Citayam Fashion Week as the Cultural Identity of Jakarta's Generation Z

Ichwan Hakim[1], Suraya Mansur[2*]
[1]Sekolah Pascasarjana Universitas Sahid
Jln. Sudirman No 86, Sudirman Residence, 5th floor, Jakarta 10220 - Indonesia
[2]Universitas Mercu Buana
Jln. Meruya Selatan No. 1, Kembangan, Jakarta Barat 11650 - Indonesia
*Corresponding author: suraya.suraya@mercubuana.ac.id

Abstract - Citayam Fashion Week gains pros and cons and represents the appearance of Jakarta's Generation Z streetwear that comes, gathers, shows off itself, and appears in these social situations. Citayam Fashion Week reinforces the streetwear fashion trend of Jakarta's Generation Z, which is formed from a process of cultural identity. This study aims to determine how cultural identity is formed in Generation Z Jakarta at Citayam Fashion Week. The theories used Fashion Communication theory, Intercultural Communication, Streetwear, and Cultural Identity. The paradigm used is the constructivism paradigm. This research is qualitative research with a research method using case studies. In this study, the primary data to be used is observation in the form of in-depth interviews directly with informants. The study results show that two types of Generation Z come to Citayam Fashion Week. The first is the generic, spontaneous one that comes without any interest, just looking for friends or entertainment. Her streetwear outfits are also mainstream, inspired by Hip Hop, R&B, and other subcultures. The second is Generation Z, whose intentions are for various interests such as existence, promoting work, comparing self-identities.
Keywords: Citayam Fashion Week; Cultural Identity; Fashion Communication; Generation Z; Streetwear

Introduction

Citayam Fashion Week is a modern face term for the Generation Z activity in Jakarta, both in keeping appearance as well as the 'seen to be seen' lifestyle, eating snacks, enjoying well-liked public spaces, supported by cool design of Dukuh Atas MRT Station as popular spot for selfies, vídeo shooting and other content creator activity. The área are well equipped with public transportation in Jakarta, such as MRT trains, Trans Jakarta bus, and Commuter Line trains which make commute to the area much easier. As well as under bridge área which converted into an art alley, filled murals and used as public events zone by Jakarta government.

Citayam Fashion Week can be described as a phenomenon with a lot of pro and cons. Art workers, fashion businesses, fashion designers, online media, YouTubers, and celebrities or public figures are of course very supportive and took the opportunities to join the movement. Several names of public figures who took advantage of the popularity of the Citayam Fashion Week phenomenon included Paula Verhoven and her husband Baim Wong, the couple Ria Ricis and Teuku Ryan, Dinah

Candi, Mayangsari, Athalla Naufal, sister of actor Verrel Bramasta, even Ridwan Kamil, also the Governor of Jakarta, Anies Baswedan.

However, there also a few have discredited Citayam Fashion Week, such as office workers who are located around the Sudirman Center Business District, they object to Sudirman Central Business Distric (SCBD) being spoofed as Sudirmara Citayam Bekasi Depok, where mostly teenagers who gather at Citayam Fashion Week originated. There are also opinion from teenagers in South Jakarta, whose pride in more sociable and Upper economic status, discredited that teenagers flocked around Citayam Fashion Week are *jamet* or Javanese metal, which is synonymous with appearances and gestures that are tacky, classless, crumpled, red or brown hair, and dirty appearances.

A survey conducted by GoodStats, 25 August 2022, regarding the positive and negative impacts of Citayam Fashion Week, some others (24.9 percent) answered that with this trend, visitors help business owner around the CFW location generate more income. Meanwhile, the remainder (6.1 percent) of respondents answered that public transportation users were increasing and more local fashion products also gathered more expose. However, besides the positive impacts, there are also some negative impacts caused by this trend. Most of the respondents (39.5 percent) answered that the younger generation is on average more focused on dealing with this trend rather than education.

Meanwhile, there were also respondents (26.1 percent) who responded that the negative impact of the rampant CFW trend was that it create more congestion in the location area. Meanwhile, a number of respondents (21.8 percent) said that more and more trash was scattered around the location. Damage to available public facilities is also one of the negative impacts chosen by a number of respondents (6.1 percent). The remainder (6.5 percent) chose mixed responses. Starting from the disruption of traffic flow, clothing trend that does not fit, to the concern for underage teenagers if they fall into the wrong Direction (Naurah, 2022).

In addition, what also triggers Citayam Fashion Week to become a phenomenon is the 'Fashion Week' terminology that follows the word Citayam. And even some media as well as fashion journalists call it the 'Streetwear' trend rather than a Fashion Week. A Fashion Week packaged in certain way, with an extraordinary budget and in a flashy location, is not as generic as Citayam Fashion Week.

The element of spontaneity in terms of appearance and hanging out lifestyle, Citayam Fashion Week being compared to Harajuku in Japan (Hardanti & Kirana, 2019), which has become one of the world's street fashion meccas. When the Twitter account @TokyoFashion mentioned Citayam Fashion Week phenomenon in their tweets, people immediately compared it to Harajuku Style. Comparing Citayam Style and Harajuku feels unavoidable. Both of them were born organically on the streets and are driven by the passion of young people to find their identity (Azuma, 2002).

One of the highlights of the day is the appearance of teenagers or Generation Z crowding and catwalking at Citayam Fashion Week. Appearance is a form of nonverbal communication. Nonverbal communication is communication that does not use words. Some examples of nonverbal communication are expressions, body language, intonation, appearance, distance and others. So, nonverbal communication is communication that uses a code or password that does not use words. Nonverbal coding systems are often classified based on the type of activity used in the code. Burgoon distinguishes it into seven types: kinetics (body activity), vocalic or paralanguage (sound), physical appearance (physical appearance), haptics (touch), proxemics (space), and artifacts (objects) (Stephen W. Littlejohn, 2012).

Fashion not only shows one's personality, but also becomes an identity that distinguishes one individual or group and another individual or group. Real identity is a society's perspective on individuals or groups that makes individuals or groups different from one another. In Mulyana and Rakhmat (Mulyana & Rakhmat, 2010), identity, as stated by Kuhn, is the self concept. Self concept is defined as a person's general position in society. In line with that, Erikson stated that the term identity covers what is called self by some experts. Between personality and identity is closely related because one's identity in society is very closely influenced by a prominent personality (Hanandita et al., 2022; Mansur, 2019).

Meanwhile, appearance as a group identity for teenagers who gather and catwalk at Citayam Fashion Week is called Streetwear. Streetwear is a designation for an appearance that originates from the street which is spontaneous, and contains the essence of solidarity as well as the shared desire of young people or teenagers to be noticed in terms of appearance. In streetwear there is also an essence as well as an individual or personal style that adopts street style. The term streetwear was born in the

80s, while the symptoms have actually existed since the 50s such as Teddy Boys, Mods style in the 60s, Hippie in the late 60s, Punk in the 80s, Surfer style in the 90s including Harajuku and others (Feisol, 2018).

Streetwear fashion is a fashion or style of clothing typical of street fashion that embraces various meanings, messages and ideologies that are closely related to various scenes and street culture in it. Similar to various trends in most fashion categories, streetwear fashion is generally present and developing in various lines of urban life in various parts of the world, including Indonesia. Streetwear fashion, originally known as Shawn Stussy and the brand he supports, namely Stussy, was started in the early 1980s in Orange County, California, United States (Evelina & Wibisono, 2021).

Research on Citayam Fashion Week, Streetwear Fashion and Cultural Identity, as well as Fashion Communication which has been carried out by several previous researchers. The results of relevant research, among others, were conducted by (1) Dian Herdiana (Herdiana, 2022) regarding Citayam Fashion Week, Social Phenomena, Economic Opportunities and Government Policy Responses; (2) Rizky Pratama, M Yoserizal Saragih (Pratama & Saragih, 2022) about Citayam Fashion Week News in Tempo.id and Tirto.id; Fadel Alief Feisol (Feisol, 2018) regarding Streetwear as a Cultural Identity in Urban Communities; (3) Francesca Cominelli, et All (Cantoni et al., 2020) regarding Fashion Communication; (4) Ana Paula Faria, Joana Cunha, Bernardo Providencia (Faria et al., 2019) about Fashion Communication in the digital age.

Based on some of the previous studies above, the novelty aspect in this study is the use of Hetch's Identity theory as part of Cultural Identity through streetwear appearances. Based on the above, the focus of this research is on how is the formation of Cultural Identity by Generation Z Jakarta at Citayam Fashion Week as part of Fashion Communication?

Theoretical Framework

Fashion becomes a cultural identity because it belongs to a certain cultural group. This is reinforced by the following expert statements. Cultural identity as a person's belonging to a particular culture or ethnic group. Cultural identity as emotional significance augmented by a sense of belonging to or affiliation with the larger culture. Cultural identity can be seen as membership in a group where everyone uses the same symbol (Ma, 2023; Paulicelli & Clark, 2008).

Fashion owned by certain groups according to Desmond Morris in Manwatching: A Field Guide to Human Behavior (Hariana, 2013) plays a role as a cultural display because it communicates the cultural affiliation of the wearer. Clothing that is always worn in public places by a member of a culture and is always seen by various other cultural groups, must become the identity of that group because other people or cultural groups who see it will see it differently from their own culture. Examples are Sari as a typical Indian women's dress, Kebaya and Batik as an Indonesian women's identity dress, Hanbok, a typical Korean dress (Yulianingrum et al., 2022).

Fashion worn in everyday life becomes a cultural identity. Fashion is a cultural phenomenon, in the sense that it is a way used by a group to construct and communicate group values and identity, both to other groups and to the members of the group itself (Sergei, 2021; Suh, 2020; Kuznetsova, 2022; Barnard, 2020).

Hecht (Feisol, 2018; Hecht & Phillips, 2021; Jung & Hecht, 2004; Weaver et al., 2021), introduces four dimensions to describe identity, namely: (1) The first level, the personal layer which consists of a sense of your existence in social situations; (2) The second level, the enactment layer or other people's knowledge about yourself based on what you do, what do you have, and how do you act. Your appearance is a symbol of deeper aspects of your identity and others will define and understand you through that appearance; (3) The third level is the relational layer or who you are in relation to other individuals. Identity is formed in your interactions with them. You can see relationship identity very clearly when you refer to yourself specifically as a relationship partner, such as father, husband, mother, co-worker; (4) The fourth level is the communal level tied to a larger group or culture. This level of identity is very strong in many Asian cultures.

In order to gain a better understanding of the complexities of the various identities of a person, many researchers have created categories to group different types of identities. Turner offers three categories for classifying identities: Human identity, social identity and personal identity. Human identity is the view that connects you to the rest of humanity and separates you from other forms of life. Social identity is representative of the group to which you belong, such as race, ethnicity, occupation,

age, hometown, and so on. Social identity is the product of the difference between being a member of a particular social group and not being a member of another social group (i.e. the inner and outer group dichotomy). Personal identity arises from the things that set you apart from others and mark you as a special and unique person. This may be an innate talent, such as the ability to play a musical instrument without learning, a personal achievement such as winning a gold medal, in the Olympics, or something immeasurable, such as a pleasant personality (Tajfel & Turner, 2019; Haslam et al., 2012; Li, 2015; Castells et al., 2011).

Personal identity is a personal identity based on one's personal uniqueness, you have something that is different from other people, such as abilities, talents, and choices. Compare that to other people. Remember that your personal and social identity is shaped by cultural identity. Cultural behavior, voice, gestures, limbs, tone of voice, way of speech, color of clothes, and hair clips show a person's characteristics that are not owned by other people (Lestari et al., 2021; Riswandi, 2019; Liliweri, 2005).

Conceptions about identity can be grouped into two focuses, namely analysis at the individual level and identity theory which focuses on the formation and development of identity that occurs in social practice. In the theory of Negotiation of Identity, Toomey emphasizes that the formation of social identity is inseparable from the social environment in which the individual is located. Identity is formed through negotiation when individuals state, modify or redefine themselves in their social interactions. Individuals identify themselves through the process of socialization, and it is through the group that self-identity is built (Ting-Toomey, 2018; Oetzel & Ting-Toomey, 2013).

Each individual experiences the world in a different way, these different experiences are then interacted with as an intersubjective process. There are two main assumptions in Identity Negotiation theory, namely: (1) the dynamics of individual identity both in groups and individually occurs through a symbolic process (communication) with other individuals; (2) every individual from various social groups has needs and motivations to establish, maintain, develop and managing the existence of his identity through a series of strategies in the interaction process (Ting-Toomey, 2018; Littlejohn et al., 2012).

All human beings are born unclad, but need to dress in order to protect from external agents – cold, heat, sun, rain, snow, sand, surfaces – and because of modesty – all human communities cover their genitalia. The way we dress ourselves goes well beyond functional needs and the protection of one's own intimacy. It is a major way through which we express ourselves and communicate to others who we are or who we would like to be. While covering our body with clothes, accessories and makeup, we unveil – through them – our deepest thoughts, values, desires … Our visual appearance accompanies, and even precedes us. It helps us to communicate who we are. Our identity is somehow connected with the way we dress and position ourselves within the wider paradigm of (un)acceptable options and practices (Cantoni et al., 2020; Kalbaska et al., 2019).

In the world of fashion, motifs are known, namely designs made from parts of shapes, various kinds of lines, or elements, which are sometimes so strongly influenced by stylized forms of natural objects, with their own style and characteristics. Each motif is made with various basic shapes or various kinds of lines, for example lines of various terms (triangles, quadrilaterals), curly or spiral lines, circular, winding (horizontal and vertical), lines that intertwine, lines that function as fractions (shading), matching, vertical, oblique, and so on (Choufan, 2022; Sapitri et al., 2022a; Berek, 2014).

'If you look at fashion now, you see that the street really leads everything…' Kim Jones, Men's Art Director Louis Vuitton (Stone, Wilma, Adz King, 2020). How to define streetwear? In its broadest terms, streetwear is a 'fashion trend' that changed the course of retail in the US, swiftly followed by the rest of the world. It's a sub-culture style that crossed over into the mainstream became a multi-billion-dollar industry (Azuma, 2002).

The origin of street culture define a way of living and a mindset, but the phenomenon has become transcultural and now involves much more than just clothes that are worn; it incorporates a continually transforming processed of cross-fertilization, drawing a multiple strategies to generate heightened emotional experiences. Streetwear has been used to symbolized wealth, success and social status, and is often utilized as a kind of body armor and a tool for intimidation. Saying that, it's still youthful, optimistic, and life affirming. It revolves around the art of being cool, and it's currently the most important, influential and fast-growing genre of fashion (Pramadyanto, 2022).

Streetwear combined different element of styles: sportwear, workwear dan combat wear that putting them in a new setting- re-mixing, re-adapting, to create a new meaning. You can still see the

following outfit on any city street right now: grey track pants and a baseball cap (sportwear), a pair of Timberland boots (workwear), and a green MA1 bomber jacket (combat wear) to complete the looks (Sklar, 2019).

The scope of streetwear can be in various styles of clothing, but streetwear appearance often focuses on four basic elements: (1) Comfort: Streetwear clothing consists of casual and athleisure clothing (athletic and leisure), sportwear, activewear such as sweatshirts and joggers, such as clothing for "skateboarding", which became one of the street subcultures; (2) Scarcity: This is seen from the perspective of the hypebeast culture that is popular these days. Hypebeast refers to young people who have a hobby of collecting clothes, accessories such as shoes to make them look cool. Hypebeast is also slang for those who are obsessed (beast) with everything that is current (hype), especially when it comes to fashion/appearance. The more rare or limited, expensive or difficult a fashion item is to get, the more obsessed a person is to keep looking for and getting it. And if when you get it someone will show it off, the spirit of showing off is part of streetwear; (3) Men's or masculine clothing styles: Although streetwear is worn by all genders, streetwear is closely related to men's clothing and masculine items such as bomber jackets, cargo pants, varsity jackets, flannel shirts, hoodies and others. And in general, the appearance of men is more concerned with comfort and besides that, it needs something practical if you want to show it off on the street; (4) Contemporary art: Some of the most successful graphic T-shirts and streetwear logos borrow from the work of contemporary as well as classic artists, making fun of or spoofing the work of Andy Warhol, Keith Haring, Takashi Murakami and others (Oe, 2022).

Street fashion was just that, so it was hard to buy the look off the peg. Successful British designers who moved from designing street look to selling the odd piece and even, occasionally, whole collection to boutique, included Bodymap, Wendy Dagworthy, Rachel Auburn and Dexter Wong, to name a few. Wong dressed by Boy George and sold his funky, big jacket, long dresscoats, and tartan trousers. Other street trends include rockabilly, ragamuffin, and goth, but the looks were created by kids in their bedrooms or rock band stylists and were never really available in fashion boutiques (Minney, 2016).

Material and Methodology

This study uses the constructivism paradigm. Constructivism is a perspective that views reality as a phenomenon that is not permanent and has ties to the past, present and future (Mansur et al., 2022). The method used is the case study method, a descriptive research type with a qualitative approach. Case study research is a form of qualitative research that focuses on providing a detailed account of one or more cases (Yin, 2014).

The data collection technique used in-depth interviews (Hennink et al., 2011) with informants who were selectively selected through various considerations based on the researchers' assumptions related to the informants' love and knowledge of fashion, especially in the streetwear category which was observed through interaction and the use of everyday clothing by the informants.

Researchers classify a number of criteria related to the process of selecting informants (Boddy, 2016). Meanwhile, the informant criteria used in this study have the following characteristics: (1) Adolescents or Generation Z (18–25 years old); (2) Domiciled in the city of Jakarta; (3) Wearing streetwear fashion.

Selection of research subjects based on certain criteria and considerations. In this study, the selection of informants and informants was based on the following criteria and reasons: Arjun, a figure from Citayam Fashion Week; Mr. Syahmedi Dean, fashion observer and fashion journalist from Luxina.id; Difta, 17 years old, Generation Z who hangs out and catwalks at Citayam Fashion Week; Adrian, 18 years old, users in Citayam Fashion Week.

Qualitative data analysis techniques make textual analysis of the results of unstructured transcripts or field notes by inductive analysis (Ridder et al., 2014). The data validity checking technique used by researchers is source triangulation (Denzin, 2012), (Homburg et al., 2012).

Result and Discussion

Citayam Fashion Week and Generation Z cannot be separated, because most of those who gather and show off their appearances or 'outfit showdown' at the location are Generation Z. Some are already stylish from home, some intend to bring clothes and accessories and style themselves up at the location. There are those who look casual like 'earth guys' with washes of natural colors like brown and cream as worn by Difta (informant 2) and Adrian (informant 3). There are also those inspired by the punk rock

style, namely all black and disheveled look. There are also those inspired by the Grunge music genre, namely flannel shirts and also inspired by K-pop with their crop tops. 'Street fashion is very popular in the music industry. And the Citayam kids really like music. They didn't create streetwear fashion, but they indeedin the universe of street fashion,' explained senior fashion journalist Syahmedi Dean (Informant 4).

The diverse fashion styles of the Z generation at Citayam Fashion Week reflect a sub-culture or subculture called streetwear fashion. 'Street literally means streets and in reality, more people are on the streets than in offices, dinner places, theaters. If this is not used by fashion businessmen, it will be a pity and will be left behind. That's why streetwear fashion was born from the many generations Z and for the fashion industry this is the market, so it's not surprising that hi-end brands like LV, Balenciaga, Gucci and others make sneakers. Because they want to trade in this big and wide market,' explained Syahmedi Dean.

The informant already understands himself very well personally because he has talent and interest in the field of fashion as well as working as a novice fashion designer who also has business interests through Citayam Fashion Week. He believes that the streetwear fashion that he carries or wears at Citayam Fashion Week reflects a personal self that is sexy, seductive, sensational as well as festive, avant-garde as well as theatrical, which attracts attention and entertains others. This is also informant 1's attempt to cultivate his DNA or Brand Identity, who is in the business of women's party wear. The range of pieces of clothing worn by informant 1 included transparent tile skirts, torn trousers, bomber jackets, overalls with high slits, ruffled tops, mermaid skirts and others. Informant 1 is a man who also made nicknames when interviewed at the Citayam Fashion Week event such as 'Anissa Innalillahirojiun' which aims to be sensational and easily recognized and reflects a pleasant personality. Informant 1 also wanted others to know that he has two personalities. When at home, appear like a man, namely wearing a t-shirt and jeans. At Citayam Fashion Week, she appeared all out feminine by bringing clothes and accessories and dressing up on location. "If I dress like that from home, I could be stoned lol" said when asked why he didn't dress up from home.

The personal layer on the cultural identity of generation Z Jakarta at Citayam Fashion Week is generally generic or part of the bandwagon because teenagers are still unstable and looking for identity. Plus, their worries of being labeled as tacky and not sure about being the center of attention. Only after there was a catwalking event in exchange for the 'Outfit Showdown', also encouraged by the presence of celebrities as well as entrepreneurs or young fashion designers showing their creativity and more expressive talents, the generation Z appeared more confident and stylish as well as trying to bring additional clothes and accessories and follow a dress code, i.e., 'Earth Guys'.

The enactment layer as part of the informant's cultural identity is in the form of characters formed by the informant and strengthened by predicates from the media or the public who come to the Citayam Fashion Week event, for example, one that is worn by the informant is a tiara. So the public called the informant, 'Queen Citayam'. Not only wearing women's clothes, wigs and tiaras, the informant was also the coordinator of the fashion show at the zebra crossing, so the public gave informant 1 the title 'Mother of Citayam'. Tiara, accessories that are synonymous with the queen that has been mutually agreed upon. And wigs reflect genderless fashion.

If the layer of enactment is part of the cultural identity of the informant because he is still a teenager, he appears more down dress. "I prefer to look neat, comfortable, spontaneous, appropriate, also according to my mood,"

Layer enactment. The enactment layer as part of the informant's cultural identity is in the form of characters formed by the informant and strengthened by predicates from the media or the public who come to the Citayam Fashion Week event, for example, one that is worn by the informant is a tiara. So the public called the informant, 'Queen Citayam'. Not only wearing women's clothes, wigs and tiaras, the informant was also the coordinator of the fashion show at the zebra crossing, so public gave informant 1 the title 'Mother of Citayam'. Tiara, accessories that are synonymous with the queen that has been mutually agreed upon. And wigs reflect genderless fashion.

If the layer of enactment is part of the cultural identity of the informant because he is still a teenager, he appears more down dress. "I prefer to look neat, comfortable, spontaneous, appropriate, also according to my mood,"

The informant revealed that streetwear fashion at Citayam Fashion Week was built because of the close relationship between one teenager and another. Without realizing it, they appeared in cohesive

way, could be inspired by sports, K-Pop music and their idols. "There are those who wear layers of t-shirts and jackets; The KPop music genre is a bridge between Generation Z and Streetwear fashion. Idolatry, all members of Black Pink are endorsed by Gucci, LV, Chanel, and others and this inspires their fans numbering in the billions around the world, including at Citayam Fashion Week," said the result of the interview with informant 4.

Informant 2, who was more confident inspire his cousin, informant 3, to dare to catwalk at Citayam Fashion Week. Meanwhile, informant 1 took care of the feelings of his parents and younger siblings as well as his neighbors to dress feminine on location, not from home. Strong relationships and a sense of solidarity between teenagers as well as unwritten agreements have influenced the creation of streetwear fashion at Citayam Fashion Week.

As stated before, some of the characteristics of streetwear fashion are comfort, scarcity, masculinity, as well as contemporary art. As stated by informants 2 and 3, they are more concerned with comfort, do not seek attention, let alone be sensational, instead they wear generic pieces such as sweaters, jogger pants, t-shirts, hoodies, sneakers and flannel shirts. It could be that they have to take public transportation from home to location. Besides that, in general, everyone, including Generation Z at Citayam Fashion Week, considers practicality, especially if you have to bring clothes and accessories from home and style them on the spot.

Some Generation Z girls also prefer masculine pieces, such as jackets, baggy flannel shirts, cargo pants, sneakers or boots or varsity jackets like those worn by their male friends. As for the character of scarcity, it can be seen from the appearance of informant 1, wearing tiaras, wigs, swimwear, long skirts sweeping the floor, gowns and others. When compared to informants 2 and 3, the clothes and accessories worn by informant 1, it is certain that more effort is obtained by means of being specially made or in terms of searching. Apart from that, informant 1 appeared at Citayam Fashion Week, indeed with the aim of gaining sensationalism, excellence, business interests, as well as self-branding and products that became informant 1's ambition.

For informant 1, being branded as a social climber is not a big deal. 'It's true, I hit popularity and climbing my social status. So, it doesn't matter if public brand me as social climber' informant 1 answered. Streetwear is indeed considered contemporary art because the appearance of Generation Z at Citayam Fashion Week is not bound by rules and reflects individual style. Generation Z's streetwear at Citayam Fashion Week also represents today's spirit such as the fitness lifestyle that influences the activewear fashion trend: several music genres such as Hip Hop, R&B, especially KPop.

The results of the study answered that the fashion or streetwear appearance of Generation Z Jakarta at Citayam Fashion Week is a representation of cultural identity with its four layers or levels namely personal, enactment, relational and communal. The strongest of the four layers are personal layers, both generic ones, as used by informants 2 and 3, especially those exhibited by informant 1. Meanwhile, relational layers are also quite significant in the social process of Citayam Fashion Week because there is a strong relevance of relationships between people. old and child. If informant 1 takes care of the feelings of parents. Infromant 2, was proud to hand over the money for the catwalking results at Citayam Fashion Week. While the communal layers that occur at Citayam Fashion Week through Generation Z are perspectives on 'Eastern Culture' which still does not accept 'LGBT Culture'.

Michael Hetch's Theory of Cultural Identity which consists of several levels or layers namely: personal, enactment, relational as well as communal is indeed relevant to the Citayam Fashion Week phenomenon and the generation Z's streetwear fashion style in Jakarta as a research subject. The most dominant contribution to cultural identity is the Personal Layer because both informants 1 and 2 really understand their existence in the social situation or the Citayam Fashion Week event. Both of them really understand that the idea of self or personal identity must be strong and there are efforts to show it to the public as well as the media.

But both are distinguished by importance. If the interests of informant 1 are much stronger, they are confident and confident, namely communicating identity, revalancing products with identity, strengthening the brand identity or DNA of the product and even campaigning for LGBT issues in a disguised way. Informant 1 was also more proactive in communicating his personal identity by making predicates through the clothes and accessories he wore. Meanwhile, informant 2 was not as proactive as informant 1, he only saw the situation and waited for a response from the media and the public at the Citayam Fashion Week event. Messages conveyed through self-identity, clothes and accessories also don't really stand out and attract less attention.

While the layer or level that has the least contribution to cultural identity is the Communal Layer. Communal is something that is seen by the larger group or culture. The location of Citayam Fashion Week in Jakarta as part of Indonesia is very strong with 'Eastern Culture' which is less expressive nor accepting of LGBT culture. Informant 2 even stated frankly that he was disgusted with his male teenage friends who wore women's clothes and made kemayu gestures. Meanwhile, informant 1, even though she wears and gestures femininely at the Citayam Fashion Week event, she packs a more avant garde, festive and theatrical appearance to be more disguised and safe from the LBGT issue which is still gray for Indonesia's 'Eastern Culture'. This is also supported by the perspective of informant 4: "They are still teenagers, they don't understand politics through fashion."

Informant 1's steetwear appearance which was sexy, seductive, avantgarde, as well as theatrical at the Citayam Fashion Week, looked unique, gaining attention and looked different from teenagers in general and also stood out. Streetwear fashion at Citayam Fashion Week, including the appearance of informant 1, is part of the cultural identity. This is relevant to the writings of (Sapitri et al., 2022b) Every culture has its own uniqueness. Every dress that reflects culture is certainly unique. Something is said to be unique, if it has a difference with others. In line with Kuhn's opinion that the self concept. Self-cconcept is defined as a person's general position with society (Sun & Ha, 2019) In line with that, a person's identity in society is very closely influenced by a prominent personality (Zhang, 2023), (Pradipta et al., 2021).

Both informants 2 and 3 and the teenagers who pioneer the Citayam Fashion Week social situation initially appeared spontaneously and without any engineering or interest at the Citayam Fashion Week event before being asked to catwalk by the media and content creators. Spontaneity is also the character of streetwear fashion. This is in line with the explanation regarding Streetwear as a designation for an appearance that originates from the street which is spontaneous and contains elements of solidarity as well as the shared desire of young people or teenagers to be noticed in terms of appearance. In streetwear there is also an individual essence as well as a personal style that adopts street style (Feisol, 2018; Cakra & Setiawan, 2021; Evelina & Wibisono, 2021; Elenowitz-Hess, 2022).

Conclusions

The identity of streetwear fashion at Citayam Fashion Week by Generation Z of Jakarta, is generally divided into two: (1) There are those who are generic or original as well as spontaneous or Generation Z who just come without any interest, simply to find friends or entertainment and be interviewed, shot for content or invited to take photos together as well as catwalking because it was requested by the media, content creators and celebrities with compensation for transportation money. Streetwear make-up in terms of cut and color refers to streetwear inspired by music genres as well as Hip Hop, R&B, Grunge and K-Pop subcultures.

Those that are quite generic are also casual and mainstream or uniform with friends of the same age who are more concerned about comfort as well as practicality; (2) Generation Z who came has intentions with various interests, besides looking for entertainment and friends. There are those who promote their fashion creations, compare themselves, or even covertly support LGBT campaigns. So, the form of streetwear is more theatrical, festive, sensational, expressive and attention-grabbing, even feminine part of the genderless issue which is 'anti-establishment' and 'anti-oppression'.

The researcher recommends that Citayam Fashion Week should be instituted by the Regional Government of DKI in collaboration with the private sector, in terms of producing below the line events because it has the opportunity to support in terms of stimulating the economy of the marginalized as well as local fashion brands as part of the creative economy. Citayam Fashion Week should be made in the form of an annual event from, by and for young people who are out of the box and stimulate creativity, including elements of entertainment, practical education and fostering a sense of love, belonging to local wisdom, for example the Archipelago Regional Fashion Guessing Contest, Rapping Contest in Regional Languages, Betawi or Sumatran Pantun Contest, Contest for Combining Breakdance Dance with regional dances, Sarong Styling Contest and others.

References

Azuma, N. (2002). Pronto moda Tokyo-style – emergence of collection-free street fashion in Tokyo

and the Seoul-Tokyo fashion connection. *International Journal of Retail & Distribution Management*, *30*(3). https://doi.org/10.1108/09590550210420819

Barnard, M. (2020). Fashion as communication revisited. *Popular Communication*, *18*(4). https://doi.org/10.1080/15405702.2020.1844888

Berek, D. (2014). Fashion Sebagai Komunikasi Identitas Sub Budaya (Kajian Fenomenologis terhadap Komunitas Street Punk Semarang). *INTERAKSI: Jurnal Ilmu Komunikasi*, *3*(1), 56-66. https://doi.org/10.14710/interaksi.3.1.56-66

Boddy, C. R. (2016). Sample size for qualitative research. *Qualitative Market Research*. https://doi.org/10.1108/QMR-06-2016-0053

Cakra, K., & Setiawan, S. (2021). Analisis Perkembangan Subkultur Urban Streetwear. *Jurnal Desain Indonesia*. 3(1), 29-36, https://doi.org/10.52265/jdi.v3i1.77

Cantoni, L., Cominelli, F., Kalbaska, N., Ornati, M., Sádaba, T., & SanMiguel, P. (2020). Fashion communication research: A way ahead. *Studies in Communication Sciences*, *20*(1). 121-125. https://doi.org/10.24434/j.scoms.2020.01.011

Castells, M., Himanen, P., Castells, M., & Himanen, P. (2011). The Power of Identity. in *The Information Society and the Welfare State*. https://doi.org/10.1093/acprof:oso/9780199256990.003.0006

Choufan, L. (2022). Fashion You Do Not Own, Fashion You Cannot Feel: Toward a New Paradigm of Sharing Fashion in the Digital Age. *Fashion Theory - Journal of Dress Body and Culture*, *26*(3). 26(3), 307-328. https://doi.org/10.1080/1362704X.2021.1912954

Denzin, N. K. (2012). Triangulation 2.0*. *Journal of Mixed Methods Research*. https://doi.org/10.1177/1558689812437186

Elenowitz-Hess, C. (2022). Fashion, Society and the First World War: International Perspectives. *TEXTILE*. https://doi.org/10.1080/14759756.2022.2084319

Evelina, L. W., & Wibisono, M. R. S. (2021). Trend Milenial Menggunakan Second Branded Fashion Branded Street Wear Sebagai Identitas Diri. *Jurnal Ilmu Komunikasi dan Bisnis*, *6*(2), 237-255.

Faria, A. P., Cunha, J., & Providência, B. (2019). Fashion communication in the digital age: Findings from interviews with industry professionals and design recommendations. *Procedia CIRP*, *84*. https://doi.org/10.1016/j.procir.2019.04.204

Feisol, F. A. (2018). Streetwear sebagai Identitas Budaya Masyarakat Urban. *Jurnal Ilmu Komunikasi*, *1*(1). https://doi.org/10.33005/jkom.v1i1.10

Hanandita, T., Ilmu Sosial dan Hukum, F., Negeri Surabaya, U., Lidah Wetan, J., Wetan, L., Lakarsantri, K., Sby, K., & Timur, J. (2022). Pemakaian Merek Fast Fashion sebagai Representasi Identitas Diri. *BHUMIDEVI: Journal of Fashion Design*, *2*(1), 38-44.

Hardanti, P. P., & Kirana, R. P. (2019). Analisis Resepsi Harajuku Street Fashion Sebagai Bentuk Perlawanan: Studi Kasus Anggota Komunitas Harajuku Street Surabaya. *Japanology*, *8*(1), 1-14. https://doi.org/10.20473/jjs.v8i1.51567

Hariana. (2013). Kajian Semiotika Fashion dengan Objek Desain Busana Tradisional. *Prosiding Pendidikan Teknik Boga Busana FT UNY, 8*(1), 448-456.

Haslam, S. A., Reicher, S. D., & Reynolds, K. J. (2012). Identity, influence, and change: Rediscovering John Turner's vision for social psychology. *British Journal of Social Psychology*. 51(2), 201-218. https://doi.org/10.1111/j.2044-8309.2011.02091.x

Hecht, M. L., & Phillips, K. E. (2021). *Communication Theory of Identity: Understanding the Multilayered Nature of Identity*. in *Engaging Theories in Interpersonal Communication: Multiple Perspectives, 3rd Edition*. https://doi.org/10.4324/9781003195511-20

Hennink, M., Hutter, I., & Bailey, A. (2011). In-dept interviews. in *Qualitative research methods*.

Herdiana, D. (2022). Citayam Fashion Week: Fenomena Sosial, Peluang Ekonomi dan Respons Kebijakan Pemerintah. *Jurnal Mimbar Muamalah*, *1*(1), 9-18

Homburg, C., Klarmann, M., Reimann, M., & Schilke, O. (2012). What drives key informant accuracy? *Journal of Marketing Research*. 49(4), https://doi.org/10.1509/jmr.09.0174

Jung, E., & Hecht, M. L. (2004). Elaborating the communication theory of identity: Identity gaps and communication outcomes. *Communication Quarterly*, *52*(3). https://doi.org/10.1080/01463370409370197

Kalbaska, N., Sádaba, T., & Cantoni, L. (2019). Editorial: Fashion communication: Between tradition and digital transformation. In *Studies in Communication Sciences* (Vol. 18, Issue 2).

https://doi.org/10.24434/j.scoms.2018.02.005

Kuznetsova, T. (2022). *Socio-Cultural Dynamics of Fashion*. https://doi.org/10.29003/m2569.978-5-317-06726-7/157-163

Lestari, P., Utari, P., & Slamet, J. (2021). Auditor's Communication Identity in Carrying Out Audit Tasks. *International Journal of Multicultural and Multireligious Understanding*, *8*(1). https://doi.org/10.18415/ijmmu.v8i1.2197

Liliweri, M. S. (2005). Prasangka & Konflik Komunikasi Lintas Budaya Masyarakat Multikultur. In *Yogyakarta: PT LKiS*.

Li, Y. (2015). Cultural Identity in Intercultural Communication. *Social Sciences*, *4*(2). https://doi.org/10.11648/j.ss.20150402.11

Littlejohn, S., Foss, K., & Davis, O. I. (2012). Cultural Performance Theory. In *Encyclopedia of Communication Theory*. https://doi.org/10.4135/9781412959384.n98

Ma, J. J. (2023). Traditional Fashion Practice and Cultural Sustainability: A Case Study of Nubi in Korea. *Fashion Practice*, *15*(1). https://doi.org/10.1080/17569370.2021.1993594

Mansur, S. (2019). Social Media Shapes Youths Identity and Self Concept in Sawarna, Lebak Banten, Indonesia. *International Journal of Scientific and Research Publications (IJSRP)*, *9*(7), p91112. https://doi.org/10.29322/ijsrp.9.07.2019.p91112

Mansur, S., Saragih, N., Novianti, W., Istiyanto, S. B., & Mahligai, U. (2022). Commodification of Betawi culture of Palang Pintu festival. *Informasi*, *52*(1). https://doi.org/10.21831/informasi.v52i1.48825

Minney, S. (2016). Slow Fashion: Aesthetics meets ethics. In *New Internationalist*.

Mulyana, D., & Rakhmat, J. (2010). Komunikasi antarbudaya. In *Penantar Komunikasi antarbudaya*.

Naurah, N. (2022). *Menilik Preferensi Fesyen Anak Muda Indonesia*. GoodStats.

Oe, H. (2022). A Discussion Of Streetwear Fashion as a Cult: A Qualitative Approach. *International Journal of Business Management and Economic Review*, *5*(6). https://doi.org/10.35409/ijbmer.2022.3438

Oetzel, J. G., & Ting-Toomey, S. (2013). The SAGE handbook of conflict communication. In *The SAGE Handbook of Conflict Communication: Integrating Theory, Research, and Practice*. https://doi.org/10.4135/9781452281988

Paulicelli, E., & Clark, H. (2008). The fabric of cultures: Fashion, identity, and globalization. In *The Fabric of Cultures: Fashion, Identity, and Globalization*. https://doi.org/10.4324/9780203869024

Pradipta, I. B., Dienaputra, R. D., & Septiani, A. (2021). Fashion Streetwear sebagai Penunjang Musisi Indie di Kota Bandung (1994-2004). *Titian: Jurnal Ilmu Humaniora*, *05*(1).

Pramadyanto, M. R. (2022). Pemanfaatan Digital Marketing dalam Membangun Brand Awareness Brand Fashion Streetwear Urbain INC. *Komuniti: Jurnal Komunikasi dan Teknologi Informasi*, *14*(1). https://doi.org/10.23917/komuniti.v14i1.16841

Pratama, R., & Saragih, M. Y. (2022). Zhong Dang Pan and Gerald M. Kosicki Framing Model Analysis on Citayam Fashion Week News in Tempo.co and Tirto.id Online Media. *Daengku: Journal of Humanities and Social Sciences Innovation*, *2*(4). https://doi.org/10.35877/454ri.daengku1096

Ridder, H. G., Miles, M. B., Michael Huberman, A., & Saldaña, J. (2014). Qualitative data analysis. A methods sourcebook. *Zeitschrift Fur Personalforschung*. https://doi.org/10.1177/239700221402800402

Riswandi, R.-. (2019). Multiculturalism and Subcultural in Indonesia General Election 2019. *JSSH: Jurnal Sains Sosial dan Humaniora*. *3*(2), 131-140. doi:http://dx.doi.org/10.30595/jssh.v3i2.4979

Sapitri, W. O., Lubis, F. O., & Lubis, F. M. (2022a). Studi Literatur Tanggapan Masyarakat terhadap Viralnya Fenomena Citayam Fashion Week di Tiktok. *Da'watuna: Journal of Communication and Islamic Broadcasting*, *2*(4). https://doi.org/10.47467/dawatuna.v2i4.2261

Sapitri, W. O., Lubis, F. O., & Lubis, F. M. (2022b). Studi Literatur Tanggapan Masyarakat terhadap Viralnya Fenomena Citayam Fashion Week di Tiktok. *Da'watuna: Journal of Communication and Islamic Broadcasting*, *3*(1). https://doi.org/10.47467/dawatuna.v3i1.2261

Sergei, K. (2021). Modern Italian Fashion as Unique Socio-Cultural Phenomenon. *Herald of Culturology*, *7(1),* 202-215. https://doi.org/10.31249/hoc/2021.04.11

Sklar, M. (2019). This is not fashion: Streetwear past, present and future. In *Dress* (Vol. 45, Issue 1). https://doi.org/10.1080/03612112.2019.1568724

Stephen W. Littlejohn. (2012). *Theories of Human Communication*, Eleventh Edition. Waveland Press,

Inc. https://doi.org/10.1017/CBO9781107415324.004

Suh, S. (2020). Fashion everydayness as a cultural revolution in social media platforms-focus on fashion instagrammers. *Sustainability (Switzerland)*, *12*(5). https://doi.org/10.3390/su12051979

Sun, C., & Ha, J. (2019). Fashion Designers and National Identity: A Comparative Empirical Analysis of Chinese and Korean Fashion Designers. *Asian Culture and History*, *11*(2). https://doi.org/10.5539/ach.v11n2p75

Tajfel, H., & Turner, J. C. (2019). The Social Identity Theory of Intergroup Behavior. In *Political Psychology*. https://doi.org/10.4324/9780203505984-16

Ting-Toomey, S. (2018). Conflict Face-Negotiation Theory. In *Conflict Management and Intercultural Communication*. https://doi.org/10.4324/9781315266916-8

Weaver, M. S., Hinds, P., Kellas, J. K., & Hecht, M. L. (2021). Identifying as a Good Parent: Considering the Communication Theory of Identity for Parents of Children Receiving Palliative Care. *Journal of Palliative Medicine*, *24*(2). https://doi.org/10.1089/jpm.2020.0131

Yin, R. K. (2014). Case study research: Design and methods (5th ed.). In *Thousand Oaks, CA: SAGE Publications*.

Yulianingrum, V., Ranita, S., Basuki, L. S. K., Wijaya, A. L., & Pandin, M. G. R. (2022). Batik Fashion Trends and National Identity. *Philosophica: Jurnal Bahasa, Sastra, dan Budaya*, *5*(2). https://doi.org/10.35473/po.v5i2.1454

Zhang, J. (2023). Analysing the Changes of Social Psychology and the Emancipation of Ideology from the Trend of Hoodie. *Journal of Education, Humanities and Social Sciences*, *8*. https://doi.org/10.54097/ehss.v8i.5030