

# THE MEANING OF GENERATION Z ON FLEXING LUXURY BRAND ON SOCIAL MEDIA

Lontar: Jurnal Ilmu Komunikasi, 2023  
Vol. 11 (2), 2023  
Copyright ©2023, Cindy Wijaya, Intan Primadini  
This is an open access article under the CC-BY-SA  
license  
DOI: 10.30656/lontar.v11i2.7285  
<https://e-jurnal.lppmunsera.org/index.php/LONTAR>

Article History  
Submission: Sept 3<sup>th</sup> 2023  
Revised: Nov 7<sup>th</sup> 2023  
Accepted: Dec 10<sup>th</sup> 2023

**Cindy Wijaya<sup>1</sup>, Intan Primadini<sup>\*2</sup>**

<sup>1</sup>Multimedia Nusantara University

Email: [cindy.wijaya@student.umn.ac.id](mailto:cindy.wijaya@student.umn.ac.id)

<sup>2</sup>Multimedia Nusantara University

Email: [intan.primadini@umn.ac.id](mailto:intan.primadini@umn.ac.id)

(\* = Corresponding Author)

## ABSTRACT

*The trend of utilizing luxury brands among Generation Z in Indonesia is on the rise. The shifting landscape of priorities among young individuals in this evolving era often results in tertiary needs taking precedence as primary necessities. Consequently, a hedonistic mindset emerges when indulging in luxury brand consumption. Furthermore, the inclination towards specific luxury brands goes beyond mere consumption; it fosters the development of a brand-focused lifestyle among the youth. Hence, a research initiative was undertaken to elucidate how Generation Z perceives luxury brands. Employing an interpretative phenomenological analysis (IPA) within a constructivist framework, alongside a qualitative exploratory approach, the study aimed to uncover participants' interpretations of luxury brands. Data were acquired through interviews, subsequently subjected to analysis using methodologies outlined by Smith, Flowers, and Larkin. The research findings underscored that one of the catalysts for this phenomenon lies in Generation Z's aspiration for acknowledgment and acceptance within society. Financial, functional, social, and individual values collectively contribute to shaping the significance attached to luxury brands among this demographic. Generation Z holds the belief that social validation can be garnered by enhancing their standard of living or social status through the adoption of luxury brands, fostering hedonism and brand-conscious behavior.*

**Keyword:** Brand Minded, Flexing, Hedonism, Luxury Brand

## INTRODUCTION

In this era, social status is increasingly taken into account and plays a role in shaping the individual's judgment of themselves, often becoming a parameter of recognition in the eyes of society. These phenomena can lead to changes in the hierarchy of priorities of human needs, which ultimately affect their way of life (R. T. Anggraini & Santhoso, 2017). Lifestyle is often interpreted as a reflection or manifestation of an individual. It reflects how one wants to be seen and understood by the people around her. Lifestyles are shaped by the identity and self-image they want to present to the world, based on the achievements and stages of life they have experienced to date (Ghandi & Mu'tashim, 2020). The evolution of the times has changed the priorities of people in meeting their daily needs. Initially, a tertiary need that doesn't have to be met immediately, is now slowly becoming a priority need. These changes have triggered a rise in consumer behavior that ultimately leads to the adoption of hedonistic lifestyles. This lifestyle is often associated with luxury and branded products. Individuals who adopt this lifestyle often

become very concerned about certain brands because luxury brands are known for their exclusivity. In the context of this research, the luxury products concerned are those that are included in the top three levels in the Luxury Bag Brand Guide by The Corator, namely products of the Supremes and Intermediary levels at the levels of The Legacies and The Classics, such as Louis Vuitton, Hermes, Chanel, Christian Dior, and several other brands (Harapan, 2023). Not only does it get to the purchase stage of luxury and branded goods, but exposing them through social media is inevitable. Nowadays, many social media users are showcasing luxury through their social media accounts known as flexing.

Social media belongs to the category of significant new media. As of the beginning of 2023, the number of individuals using social media in Indonesia has reached 167 million, which means that 60.4% of the entire Indonesian population is using the platform. Of the total social media users, 62.6% are in the age range 18-34, including in the younger generation groups such as Generation Z and Millennials (Kemp, 2023). The use of social media is based on several factors such as interest in business, development of social relationships, and aspects of employment. Various strategies are used to build a personal image, and one of them is through the practice of "flexing" or showcasing luxury and well-known brands, known as luxury brands. The concept of "luxury goods" is often associated or connoted with consumer views of premium prices, high quality, aesthetic value, shortcomings, exclusivity, social status, symbolic meaning, history, and authenticity (Heine, 2013; Larraufie & Kourdoughli, 2014). The level of "flexing" phenomenon today is increasing thanks to the existence of social media. The platform provides a variety of features that can channel individuals to compete in showcasing their wealth, wealth or lifestyle, with the aim of gaining recognition from the social environment around them (khayati, 2022).

Flexing can be understood as an act of self-exhibition (khayati, 2022). It involves about the exhibition of wealth or other aspects that a person wants to reveal to his environment. The goal is to gain appreciation from the surrounding environment or community, in the context of the desire to be recognized by the environment or society, often this is not limited to the purchase of luxury goods alone (khayati, 2022). This activity is known as flexing. The development of the phenomenon of flexing is becoming increasingly significant due to the presence of social media, where these platforms provide a variety of features that allow individuals to compete in showcasing their wealth, possessions, or lifestyles in order to gain social recognition (khayati, 2022).

As if spreading like a virus, current flexing behavior has spread to various layers of society, especially among young people in the age range of 11-26 years, often referred to as Generation Z or Generation X. Generation Y refers to a group of individuals born between 1997 and 2012, according to the definition (Badan Pusat Statistik, n.d.). By 2023, this group would have been between 11 and 26 years of age. Not only is it one of the largest generations in history, Generation Z also has a significant share of the world's population, covering about 30% of the total global population. In Indonesia, Gen Z also dominates the population, reaching a proportion of 27.94% of total Indonesian population, as by Humas Cabinet Secretariat of the Republic of Indonesia (2021).

Generation Z has grown up in an environment coloured by digital technology from an early age, so they are often identified as the "Generation of the Internet" and the "Youth of the Network." (Ensari, 2017). Not only that, young children of Generation Z tend to have the urge and need to gain recognition from their social environment. For this reason, they tend to follow trends or adopt what is popular in their social environment, which in turn makes them more vulnerable, especially in the context of buying or consuming goods. (Thamrin & Saleh, 2021). The habit of adapting in various ways to gain social recognition is mostly experienced by Generation Z. In other words, in order to gain recognition from peers, Generation X can easily show consumer behaviour, buy products and/or services on the incentive to satisfy personal satisfaction (Thamrin & Saleh, 2021). Some factors such as the desire to be prestigious, the recognition of others, social status, curiosity, and the environment that tends to be hedonistic, have the potential to encourage individuals to engage in the exhibition of luxury goods, even if they come from middle to lower economic groups. Besides, technological developments have also contributed to shaping flexing behavior, with a large number of celebrities and influencers displaying their wealth on social media, although some of them do so for commercial purposes. Social media has a significant role

to play in shaping the public's view of this displaying phenomenon, thanks to the ease of access offered by the various social media platforms that can be accessed by anyone, anytime, and anywhere.

A lifestyle that is closely associated with hedonism is what is known as "brand minded." In this context, brand minded refers to a mentality in which one is heavily focused on commercial products that have an exclusive or famous image (McNeal, 2007). People who follow a "brand-minded" lifestyle often see a brand or brand as an essential element of their identity and as a means of gaining recognition from others (E. Anggraini, 2012). Therefore, it is undeniable that branded products produced and marketed by leading fashion houses are increasingly in demand (Sukardi, 2023). Often, many consumers in the fashion industry end up adopting a "brand minded" mindset. The luxury market, especially in the fashion industry, has undergone significant changes, reflecting mainly in the consumer segment. If in the past, luxury products were only accessible and purchased by individuals with established economic conditions, nowadays, young generations like Generation Z also have access and the ability to buy luxury goods (Hasibuan, 2023).

In this context, the problem identified is how the view of Generation Z that uses luxury brand products towards the phenomenon of displaying such products on social media. The aim of this study is to dig into the perspective of Gen Z, since Gen Z is also a generation that is thirsty for the recognition of the users of brand luxury products to the practice of showing luxury goods on social networks. Through this research, it is expected to contribute in improving public understanding and knowledge about the behaviour of display of luxury product on the social media platform. So from that I as a researcher want to find out why Generation X is so much like using branded goods / branded, and I hope the results of this research can be a useful reference, especially for Generations Z, to make wise decisions in using / buying branded products and in using social media.

In essence, a lot of previous research has been done to investigate the perception of luxury brands. Examples are studies that have been conducted by some previous researchers such as (andarini & kurnia, 2014; Asprilia & Hami, 2021; Bakir, 2020; Hudders et al., 2013; Keni, 2022; Musnaini et al., 2017; Romaniuk & Huang, 2020; Wijaya et al., 2015). All of these researches have the same object of research, that is, luxury brands or luxury brand. However, there are variations between these studies that result in different approaches, each with improvements in it. The main difference between this research and the others is a particular focus on the perception of luxury brand products by consumers of the widespread phenomenon of "flexing" luxury brands. In addition, there are differences in the methods of research applied; while the previous research used a quantitative approach, the research adopted a qualitative approach and was carried out through the method of interpretative phenomenological analysis (IPA) with a constructive paradigm, as well as exploratory to look at participant reproduction (Smith & Larkin, 2009) about luxury brands. The researchers collected data through interviews, in which data was further analyzed through data analysis techniques by Smith, Flowers and Larkin in its scope and approach and also using concepts that include observations of perceptions of "flexing" luxury brand practices in social media.

## RESEARCH METHODS

In this process of scientific investigation, the paradigm taken as the basis is social constructivism, an approach that fully acknowledges that each individual is the creator of knowledge and understanding of the world surrounding her through a complex network of experiences and social interactions. This research embraces a method of qualitative approach. By applying this approach, the researchers aim to gain a truly in-depth insight into how Generation Z interpreted "flexing" luxury brand behavior on the media stage. The methodology adopted in this study is interpretative phenomenology, or better known as Interpretative Phenomenological Analysis (IPA). The selection of this method is based on the belief that the hermeneutic approaches inherent in the IPA can provide a broader understanding and more intensive penetration to the interpretation given by the participants to the phenomena they face (Smith & Larkin, 2009). This is done with the aim of gaining a deep understanding of the experiences of each participant, which will then be explored to find similarities and differences (Smith & Larkin,

2009). This approach emphasizes the detailed analysis of the unique perspectives and interpretations that each individual participant possesses, so that a limited amount can allow researchers to focus more deeply on the complexity of individual experiences. In other words, the IPA study aims to investigate or study related reflections or thoughts of people on a major experience in their lives (Smith & Larkin, 2009). Within the scope of this research, the phenomenon being explored is the tendency to showcase luxury brand products in the virtual world, by Generation Z.

Next, the next step is to establish the criteria that should be met by the participants who will be involved in this study. The desired participants in this study were individuals who were in the realm of Generation Z, or who were born between 1997 and 2012 (between the ages of 11 and 26), and who actively led a lifestyle that focused on buying against the brand or showed a hedonistic tendency, and consistent in using products from the range of luxury brands. This lifestyle is reflected in the scope of how they conduct daily routines, interests, as well as their views tended to be centered on the use of exclusive luxury brand or brand products.

The researchers searched for participants by searching one-on-one through social media Instagram by applying a number of criteria, namely, social media users must be on Generation Z, active in social media, frequently uploading about content about luxury brands on their social media. The scientists took about 3 months to see if they applied all the criteria that the researchers wanted, and the result was that there were 3 participants in the study, while it was because researchers used phenomenological research then the scientist organized the question of the study based on the experience of the participants specifically on their views on the use of luxury brand on social media and some questions about what the participants used and uploaded content about Luxury brand in their social networks. The data was then analyzed through data analysis techniques by Smith, Flowers and Larkin (Smith & Larkin, 2009).

## RESULT AND DISCUSSION

The study aims to explore and reveal the ways in which individuals who were the subject of the study branded luxury brands, and also give their insights into the behaviour of displaying luxury brand on social media platforms. Three of the participants who were interviewed by the researchers were women born in the period 1997-2012 or between 11 and 26 years of age, as well as belonging to Generation Z. They were also users of luxury brand products and actively posted them on social media. Here's a list of participants who have been interviewed with the researchers:

### 1. Research Subject 1: P.H.

P.H. is a 22-year-old woman who is still a student at one of the universities in Tangerang. While still in college and working on a thesis, P.H. has also worked for one of the Wedding Event Organizers. In her daily life, P.H. spends her time and money on shopping and parties. In her shopping activities, she loves luxury brands like Gucci, Louis Vuitton, Givenchy, Jimmy Choo and so on, as well as spending money on luxury brand shopping starting at senior high school. The expenditure depends on P.H.'s own wishes that vary from time to time.

According to P.H. buying or using a luxury brand can bring pleasure to her, can raise her social status so that she can be seen more, and can be used as an investment, P. H. meant that when buying a luxurious brand, it means she commits hedonism to give pleasure for herself. Not only that, P.H. also often upload luxury brands owned and used through social media for flexing, P.H. consumes luxury brand not only to enjoy herself, but for the public as well. Some factors considered by P.H. when buying or using luxury Brands include consideration of the price comparable to the quality of products, materials and materials used, as well as the suitability of products to personal preferences P.H. In consuming luxury Brand, p.h. only choose products deemed appropriate or worthy, where the price is in line with the quality obtained. Furthermore, also only use Luxury Brand products that correspond to her personal preference and fit her body shape, ensuring that the product can be used comfortably and in accordance with the style desired. According to P.H., social media provides an opportunity to show the achievements it has achieved to the environment, even to those who may not be in its closest circle. In other words, social media is not only used as a means of sharing information about everyday life, but also as a container to showcase achievements and renewal of P.H.

## 2. Research Subject 2: O.V.

O.V. is a 21-year-old woman who is still a student at one of the universities in Tangerang. Even though she's still in college and waiting for a trial schedule, O.V. also has a side job. O.V.'s background is a daughter in a pretty family where buying and using luxury brands has become a popular thing. O. V. has even been given a "custody" or money by her parents to buy luxury brand every month.

While still a student of Primary High School (SMP) and Higher School (SMA), O.V. regularly conducted research related to various luxury brands. In the course of such research, O. V. realized that luxury brand is not only a product of ordinary consumption, but also has investment value. This awareness makes O.V. more and more interested in luxury brands, considered to be more than just ordinary luxury goods. In his day-to-day life, O.V. spends his money buying food through GoFood and buying clothes or things she thinks are funny. In the case of luxury brands, O.V.

It's good to be able to buy and use the luxury brand she wants. Some of the favorite or commonly used luxury brands of O.V. are Dior and Chanel. In addition to considering preferences for luxury brand brands, O.V. also takes into account several other factors before making a purchase. One important consideration is product sustainability, that is, the ability of the product to remain relevant and can be used at any time. (timeless). O.V. is more likely to choose luxury brand products that have uncommon or limited characteristics, because, according to her, having a product that not everyone owns adds value to its exclusivity. O.V. also pays special attention to product quality, believing that the luxury brand purchased must have a high quality standard. For O.V., this aspect has become one of the main factors in making decisions about buying luxury brands. O.V. states that luxury brand and hedonism have no connection. For her, buying a luxury brand cannot be regarded as a hedonist act, because, in his view, hedonism is associated with buying things that are beyond one's financial ability. Therefore, according to O.V., if one can afford to buy a luxurious brand, the act cannot be called a hedonic act. For O. V., hedonism is more associated to buying things beyond the limits of individual financial ability, while in the social environment of O. Especially the surroundings have already used a lot of luxury brands so they're used to seeing things like that.

## 3. Research Subject 3: C

C is an 18-year-old woman who in her day-to-day loves to spend her money and hasn't yet worked. C is from a family that also loves luxury brands so she thinks it's a normal thing if she also likes luxury brand. C loves to spend his money on shopping, eating in luxury places, and doing care. In a month, C can spend Rp.100,000,000,- to shop for luxurious brands. Besides, C also likes to upload or show luxury Brands that she has through social media, so that people around her know if C has a new luxuriant brand, and Preference C. when choosing luxury Brand is Chanel. This preference is formed because she believes Chanel has a design that matches the preferences of C. C. considers Chanel's designs beautiful and very luxury or luxury.

C. revealed that her interest in luxury brands originated from the influence of her family environment. C. feels that her interest in luxury brands has existed since birth. Therefore, for C., having a luxury brand is considered a must, especially in the context of social life. Hedonism in this context reflects an orientation to instant pleasure and personal experience, where financial considerations are not the main factor in consumer decision-making, and C. conveys that hedonism in consuming luxury brands is when one buys a lot of luxury brand because not everyone is not necessarily able to buy it.

The researchers have summarized what the three participants perceived about the reproduction of flexing luxury brands on social media into a table, here's the table that the researchers summarised:

**Tabel 1.** Flexing *Luxury Brand* in Media Sosial

No.	Pertanyaan	Partisipan		
		P.H	O.V	C
1.	Like Uploading Luxury Brands on Social Media	√	√	√
2.	Uploaded to be seen	√	√	√
3.	Social media used to find information about luxury brands	√	√	√
4.	Followers respond to the content well	√	√	√
5.	Feel happy when the luxury brand content get a positive response	√	√	√

Source: Data processing researchers

The data reflected the results of a session of interviews between researchers and participants, which led to the conclusion that the trend of displaying luxury brands on social media platforms was triggered by the views of the three participants on luxurious brands as symbols that reflect their identity, social status, wealth, and other aspects. In other words, this exhibition activity aims to gain recognition, praise, social prestige, as well as the desire to get the attention and recognition of many individuals. By using social media, participants can also find information about other luxury brand products that they do not own or which are the latest editions. Furthermore, until now, posts about luxury brands uploaded by the participants have received positive feedback from their followers or individuals who followed them. Because their goal in sharing photos of luxury brand products on social media, namely to gain recognition, gain attention, raise social status, and want to be seen and recognized, has been achieved.

It is also in line with the concepts in the theory of communication introduced by Erving Goffman, a leading sociologist of the 20th century, who discussed the theories of identity that evolved in the field of communication science, namely the Theory of Self-Presentation (Littlejohn et al., 2017). This theory deals with how individuals present themselves; how in everyday situations they are viewed as stages and individuals as actors performing to make an impression on their audiences (Littlejohn et al., 2017).

These findings are explicitly linked to the self-presentation theory (Littlejohn et al., 2017). Because the participants in this study performed such practices, where activities that occur on social media, such as posting content about luxury brands, are considered the stage of the show, and the use of luxury branding is considered the role played by individuals as actors communicating and delivering the image that they want to project to their followers and surroundings.

Social media platforms are one form of new media. (new media). By the beginning of 2023, the number of social media users in Indonesia reached 167 million individuals, or the equivalent of 60.4% of the total population of the country. Of the total social media user, approximately 62.6% were between the ages of 18 and 34, including in the younger generation such as Generation Z or Millennials (Kemp, 2023). In other words, in today's era of globalization, social media has become a trend that is highly sought after by young people in Indonesia and plays a significant role. In fact, many in Generation Z feel that having social media is a must and important because it is considered an inevitable norm in everyday life (Yohanna, 2020).

All three participants in the study were also actively using social media. In the field of social media, an unknown individual can become an influential figure thanks to the use of such media, and vice versa (Putri et al., 2016). One of the social media activities associated with hedonistic lifestyle, brand orientation, and luxury is showcasing it. This is what two of the three participants in this study did, namely the first participant (P.H.) and the third participant. (C.).

Not only did she play an active role in using social media, the first participant (P.H.) also used the platform to upload content related to luxury brands that he liked or owned. The same

thing was done by the third participant. (C.). However, there are differences in the action of the second participant (O.V.). Although also active on social media, the second (o.V.) participant does not use the platform to share content about luxury brands with the general public. On the contrary, the latter participant only shares such content through the limited friendship feature. (closed friend). So, only a fraction of the individuals selected by the second (O.V.) participant had a chance to see the content of the luxury brand..

The act of uploading luxury brand content by the first (P.H.) and third (C.) participants is a form of exhibition or "flexing" activity on social media. The phenomenon of flexing is increasingly widespread due to the presence of social media, where various features allow individuals to compete in showcasing the treasure, wealth, or lifestyle they love, with the aim of achieving social recognition (khayati, 2022). For the first (P.H.) participant, having a luxury brand is not only about personal use, but also about a public exhibition, because this participant feels he has spent a large amount of money but no one knows. A similar approach was also taken by the third participant (C.), who uploaded luxury brand content on social media to showcase his collection of luxury goods to others. In other words, the urge to be recognized by the community or society often does not stop at the purchase of luxury goods, but rather promotes the desire to showcase or showcase those goods (khayati, 2022). This approach is consistent with what was done by the first (P.H.) and third (C.) participants in the context of this study.

The activity of explicitly displaying luxury items is known as the practice of "flexing". The term "flexing" refers to an individual's attempt to exhibit herself in various ways (khayati, 2022), both in terms of wealth and other aspects that they want to show to their surroundings. The purpose of this practice is to gain recognition from the community or community that is around the individual (khayati, 2022).

Activities carried out by the first (P.H.) and third (C.) participants, which is to do "flexing" by displaying luxury brands on social media, in line with previous research by Khayati et al (2022). In the study, posting "flexing" content on social media platforms like Instagram, TikTok, and Facebook became a widely discussed phenomenon across social media. This practice of "flexing" is aimed at achieving appreciation, recognition, honor, and social status. However, it should be noted that the ownership of the displayed luxury assets does not necessarily actually belong to the individual.

In addition to serving as an exhibition or "flexing", social media is also used by participants to share information about luxury brands. As part of the new media, social media offers a variety of channels of communication with unlimited information space (Xue & Yu, 2017). In the context of this research, social media is Instagram. With the presence of social media, users have the opportunity to engage and interact in a community or with other individuals. Social media serves as a means of connecting users to participate in active interaction (Motion et al., 2016). The second (O.V.) and third (C.) participants stated that they used social media to get information about luxury brands, including new items, latest editions, and latest collections, both from friends and official luxury brand accounts. In addition, social media is also an optimal container for shaping identity and self-image, especially when individuals try to communicate or build perceptions about themselves within their social environment (Motion et al., 2016). Mengingat bahwa salah satu niat partisipan pertama (P.H.) dan partisipan ketiga (C.) Given that one of the intentions of the first (P.H.) and third (C.) participants in the practice of "flexing" on social media is for them to be observed, visible, and to describe their social position, it can be concluded that they both use social media as a tool to portray images that they want to be accepted by others.

Although the "flexing" activity often has a negative connotation for displaying exposure, the response received by all participants in this study to luxury brand content was positive. This is evident from how followers of the first (P.H.) and second (O.V.) participants often ask for recommendations about luxury brands or information to buy the product. The second (O.V.) participants also sometimes get other positive responses such as praise or appreciation for their ability to buy and own luxury brand products. On the other hand, the positive response received by the third (C.) participants is seen from the number of followers who give like to the content of the luxurious brand.

Both the second (O.V.) and third (C.) participants were pleased with the responses received from the followers. For the second participant, the positive responses from followers

prevented her from thinking negatively or assuming that followers' responses to the luxury brand content were negative. The first participant (P.H.) also faced the response to luxury Brand content calmly, as long as there were no negative responses he heard. Unlike that, the third participant (C) not only felt happy with the positive response received, but also felt happy to have something unique that no one else had.

From the various explanations given by the participants in the study, it can be concluded that the phenomenon of displaying luxury products on social media is increasing. It's also seen from two out of three participants in this study who did the activity. This activity is caused by the participants' perception that luxury products reflect their identity, social status, wealth, and other aspects. In other words, the purpose of the exhibition activities of this luxury product is to earn recognition, recognition and honor, and improve their social status. Therefore, the research participants strive to display their luxury products to be known and recognized by the public.

## CONCLUSION

Based on the results of the research and analysis that has been carried out, some conclusions can be drawn that answer the questions and purposes of this study. First, Generation Z tends to be more vulnerable to consumer behaviour related to luxury brands with a view to being accepted and recognized by their social environment. In addition, there are some values that influence how Generation Z views luxury brands, such as financial values which include the relationship between price and quality, functional values associated with the quality and uniqueness of luxury brand products, social values influenced by the public's view of luxurious brands as well as their ability to form a high social image, and values of individuals that include personal preferences for design and luxury Brand brands that reflect them. Two out of three Generation Z participants in this pursuit also see luxury brands from a hedonistic point of view, that is, as a source of happiness and a form of self-esteem. They regard luxury brands as indicators of success and social status. In addition to merely consuming luxury brand products, Generation Z also tends to display these products on social media through "flexing" activities. They do this because they see luxury brands as a way to represent their social status, wealth, and identity. In other words, flexing aims to gain recognition, praise, and enhanced social status through the display of their luxurious brand in front of the public.

Given that research results confirm that tertiary needs are often the primary needs to be met, it is expected that people, especially Generation Z, will be able to be more intelligent in setting their priorities. Especially when the economic situation does not make it possible to spend money on things that are not basic, such as luxury products. Moreover, it is hoped that Generation Z will be more focused on completing their education well and building a solid career before engaging in buying luxury goods that they are not able to buy regularly. It is also desirable that Generation Z first consider the reasons behind any purchase or expenditure of money before making a transaction. The research uses phenomenological methods or IPA approaches in exploring the meaning of luxury brand among Generation Z. For further research, it is suggested that the participant's coverage should be expanded. It involves not only Generation Z, but also other segments like Millennials. Similarly, gender differences should be taken into account by involving male and female participants. The research objects can also be extended not only to the fashion industry, but also to other sectors such as information technology and other industries. Besides, suggestions for a deeper understanding of the meaning of luxury brands in more detail, for example through a cultural perspective, could also be the focus of future research.

## REFERENCES

- Andarini, muti, & kurnia, pepey. (2014). *Faktor-Faktor Yang Mempengaruhi Purchase Intention Fashion Luxury Brand Dalam Lingkungan Mahasiswi Universitas Kelas Atas Di Jabodetabek Muti Andarini Program Studi S2 MM Eksekutif Muda Sekolah Tinggi Manajemen PPM* (Vol. 11, Issue 1).
- Anggraini, E. (2012). *Pengalaman Konsumen Wanita dengan Gaya Hidup Brand Minded*.
- Anggraini, R. T., & Santhoso, F. H. (2017). *Hubungan antara Gaya Hidup Hedonis dengan Perilaku Konsumtif pada Remaja*.



- Asprilia, M. T., & Hami, A. E. (2021). Persepsi Nilai Mewah pada Konsumen Tas Branded: Kajian Nilai Budaya di Indonesia. *Jurnal Ilmu Keluarga Dan Konsumen*, 14(1), 76–87. <https://doi.org/10.24156/jikk.2021.14.1.76>
- Bakir, A. (2020). *What shapes adolescents' attitudes toward luxury brands? The role of self-worth, self-construal, gender and national culture*.
- Ensari, M. S. (2017). *A study on the differences of entrepreneurship potential among generations*.
- Ghandi, F. A., & Mu'tasher, Y. F. (2020). Representasi Gaya Hidup Hedonisme Pada Tokoh Utama Dalam Film Koala Kumal Karya Raditya Dika. *Kawruh: Journal of Language Education, Literature and Local Culture*, 2(1), 61–71. <https://doi.org/10.32585/kawruh.v2i1.654>
- Harapan, V. (2023). *Luxury Bag Brand Guide*.
- Hasibuan, L. (2023). *gak nyangka, generasi ini jadi konsumen utama barang branded*.
- Heine, K. (2013). *The Concept of Luxury Brand (2nd ed.)*.
- Hudders, L., Pandelaere, M., & Vyncke, P. (2013). Consumer meaning making: The meaning of luxury brands in a democratised luxury world. *International Journal of Market Research*, 55(3), 391–412. <https://doi.org/10.2501/IJMR-2013-036>
- Humas, sekretariat. (2021). *Hasil Sensus Penduduk 2020*.
- Kemp, s. (2023). *Digital 2023: Indonesia Data Reportal*.
- Keni, T. (2022). Luxury Brand Perception, Social Influence And Brand Personality To Predict Purchase Intention. *Indo*.
- Khayati, nur. (2022). *Fenomena Flexing Di Media Sosial Sebagai Ajang Pengakuan Kelas Sosial Dengan Kajian Teori Fungsionalisme Struktural*.
- Larraufie, A. F. M., & Kourdoughli, A. (2014). The e-semiotics of luxury. *Journal of Global Fashion Marketing*, 5(3), 197–208. <https://doi.org/10.1080/20932685.2014.906120>
- Littlejohn, S. W., Foss, K., & Oetzel, J. (2017). *Theories of human communication*.
- McNeal, J. U. (2007). *On Becoming A Consumer: The Development Of Consumer Behavior Patterns in Childhood*.
- McNeal, J. U. (2007). *On Becoming A Consumer: The Development Of Consumer Behavior Patterns in Childhood*.
- Motion, Judy, Heath, Robert L, Leitch, & Shirley. (2016). *Social Media and Public Relations*.
- Musnaini, M., Astuti, S. W., Sukoco, B. M., & Yacob, S. (2017). Effect of hedonic value and consumer knowledge on buying intention for luxury brand counterfeit products. *International Journal of Business and Globalisation*, 19(4), 497–511. <https://doi.org/10.1504/IJBG.2017.087297>
- Putri, W. S., Nurwati, N., & Santoso, M. B. (2016). *Pengaruh media sosial terhadap perilaku remaja*.
- Romaniuk, J., & Huang, A. (2020). Understanding consumer perceptions of luxury brands. *International Journal of Market Research*, 62(5), 546–560. <https://doi.org/10.1177/1470785319891109>
- Smith, J. A., & Larkin, M. (2009). *Interpretative Phenomenological Analysis: Theory, Method and Research*. SAGE Publications.
- Sukardi, M. (2023). *Makin Banyak Gen Z Pakai Barang Branded, Kerjanya Apa ?*
- Thamrin, H., & Saleh, A. (2021). *Hubungan antara gaya hidup hedonis dengan perilaku konsumtif pada mahasiswa*. *Indo*.
- Wijaya, R. A., Djalali, M. A., & Sofiah, D. (2015). *Gaya hidup brand minded dan intensi membeli produk fashion tiruan bermerek eksklusif pada remaja putri*. *Indo*.
- Xue, k, & Yu, m. (2017). *new media and chinese society*.
- Yohanna, A. (2020). *The Influence Of Social Media On Social Interactions Among Students Indonesian*.