

Citayam Fashion Week Effect: Political and Policy Responses

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Abstract. This study wants to explore the extent to which the political and policy aspects work by looking at the political responses of political figures and the policy responses of policy actors. Using the desk research method as an alternative approach by using existing data sources. Data sources consist of primary, namely information collected by the researchers themselves and secondary which comes from the findings of previous studies. The results show that Citayam Fashion Week is used as a momentum for politicians to image themselves on social media with the motive of wanting to get closer to novice voters for the sake of political careers in order to gain popularity and increase electability. Policy responses are shown with appreciation and partiality, even though implementation in the field shows prohibitions. Citayam Fashion Week provides lessons on the importance of inclusive public spaces not only in Jakarta but also in other cities/regencies in Indonesia, which allows citizens to express their culture and identity safely. This is important to enrich the city's citizens' culture, economy, and social capital. Researchers also hope that the movement is not just a temporary trend, it needs a touch of designers and government intervention so that this trend can continue to grow.

Keywords: Citayam Fashion Week; Political; Policy Responses; Youth Subculture

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INTRODUCTION

In recent times, 'Citayam Fashion Week' (CFW) has become the most talked about topic among Indonesians, especially on social media. It all started with Jakarta's buffer zone teenagers, such as Citayam, Bojong Gede, and Depok, who turned the open space area of Dukuh Atas-Sudirman, Central Jakarta, into a hangout. The popularity of the Dukuh Atas-Sudirman area as a CFW location stems from the circulation of videos of these young people on social media, especially TikTok and Instagram. Several interview videos that have appeared on YouTube and social media, showing teens who deliberately come in pairs, when asked for comments, their responses tend to be outspoken and unique.

Citayam Fashion Week started with the idea of young people to actualize themselves, channel their creativity, and spend time in the style of dress they like. In interview videos, Citayam teenagers often wear eccentric clothes in the style of foreign street fashion. You could say, Citayam Fashion Week is a clone of Paris Fashion Week (PFW). The difference is, if Paris Fashion Week can only be attended by well-known designers, CFW is initiated by teenagers who hang out in the Sudirman area (Int, 2022). Apart from Citayam, the teenagers who showed their

teeth at CFW also came from Bojong Gede and Depok. In the end, the SCBD area was abbreviated as Sudirman, Citayam, Bojong Gede, and Depok. They also became a sensation on the internet after doing an amateur fashion show by using the zebra cross as their catwalk stage. The open space area of Dukuh Atas-Sudirman, is increasingly full of young people, not only from Citayam, Bojong Gede, Depok, but also Tangerang, Bekasi, and the buffer areas of Jakarta.

On the other hand, Dukuh Atas is also a meeting place for a number of integrated transportation in Greater Jakarta, such as the BNI City Airport Train Station, the Integrated Moda Raya (MRT), and the Electric Rail Train (KRL), as well as the TransJakarta Bus Stop which makes it easy for them to reach Dukuh Atas from departure point. Several teenage figures who pioneered Citayam Fashion Week include Bonge, Jeje, Kurma, and Roy. The fashion of these young people is very unique and distinctive, from leather jackets, 90's model pants, oversized shirts to colorful sneakers. Their cleverness in social media makes CFW more known and attracts the public's attention (CNN Indonesia, 2022b).

Not only in Jakarta, the fever for street fashion shows similar to the Citayam Fashion Week has also mushroomed to a number of areas in Indonesia, such as Surabaya, East Java, the term Tunjungan Fashion Week has emerged (Milenia, 2022). The same thing also happened in Madiun, a fashion show labeled Madiun Fashion Week was held at the zebra cross in front of Plaza Madiun. Likewise in Jakarta, they also held fashion shows using their best clothes typical of millennials and Gen Z. Unfortunately, their presence was criticized by the public for causing congestion and disrupting traffic flow (Alawi & Pratiwi, 2022). CFW fever also spread to Makassar City, South Sulawesi (South Sulawesi). This fashion parade in the style of a well-known model was organized by a number of celebrities and content creators of Makassar at the zebra cross in the Makassar Center Point of Indonesia (CPI) area. Several Makassar celebrities waddled at the zebra cross, a kind of model walking on the catwalk. The actions of these celebgrams became a spectacle for visitors to the Makassar CPI area. A number of road users finally stopped and watched the fashion show of the celebrities at the zebra cross (DetikSulsel, 2022).

The impact of Citayam Fashion Week also poisoned Semarang, Balikpapan, Yogyakarta, Indramayu, Malang, to Bukittinggi. In Semarang, a number of teenagers from various backgrounds held a fashion parade called Simpang Lima Fashion Week at the zebra cross in the Simpang Lima area, Semarang City, Central Java during the implementation of Car Free Day (CFD). Their actions also attracted the visitors of CFD (Antoni, 2022). In Balikpapan, a group of women from the Hijabers Community of Balikpapan (HCOB) crossed the road at a zebra crossing

wearing luxurious clothes at Simpang Balikpapan Baru. Their actions did attract public attention and went viral. However, not a few netizens gave sharp criticism by accusing them of just wanting to get a sensation and want to show off a luxurious outfit (Riyadi & Utomo, 2022).

Young people in Malang also don't want to be left behind in the world of street fashion, Rully Suprayogo, Belinda Ameliyah and Rizal Wu are fashion designers who initiated Kayutangan Street Style (Krisdiantoro, 2022). Kayutangan Street Style is not an event, but a movement to make street fashion a new icon in Malang City. What's more, the activity will take place in the Kayutangan Heritage Corridor, which incidentally has also become a new tourist icon in Malang City. Anyone present here is asked to come as stylish as possible, be yourself, and be welcome to create content (Edgar & Wijayanto, 2022). Meanwhile, in Yogyakarta, women in groups wore kebaya and batik suits, then crossed the road in the 0 km area of Malioboro. Unlike in other cities that have received a lot of blasphemy, Jogja's urban street fashion, dubbed Malioboro Fashion Week, actually received a lot of support from netizens in social media (Azanella & Pratiwi, 2022).

Basically, the phenomenon of street fashion which has become a trend for young people in various cities in Indonesia recently is a new subculture. According to Smolík (2013) subculture is a set of characteristics of certain norms, values, behavior patterns, and lifestyles that define certain groups in the context of a wider society. Meanwhile, Fitrah Hamdani in Tammaka (2007) describes subculture as a cultural phenomenon in an advanced industrial society which is generally formed based on class and age. Symbolically expressed in the form of style creation and not an attempt to oppose hegemony or a way out of a social tension but only to show their identity or existence. Subculture has been part of the space for its adherents to form an identity that gives autonomy to the increasingly blurred and rigid social order of industrial society. More extreme, Blackman (2014) argues that one of the attractions of the concept of subculture is its power to describe deviant behavior in society.

Subculture is identical to youth, because young people always have a way to represent themselves according to the times (Hebdige, 1999). In recent years, the lives of young people have also become the focus of attention that is becoming increasingly popular in the world (Collins et al., 2013). One of the characteristics inherent in youth is the creator of culture (youth culture/subculture) (Grehenson, 2022). Latysheva (2011), describes the youth subculture as a collection of aesthetic, political, and other value orientations, symbols, behavior patterns, lifestyles, and outward trappings of several groups of young people representing an independent, integrated formation within the framework of the general culture of a nation. While Hodgkinson (2016) defines youth subculture as something that builds, feels, and describes itself as standing

apart from other groups as an isolated, defined and restricted group. At the same time, youth subcultures are not necessarily hostile to other forms of culture; because it includes many common cultural elements, bringing them together in original combinations and adding material artifacts and spiritual components (Latysheva, 2011).

Therefore, some of these concepts are very relevant to the current street fashion phenomenon. They express themselves by displaying contemporary fashion trends typical of young people in the 2020s era. They usually buy clothes cheaply, borrow, or as gifts. Even so, the outfits they wear are still stylish and attractive. Indirectly they are against the currents of consumerism culture, hedonism, and showing off the luxury of outfits shown by influencers and celebrities on social media. Hebdige (1979) mentions that each sub-cultural example represents a solution to a particular problem and contradiction. So that it can be said that Citayam is a representation of middle-lower youth and becomes part of a new existence, a means of self-actualization (self-actualization) in filling urban space, as well as forming a young urban culture.

Talking about existence and self-actualization (self-actualization), Abraham Maslow has classified them into a hierarchy of human needs, described through five levels of the hierarchy in the pyramid. Hierarchy of human needs from bottom to top, are: physiological (food and clothing), security, love and belonging needs (friendship/love), self-esteem, and self-actualization (McLeod, 2018). Self-actualization need is the highest level in Maslow's hierarchy that relates to a person's desire to develop their hidden talents and potentials (Aruma & Hanachor, 2017; Rajasakran et al., 2014), which enables a person to become the best version of society (Onah, 2015). Self-actualization for Maslow (1991) assumes that a person wants to live.

At first Maslow self-confident that self-actualization is the highest level in the hierarchy of human needs, but some researchers oppose, one of which is Frankl (1997) with his argument that self-actualization cannot be pursued, but comes only with self-transcendence. Transcendence is a condition when a person experiences and feels the existence of a greater power outside of the individual, including all material or non-material existences that are aware of their existence, that strength is finally used as a backrest or a place to return in the midst of fatigue, anxiety, uncertainty, and weakness, as well as suffering that is being experienced (Canda & Furman, 2010; Syamsuddin & Azman, 2012). Responding to these criticisms, Maslow admits that self-actualization does not have to be at the top of the hierarchy, but it must be a tendency for self-transcendence (Rajasakran et al., 2014). Apart from that, self-actualization is very important because it relates to the freedom of expression which is often needed to achieve life satisfaction and in essence humans want to live (Dutil, 2022; Maslow, 1943, 2019). So that it can

be interpreted that Citayam Fashion Week is a means for young people to actualize themselves by expressing their interests, talents, and potential, filling their spare time, and looking for work, not even a few are looking for identity.

In addition to the phenomenon of subculture and means of self-actualization of young people, Citayam Fashion Week is also assessed by various groups, one of which is Ridwan Kamil as a grassroots organic movement (Alfarizi & Dyantoro, 2022). This is justified, because Citayam Fashion Week does emerge and develop naturally, purely the initiative of young people without anyone riding/moving, even this movement is able to anesthetize various groups of people, from artists to public officials in this country.

Furthermore, researchers also view the Citayam Fashion Week phenomenon as a youth movement that grew and was born on the initiative of young people themselves. Saunders (2006) mentions that young people represent the future, it proved important for three different organizations in 20th century Germany namely the Nazis, the Catholic Church, and the political leadership of the German Democratic Republic (GDR). Although in several journals, youth movement is always synonymous with resistance and protest movements against hegemonic power (Collins et al., 2013; Nikolayenko, 2012), researchers want to define youth movement more broadly, not only in the context of resistance to rulers, but also the antithesis of the system (community order) that marginalizes youth groups. The movement of young people in Dukuh Atas which is now viral is actually an attempt to get out of the shackles that have been shackled to them. Being themselves but still stylish (following the development of fashion), and adjusting the budget is their way of getting out of the trap. As we all know that fashion is often synonymous with the upper middle class which indirectly represents social class.

Although their movement is not to change the color of politics, state ideology, or constitution, Citayam Fashion Week has a major influence on fashion development trends in Indonesia, and even the world. The movement has received responses or responses from various groups, one of which is politicians and public officials. This study seeks to explore the extent to which political and policy aspects work by looking at the political responses of political figures and policy responses from policy actors (public officials, policy makers, regional leaders, etc.).

METHODS

Using the desk research method, is an alternative approach by using existing data sources, either collected or produced by others such as: policy memorandums, legal documents, annual reports, printed and online newspapers, or scientific journals to identify previous research (Thiel, 2014, 2022). Desk research here refers to a qualitative framework,

because so far, desk research is often used by qualitative researchers (Green & Cohen, 2020). Desk research is an efficient and cost-effective strategy. In addition, the researcher does not need to interfere with the research situation to collect data, which reduces the threat to validity and reliability. This is why this form of research is sometimes also called non-intrusive research (Webb et al., 1966, 1999). So that this research is without contact/does not involve directly between researchers and research participants (informants) (Green & Cohen, 2020), such as public officials, political figures, and pioneers of the Citayam Fashion Week movement.

Data sources consist of primary or secondary. Primary data is information that has been collected by the researchers themselves. In the existing strategy of using materials, primary data refers to information that has never been produced for research purposes or used for previous research. This may involve, first of all, written or printed sources, such as annual reports, meeting minutes, company notes, business correspondence, policy documents, legal papers, brochures, newsletters, magazines, annual budgets, agreement documents, coalition agreements, statistical results, management reports, speeches and so on. Most of these sources are freely accessible by the public and can be used as input for research. While secondary sources refer to previous research findings (data) that can be reused in other studies on the same or related subject (Thiel, 2014, 2022).

RESULTS AND DISCUSSION

Political and Policy Relations

Politics and public policy are an inseparable unit. Politics will always color policy. Gaylin et al (1981) interpret politics as a translation of values that need to be transformed in public policy. Public policy here is interpreted as virtue, justice, humanity, and the welfare of citizens. Furthermore, political science universally examines power relations, both among citizens, between citizens and the state, as well as relations between states themselves. And various political activities are included in the political system which involves the process of determining goals. These activities include decision making, public policy, and to implement them, power and authority are needed (Dani et al., 2021).

Political Responses

Political responses are interpreted as responses, reactions, answers to tactics (gain and maintain power) and provide important decisions (policies) to solve a problem (Mouritsen & Jørgensen, 2008; Shughart & Tollison, 2005). Basically, the political response can be done by anyone, in this study it is limited to the reaction of politicians/public officials who take advantage

of the momentum of Citayam Fashion Week. Some politicians who use it are the Governor of DKI Jakarta, Anies Baswedan and the Governor of West Java, Ridwan Kamil (RK). Anies tried the catwalk at the Taman Dukuh Atas zebra crossing by inviting European Union Ambassador Vincent Piket, European Investment Bank Vice President Kris Peeters Office Sunita Lukhoo, and Head of EIB Group for Southeast Asia & The Pacific Lucas Lenchant (CNN Indonesia, 2022a). This momentum was carried out after a joint meeting at the Hotel Indonesia Roundabout MRT Office, discussing investment in the development of public transportation in Jakarta, especially for the next MRT phases (Nissa & Raihany, 2022). During the catwalk, Anies said that he was not as cool as them (the SCBD youth in Dukuh Atas) and felt that he did not deserve to be on the catwalk. Next time he just wants to be a spectator and an admirer (Hardiantoro & Hardiyanto, 2022).

Along with a line of online motorcycle taxi drivers, RK wore a white trilby hat, dark glasses, a brown mocha blazer, and a white T-shirt as an interior while walking on a zebra crossing in the Dukuh Atas area. The Governor of West Java joined the fashion phenomenon after replying to messages on Twitter with the Governor of DKI Jakarta Anies Baswedan. "I was in Dukuh Atas, Mr. Anies invited to enliven the public space in Jakarta, it turns out that the ones hanging out are not only children from Citayam, West Java, but friends from ojol drivers who will also join the fashion show this morning", said RK, via his social media.

In contrast to most Citayam children who do not carry a certain fashion mode, RK looks stylish with clothes designed by the famous designer, Samuel Wongso. This man is not an arbitrary name in the national fashion world. He is the fourth generation of Wong Hang Tailor. A figure who designs many suits and blazers that were even used by President Soekarno to Joko Widodo (CNBC Indonesia, 2022). When viewed from a political perspective, the researcher sees the response made by Anies Baswedan and Ridwan Kamil is to generate self-image and personal rebranding. They understand very well how to get closer to young voters (beginners). The phenomenon of "SCBD" teenagers is just a momentum they take advantage of because they already have a standard of self-image on social media above the average politician of their age. They adapt more quickly and are able to play digital media well. These two politicians very often surf on social media to form a narrative, both from the description of their uploads, the use of hash marks or hashtags, to throwing jokes at netizens on social media. They have the same character/personality as politicians who are very friendly in the real and digital worlds and understand very well how to get closer to novice voters.

Even though Ridwan Kamil's posts and statements in public always provide an explanation that his goal is to throw jokes or insults on social media solely to entertain netizens, express themselves, and unwind in the midst of his busy life. But researchers see it more than just that. Everything done by Anies and RK is an investment for their career achievement and future in politics. They prepared a strategy to increase popularity and electability in terms of gaining votes for young people. Moreover, it is widely reported that Anies and RK will advance in the upcoming 2024 Presidential Election contestation.

The voices of Generation Z (born in 1997-2012) and millennials (who were born between 1981-1996) cannot be taken lightly in the upcoming 2024 General Election (Pemilu) (BPS, 2021). Based on data from the Ministry of Home Affairs in 2021, the list of potential voters for the election (DP4) reached 206.68 million. Of that number, 50 percent are Generation Z and millennials. The survey of the Kompas Gramedia Media Research and Analytical team in collaboration with Kompas Research and Development on 5 January - 9 February 2022 also shows that generation Z and millennials are quite enthusiastic to take part in the electoral event. As many as 86.7 percent said they were willing to participate in the election. Meanwhile, 10.7 percent are still considering and 2.6 percent refuse to participate in the 2024 General Election (Sulistiyawan & Galih, 2022).

Policy Responses

Public policy is whatever the government chooses to do or not do (Dye, 2013), which is used to respond to public problems (Rinfret et al., 2019). In this sense, it can be understood that the government has the right to do and not to do something or the tendency to choose policy A over policy B (sorting out policies based on priorities). While the policy response itself is interpreted as a response, reaction, answer, effort or government action to solve public problems (Blomstrom & Lundahl, 1993; Chiplunkar & Das, 2021; Giugni, 2009). According to Torjman (2005) policy can be categorized into reactive and proactive. Government policies are often reactive, because they respond to events/problems after they arise/occur, for example crises that must be handled immediately, health emergencies such as the COVID-19 pandemic and bird flu and natural disasters. While proactive policies are policies that are made and introduced through a series of deliberate (pre-planned) choices, usually contained in annual, five-year or twenty-year planning documents.

The researcher has summarized the policy responses of public officials both at the national and local levels regarding CFW that has spread to various regions in Indonesia in the following table 1:

Table 1
The Response of Public Officials to the Street Fashion Phenomenon

Name of Public Official	Position	Response	Source
Joko Widodo	President of the Republic of Indonesia	There is no prohibition, must be supported and encouraged if it is positive, raises the creativity of the youth and does not violate the law.	(Briantika & Prihatin, 2022; Ramadhan & Erdianto, 2022)
Sandiaga Salahudin Uno	Minister of Tourism and Creative Economy	1) Sandiaga imagines that CFW can be like Harajuku in Japan, that is, it can become a trendsetter for Indonesian fashion, and even the world; 2) Ready to accommodate CFW youth, in terms of training to become influencers, to provide opportunities to work together in advancing MSMEs in Indonesia; 3) Providing scholarships to young Citayam students.	(VOI, 2022; Yuliawati & Sherly, 2022)
Erick Thohir	Minister of State-Owned Enterprises (BUMN)	1) Moving CFW from Dukuh Atas to Sarinah; 2) Appreciating the creativity and pure movement of young people, it is necessary to give space so that they can grow. They have the right to determine the direction of creativity in the future.	(Catriana & Pratama, 2022; Rachmahyanti, 2022)
Anies Baswedan	Governor of DKI Jakarta	1) Seeing that young people can always see with new perspectives that were not thought of before, they represent the future, so they need to be given opportunities; 2) There is no need to apply for a permit in advance, even if the event causes a crowd. CFW youth need to be supported without being complicated by a series of red tapes; 3) The CFW phenomenon in Dukuh Atas is an example of a third room facility for the community which aims to provide equality for all groups of people regardless of economic class. Anies called it the 'Democratization of Jalan Jenderal Sudirman'.	(Alika, 2022; Amalia, 2022; Yanwardhana, 2022)

Ridwan Kamil	Governor of West Java	1) Calling on all regional heads in West Java to provide and build many public space facilities. (Susianti, 2022; Wamad, 2022) Because, according to Ridwan Kamil, humans need space to express themselves. If the stomach needs food, the brain needs school, then social needs space; 2) Assessing the CFW phenomenon is actually not a problem. However, problems arise when there are violations of order, such as traffic violations. In addition to traffic violations, CFW is also vulnerable to violations of city hygiene and the emergence of homeless children. Therefore, Ridwan Kamil supports efforts to control, but does not kill his creativity.
Ahmad Riza Patria	Deputy Governor of DKI Jakarta	1) Appreciating the innovations and creations of Citayam youths; (Alfarizi & H, 2022; Briantika & Prihatin, 2022; Putri, 2022) 2) Worried about the increasing spread of COVID-19, Riza advised them to take care of themselves and obey health protocols; 3) Instruct security officers to disperse SCBD youth in Sudirman area at 10 pm to anticipate unwanted things and not to miss the last KRL at 12 pm; 4) Planned CFW relocation on Sunday morning during Car Free Day (CFD).
Irwandi	Deputy Mayor of Central Jakarta	He urges the SCBD youth groups who make Duku Atas as a fashion show and the people who visit the area can pay attention to vehicle users and road users who cross the area. (Agustian & Movanita, 2022; Antara & Dyantoro, 2022)
Eri Cahyadi	Mayor of Surabaya	1) Stopping the Tunjungan Fashion Week (TFW) activity because it disturbs the comfort of road users and causes traffic jams. Eri emphasized that the termination of the activity was not about the pros and cons of youth creativity, but for the common good; (liputan6.com, 2022; Maulidini & Mubyarsah, 2022; Noorca, 2022; Salman & Agriesta, 2022) 2) The TFW movement can be carried out during Car Free Day (CFD) activities or at the Youth Center and various green open spaces, while maintaining

cleanliness and not damaging the park. It can also be pedestrianized with a scheduled and licensed concept so that it can be regulated and does not reduce the comfort of the wider community;

3) Regarding the outfit you wear, you are welcome to be free to be creative, but don't be tight and open, it must reflect the distinctive character of the Suroboyo area";

4) Finally, Balai Pemuda Surabaya is opened for residents who want to do fashion week, this is a response to the CFW effect.

Citayam Fashion Week is a social phenomenon that requires the government to respond. Therefore, the government's policy is reactive, because it was made after the CFW phenomenon went viral and became a trend for young people. Indeed, sometimes public demands tend to exceed the capacity of any government to provide policy responses. However, the government as an institution that has a mandate from the people has an obligation to respond quickly. Policy responses are largely determined by policy actors and the responses may vary depending on the initial diagnosis made (Moran et al., 2006), it is influenced by perspective, mindset, experience, and knowledge. owned by the policy actor

From the table 1, it can be seen that the responses of policy makers are different, but if the thread is drawn, there are two trends in response, first in the form of support and second in the form of complete or partial rejection. Support is shown by appreciation and encouragement to continue to be creative and innovate, the need to be given space to develop more, providing training to become influencers, to opportunities to work together to promote MSMEs, and the most interesting thing is scholarships for Citayam teenagers who were rejected, until finally accepted. While the complete rejection response is in the form of stopping activities for several reasons such as disturbing the comfort of pedestrians, vehicle users, and causing traffic jams. The partial rejection is indicated by the narrative of vulnerability to city hygiene violations and the emergence of homeless children, so that enforcement efforts are needed, but not to kill the creativity of young people in Dukuh Atas. Another partial rejection response was the instruction of security officers to disperse SCBD teenagers in the Sudirman area (Dukuh Atas) at 10 pm on the pretext of anticipating missing the KRL, considering that the last KRL operated at 12 pm, another argument is to anticipate things that are not desirable. In addition, concerns from public officials

also arise along with the increasing spread of COVID-19, so it is advised to take care of yourself and obey health protocols.

The mushrooming Citayam Fashion Week is a signal of the citizens' need for public space. The Sudirman and Dukuh Atas areas as well as all the city facilities built around them create new spaces for the city community without barriers. Public transportation that is designed to be integrated and pocket-friendly is easily utilized by people across classes without exception. These conditions strongly support the mobility of urban communities. Although recently the significance of public space has decreased due to privatization (private control) (Varna & Tiesdell, 2010), where urban space tends to be designed, managed, and used to facilitate and support capital accumulation, rather than meeting the demands of civil society (Wang, 2018).

This is different from the Sudirman and Dukuh Atas areas, which are the location points for the CFW. This indicates that the public space created by the DKI Jakarta Government is increasingly inclusive. According to Landman (2020) inclusive public space allows all different groups of people, even the marginal ones, to be accommodated in public spaces in the context of social inclusion. For example, the use of public spaces for youth and communities (Crane, 1999), skateboarders (Carmona, 2010), and different racial groups (Becker, 1998), to the pop-up market (Madanipour, 2017). In fact, some experts, such as: (Brill, 1989a, 1989b; Carr et al., 1992; Loukaitou-Sideris & Banerjee, 1998; Varna & Tiesdell, 2010), were pessimistic about the inclusiveness of public space, because in reality public space rarely shows diversity, without class, without barriers or democratic as desired and imagined so far. Even the extremes of public space do not provide a gap (deny access) for the poor, homeless, and youth (who were later excluded) for several reasons (Carmona, 2010).

Citayam Fashion Week should be a lesson and a hard slap for local governments throughout Indonesia to pay more attention and provide public space for their citizens to express themselves. The government's presence in providing public space is reflected in its alignment in building an inclusive and sustainable urban spatial plan. So that it is able to embrace the diversity of public entities so as to bring harmony in the lives of urban people and reflect the reality of a world where different groups can live together (Johnson & Miles, 2014; Young, 2002).

CONCLUSION

Citayam Fashion Week has been well responded and captured by politicians, even as a momentum to portray that they are pro youth and support all forms of SCBD youth creativity. This is believed to be an attempt by politicians to get closer to young people, especially novice voters, in order to increase their popularity and electability for the sake of their political career. The policy

response is shown by the appreciation, support and partiality of public officials, although there are still some restrictions to anticipate other problems that arise. The solution to these restrictions, the government has provided another alternative by providing an existing public space. Citayam Fashion Week provides lessons on the importance of inclusive public spaces in any city, allowing citizens to express their culture and identity safely. So that public space must be presented by the government because inclusive public space reflects the success of the city government in facilitating democracy as well as innovation for its citizens. This is important to enrich the culture, economy, and social capital of the city's citizens, not only in Jakarta, but also in other big cities in Indonesia. Researchers also hope that the movement can be sustainable, not just a temporary trend, therefore it needs a touch of designers and government intervention so that this trend can continue to develop.

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