashion culture, do you see any differences?

I think the fashion world nowadays is more open minded and modern in terms of cultural variety, political awareness and the rejection of any gender role or ethnic stereotype.

7. Are you familiar with the street culture and today's, so called „Streetwear“?

Yes I am. Online communities like Verband Botanischer Gärten or The Basement always sharpen my eyes to the latest trends.

8. How would you define streetwear?

Streetwear should come from the streets or serve them. Either way the people behind the brand are from the streets or they pay homage to them.

9. Do you see a difference between the street culture nowadays, compared to the past?

I think the street culture nowadays is better connected – thanks to the internet. On top of that we got more variety and labels to choose from.

10. What about the luxury fashion market, do you think it has changed?

Also the luxury fashion market has changed. That a person of color like Virgil Abloh could work as a designer for an old fashioned label like LV is a good sign.

11. How do you feel about the connection of both, let's call it „Luxury Streetwear“?

It's difficult but not impossible. Shayne Oliver and his brand HBA made some good efforts to fuse these both worlds. Unfortunately they were too depending on their famous friends. That is why a single person like A\$AP Rocky's track was enough to destroy the brand. On the other hand brands like A COLD-WALL or Ader Error are a perfect hybrid out of a luxury brand with a streetwear aesthetic.

12. What are the main motives that have led to the growth of streetwear in the luxury market?

I think to reach a younger audience and be more connected to the pop culture.

13. What is the meaning of authenticity to you and do you think it is important for fashion brands?

Authenticity means that you got your own values and you stand for them. In terms of fashion it is more than important to build up a brand's credibility. Gosha was famous because we believed him and his UDSSR stories because he worked with kids from all over Russia and gave them a voice in the fashion world. He would not be that famous without staying authentic.

14. Do you see authenticity in luxury brands, doing streetwear?

If they work with people from the streetwear or hip hop world it works.

15. Is it luxury that is using the fashion culture of streetwear or is it streetwear using luxury?

I think brands like LV or Burberry get more use from their streetwear collaborative partners. But a fast fashion house like H&M definitely gets use of their collaborations with brands like CDG or Versace.

16. Do you think it is important to connect cultures like streetwear and luxury?

Definitely. The idea of a collaborations, combines these cultural interactions and that is why we have this amount of variety today.

17. Could you think of any other culture or style, that luxury fashion brands could use in the future?

I think techwear and functional clothes are getting bigger every year. Also this whole geek of computer games culture could be something that would take place in a very futuristic scenario.

18. Do you think this type of business could destroy cultures in a way? Could maybe even streetwear destroy luxury?

I do not think so.

19. Do you see a future for the luxury streetwear market? What opportunities and challenges may arise with the implication of streetwear into the luxury market?

I think we will see way more collaboration between big brands of both worlds. Also the people behind the brands like Kim Jones or Shawn Stüssy getting more relevant than ever.

20. Do you have any recommendations to introduce more of a street aspect and reach more than just the mainstream fashion / streetwear consumer?

I think the media is the biggest chance to spread awareness. People like Kanye West or Kylie Jenner can build up whole brands with only one fit pic. But it is also important to stay connected to the youth and their culture. The biggest thread for the fashion industry is to not evolve and stick to the same old stuff – which would be completely close minded. That is why new people from all over the world are important to stay contemporary and relevant.

Interview 4 (E-mail) by Sam and Maik:

1. Could you quickly introduce yourself: (Where have you studied? Do you have a specific work background? What is your position or task in the position of XY?)

My Name is Maik Lojewski, I just turned 30 and I have quite a lot behind me already. I did my dual-studies in Nijmegen, Netherlands, where I did a Bachelor in Cultural- and Socialwork while working in different social facilities to help, mostly young and abandoned juvenile delinquents and other kids of any kind and with different backgrounds. Skating introduced me into organizing events when I turned 17 and I organized quite a lot of events throughout the years, for example the German Championships for 3 years in a row. I got back into it after my studies and did a shortened apprenticeship as an Eventsalesman/Eventmanager and did a lot of events with and about Fashion/Streetwear, Vintage/2nd Hand, Sneaker- and Youthculture in general. I also do a lot of concepts and productions within the industry for quite a handful of years now.

2. When was your first time being introduced to fashion? (What type of fashion?)

Growing up skating in the late 90s and early till late 2000's had a lot of impact on my life - music, friends, what I wore etc. was always influenced by that - be it the favorite skater you look up to, your favorite musician or band and so on. It always mattered to me what I wore and how I wore it, because back then, the way you dressed obviously stated the culture you identified yourself with - I can say, that fashion and the culture that comes with it, always surrounded me until I was old enough to reflect and see the impact that it always had on me and I finally started to notice that, and what, it meant to me back then and what it means now.

3. How is your spending behavior regarding fashion products?

If I really, really want something, for whatever sake, I will always find a way to get my hands on it. It sometimes makes me spend +1k for an item, if I can justify my need for it and the way I get the funds to buy it. This happened about 3 to 5 times until now and it was always something that totally stood out for me in some way - design, functionality, the idea and materials the story or just the looks - if I find a reason to lose my nights sleep for it, I usually end up buying it. I usually buy it from the 2nd Market or with a inshore experience, that is with it. Nepenthes in London is a good example, every time I go there, have a chat and drink a tea with their staff while browsing their garments, I usually end up buying something because of different reasons. It just feels right and much better than online shopping. Sometimes I buy garments just for the sake of seeing them in real-life once - touching the material, see the way it is supposed to function and fit and then just pass it on to others or using it for trades. To me, some items come close to a piece of art in their way - I also have a thing for that.

4. Do you have interest in like music, sport etc.?

Yes, both, among a lot of other things.

5. Do you see any connection of these interests / activities to fashion?

Always been like that, probably always will be like that. Art conditions itself - it's like a circle of influence.

6. So if you would compare fashion of your youth with today's fashion culture, do you see any differences?

I think it's more interesting to look at the similarities because Fashion is like history, it tends to repeat itself. Same with youth-cultural movements, also they condition themselves over the years and decades.

7. Are you familiar with the street culture and today's, so called „Streetwear“?

To a certain point of my own interests, for sure.

8. How would you define streetwear?

Clothing that is actually worn on the streets, from people that have no certain fashion background but more of a cultural-background or use of it. Be it the roadworkers in utility garments making their job more efficient, the drug dealer wearing a fake Prada bag and Nike TN's, Daywalkers in New Balance dad-shoes, students in vintage shirts, or a metal-head in his favorite band shirt, the color code of the bloods and crips articulated through the color they dress in, fascists, anti-fascists, punks, basketball-kids and other sport-enthusiasts and so on. A culmination of cultural uniforms and effortless everyday outfits paints my picture of real streetwear.

9. Do you see a difference between the street culture nowadays, compared to the past?

Hundreds of differences and hundreds of similarities, way too many to mention in detail now.

Back then it seems it was more about what you identified with and what you were about, what you had to say while it is mostly about the hype and the price nowadays. A lot of people don't really seem to have an eye for aesthetics, even though they are wrapped in the most expensive designer wear, they look floppy and insecure, like they play dress-up. People's intentions seem shifted.

10. What about the luxury fashion market, do you think it has changed?

Probably in many ways and on different levels. There is and has been constant change in the luxury fashion market, I guess. It's just a different way it has taken in the past few years because of all the major changes that our society and our whole life has changed so drastically over the past few years. Take the revolution of the internet, social media, and everything that comes with it and the whole change seems by far more relatable. The access is by far easier for the younger generation, there is no need to go into a store where you feel out of place as a young kid to buy luxury fashion, you can get everything on the Internet. Also the whole Influencer-Marketing and influence of Celebrities and Musicians nowadays is a major topic that, in my opinion, pushed the luxury fashion market for a younger generation. There are so many aspects of change, that I could write a few pages now.

11. How do you feel about the connection of booth, let's call it „Luxury Streetwear“?

I think its something that is made unnecessarily big by the media. But that's also something affected by the times we live in and the young people with lots of money that got into fashion lately. These people that are into it, but not deep enough to understand, that all this has been there before. High Fashion Brands like Prada had sports- and street-infused collections years back, but the buyers differed a lot back then and it happened to a different extend. On the other hand we have a young generation of designers that are now treated as the new rockstars of our generation and bring in their view on luxury, coming from different backgrounds as designers back then. Also a point that drives the interest for younger buyers.

I am curious about the opinion of older luxury fashion enthusiasts and how they see that point. I, for myself, find that heritage and DNA of a luxury fashion brand is a key element of design for something with that much history and it may get lost if a fresh and young designer has no eye for that key element because of their lack of experience.

12. What are the main motives that have led to the growth of streetwear in the luxury market?

I think that younger people with a lot of money were an engine for that rise of mixture between the streetwear and the luxury fashion market. Also, now, that so called "Designers" and Art-Directors are treated like Rockstars that I already mentioned.

13. What is the meaning of authenticity to you and do you think it is important for fashion brands?

In nowadays world it has become more and more of a factor that determines your success on any level. The rise of the internet and internet persona, social media and our world of fake, authenticity means trust and reliability. Fashion Brands are no exception.

14. Do you see authenticity in luxury brands, doing streetwear?

Lucie and Luke Meier from Jil Sander have recently introduced they sub label Jil Sander+ which, in my eyes ist not really pure streetwear, but is an approach that embraces their love to the outdoors with an urban approach. Growing up mostly outdoors as kids, this sub label is a really authentic approach with a lot of respect to Jil Sanders heritage. Really interesting to take a look at and absolutely authentic to me.

15. Is it luxury that is using the fashion culture of streetwear or is it streetwear using luxury?

I would say, not talking about a financial view, that streetwear takes profit from it, while luxury fashion often takes a loss from it. But this is, as fashion itself, subjective and in the eye of the beholder.

16. Do you think it is important to connect cultures like streetwear and luxury?

If it comes naturally and is done right, why not?

17. Could you think of any other culture or style, that luxury fashion brands could use in the future?

Luxury brands have a long history in cultural appropriation and they are probably gonna do it in the future, anything is possible.

18. Do you think this type of business could destroy cultures in a way? Could maybe even streetwear destroy luxury?

Fashion has always undergone change and that change can not be stopped, fashion is not static, it has to evolve and push boundaries to certain degrees. Imagine it would stand still, how boring would that be? Something that big and attractive can't stay the same and never will.

But a major factor here is, that change needs to be authentic and organic, keep a certain dna and heritage to it and pay respect to what it was and is.

19. Do you see a future for the luxury streetwear market? What opportunities and challenges may arise with the implication of streetwear into the luxury market?

I see a big potential for a crisis for loyal, long-term customers and older buyers, that don't understand what is happening inside the market. The Brands start to show them less interest, so they feel left behind and get lost within the change. The opportunities are big, but they need to be taken good care of by the future leaders of designers. On the other hand, all this is in the hands of the consumer more or less.

20. Do you have any recommendations to introduce more of a street aspect and reach more than just the mainstream fashion / streetwear consumer?

This is a tough one. But I think, that its always a great idea to really listen to the customers, long-term lovers of the brand and get different perspectives instead of just going blindly into the good night.