Hypebeast Fashion Phenomena as a Sub-Culture Identity (A Case Study: Jakarta Hypevibe Community)

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Abstract
A phenomenon called "Hypebeast", the name for users of streetwear fashion that are hype or trends when launched. This phenomenon initially only ranged around streetwear products such as Palace, Supreme, or BAPE. However, now fashion brands like Louis Vuitton, Gucci, and Dior are beginning to target the Streetwear market. The research informants are members of the Jakarta Hypevibe community and two supporting informants who understand Fashion. Based on the background above, it was formulated in the research that is how Hypebeast fashion became the identity of the Sub Culture of the Jakarta Hypevibe community. Fashion is a cultural phenomenon, in the sense that fashion is a method used by a group or individual to construct and communicate their identity „Fashion as Communication” and people tend to make a judgment based on what is used by others as well as those done by Hypebeast in Indonesia. This type of research is descriptive with the quantitative approach and using the observation method. The population in this study were members of Jakarta's Hypevibe and two supporting informants who understood fashion. Primary data of this study were obtained from interviews. The Jakarta Hypevibe community is an influencer for fashionistas, they are able to express their identity through the fashion wore. The results obtained in this study were the Jakarta Hypevibe Community tried to build identity through a series of lifestyles, fashion styles, and cultural values contained. The Jakarta Hypevibe community created their own identity, which was a teenage identity that was fashionable and stylish.

Keywords: Fashion, Hypebeast, Sub-Culture

INTRODUCTION
The importance of fashion in communication process has been highlighted by various authors, the study of fashion has also been carried out with a variety of perspectives, some of them highlight the role and meaning of clothing in social action. For example, Nordholt (1997: 1) who assumed that the importance of clothing in a social context becomes clear if we try to imagine how a street or house would look if the people inside were naked, they would lose their close appearance and consequently their identity. In other words, fashion can be labeled as "social and cultural skin" (our social and cultural skin). While Wilson (1985: 3) views fashion as an "extension of the body", although it is not really the part of the body that not only connects the body to the social world but also separates the two (Elizabet, 1985: 3).

Furthermore, Malcom explained that fashion could also be presented as a series of new things, with the result that a surprising style becomes common and possible to be accepted. The system that is considered contradictory, immediately reinforces and can even be a surprise by looking at Streetwear fashion which can now be found anywhere.

Streetwear fashion might be understood as a more explicit ideological phenomenon. This might be seen from the attractive appearance with well-known brands to be exhibited to the surrounding environment. No matter where they are, they should look as attractive as possible. A Streetwear or currently known as Hypebeast usually only knows the original brands such as graphic t-shirt, hoodie, sweatshirt, snapback, sneakers shoes and wear various accessories such as necklace, watch, eyeglasses, ring with blink-blink nuances which has a fantastic price that is extremely expensive with a vulgar design, which is an ideological attack on the aesthetic values of the dominant class. If it is not an ideological attack on the dominant class, is it possible that the brands used by the dominant class as fashion, as we know that the dominant class is more likely to wear decoration and jewelry only as their fashion. Clothing and design that are vulgar and trivial to the dominant class in order to define the look of Hype, it becomes clear to see Hypebeast as the opposite of the aesthetic values that exist in the dominant class.

Hypebeast Fashion inspired by outside or other related cultures, has become a role model for Streetwear in Indonesia. It is not certain when the Hypebeast culture entered in Indonesia, but many authors have written about the origin of the emergence of this sub-culture although it appears in several versions. suakaonline.com as a citizen media said, Initially, Hypebeast was an online digital media and e-commerce company based in Hong Kong. Hypebeast was founded by Kevin Ma in 2005 which is where
Hypebeast is more directed towards the world of streetwear fashion, especially sneakers and focuses on the fashion of young people (http://suakaonline.com).

As the times evolve, Hypebeast becomes even broader, not only focusing on fashion but also discussing the lifestyle or trends of people in urban areas, for example, the discussion of the lifestyle of famous fashion stars in America like Kanye West, Taylor The Creator, Travis Scott and many more.

A phenomenon called "Hypebeast", the name for users of streetwear fashion that are hype or trends when launched. This phenomenon initially only ranged around streetwear products such as Palace (founded by Lev Tanju in 2009 in England), Supreme (founded by James Jebbia in 1994 in America), or BAPE (founded by Nigo in 1993 in Japan). However, now fashion brands like Louis Vuitton, Gucci, and Dior are beginning to target the Streetwear market.

The target market is Millennials and Gen Z, the Hypebeast phenomenon is a product of the fashion industry that is actually easy to predict. People no longer want to look cool at a fancy party, but also in everyday life. Louis Vuitton, Gucci, and Dior are high fashion brands that represent expensive brands. Those who use this brand usually look for pride, glamor, and the best quality of clothing product. One of the reasons why this collaboration arose, many young generation Z today love the style of streetwear that is comfortable to wear and has character. Combining with pride and prestige, the result is a popular collaboration.

It should be noted that the existence of the media at the time of the emergence of Hypebeast culture in Indonesia has greatly influenced the introduction of new things. The existence of the internet as a media directly connects people. Thus, the process of modernization in Indonesia led to the presence of Hypebeast culture as a new lifestyle, a lifestyle that was originally adopted by some young people, then developed until now while also showing that globalization plays a major role in spreading Hypebeast culture throughout the world, although not at the same time.

Jakarta, as the capital city of Indonesia, known as the metropolitan city, has become more receptive to new cultures that have come to the forefront of technological development and unending media exposure. But ironically, more and more people are claiming to be Hypebeast, not confronted with something positive, but the opposite.

As a result, people increasingly questioned their existence, and there was a debate about how the Hypebeast financed their lifestyle. According to the urban Bustle website, many people agreed that the money spent to buy these items belonged to parents. However, many of them defended that the present appearance was the result of their own effort. (https://wolipop.detik.com)

If the metaphor of human culture as a process in which there is growth towards maturity along the line of development, then other cultures may be criticized and considered not established and become a natural thing that Hypebeast is a culture that can break down the fashions that first dominated. What happens in the examples above, can be explained as different ideas and beliefs about aesthetic, expressed through different belief and idea. The method used by Hypebeast is to draw attention to the unnatural alternative conceptions of the dominant class about fashion.

Besides the above understanding, it also quoted from Kellner's statement (1996: 361) that identity is social and related to others. Identity theorists from Hage to G. H. Mead, also often characterize identity associated with mutual recognition. It is as if Punk's identity depends on other people's recognition of it through social interaction, because basically every individual in a group always defines himself/herself, seeks identity and shapes the identity. Although it is difficult to generalize, understanding each person will interact with each other to form an identity in a particular context and failure to obtain identification from the majority group will automatically encourage individual in the Hypebeast group to add more intensity of movement orientation or find other path but remain in visualization corridor of the body.

Furthermore, in cultural research, the study of phenomenology is not directly influenced by the philosophy of phenomenology, but by the development in defining the concept of culture itself. In this case, Prof. Dr. Engkus Kuswvaro (2005: 49) emphasized, "If researchers try to draw the phenomenon of a community according to their own views, then the tradition that is most appropriate for their research is phenomenology". Maybe that's why in phenomenology, it uses more logical thinking than just linear causality.

The aim of social cultural phenomenology research is to develop an ideographic culture of culture itself. (Kuswvaro (2005: 49) The tradition of phenomenological study according to Creswell (1997: 271), is: Whereas a biography reports the life of a single individual, a phenomenological study describes the
meaning of life experiences for several individuals about a concept or the phenomenon "(Kuswarno, 2007: 164).

A similar assumption also comes from Littlejohn (1996: 204) by stating "Phenomenology makes actual living experience the basic data of reality". Therefore, phenomenology makes real life experiences basic data of reality. Thus, a study with a phenomenological approach attempt to explain the meaning of the life experiences of some people about a concept or phenomenon, including self-concept on their own view and adapted to the existing reality. More than that by referring to the description above, related to fashion as a form of communication, the author tries to conclude that Hypebeast fashion which can be said as a form of media to achieve collective identity that can be a personal reflection of individuals who are in it and in this context identity is a combination of External aspects that shape the identity while external aspect is the life experiences of individuals with the social structure that surrounds them.

Certain historical social structures give birth to types of identity, which can be recognized. The types of identity that are observed in daily life and for a certain statement may be denied by ordinary people with common sense, then by researchers in the context of this research, the types of identity can be observed and verified in the scientific experience of the subject. In the cultural study, fashion is an important constituent for the formation of identity, thus researchers assume that, fashion has a great influence as social control. Considering the Hypebeast revolution that continues to grow until commodified with various kinds of genres, thus in this study, the authors chose the Jakarta Hypevibe community as the subject in this study.

LITERATURE REVIEW
Non Verbal Communication

The existence of humans as a social being is inseparable from communication activity with other humans. The five senses and words or writings have an important role in communication between humans. Communication is the process of delivering and transferring messages, the main factor that must be present is the language in communication. The communication process can be done through verbal and nonverbal language As explained by Ray L. Birdwhistell in Mulyana that 65% of face-to-face communication is nonverbal, while according to Albert Mehrabian in Mulyana that 93% of all social meanings in face-to-face communication are obtained from nonverbal cues. According to Birdwhistell's view, we are actually able to pronounce thousands of vocal sounds, and our faces can create 250,000 different expressions. As experts say, we can create as many as 700,000 separate physical cues, cause of many physical cues so the effort to collect them will cause frustration. (Nurmala at all, 2016 : 802)

According to Larry A. Samovar and Richard E. Porter that nonverbal communication includes all stimuli (except verbal stimuli) in a communication setting, produced by individuals and the use of the environment by individuals, which have potential message value for the sender or receiver, so this definition includes behavior intentional or unintentional as part of the overall communication event. We send many nonverbal messages without realizing that they are meaningful to others.(Nurulma at all, 2016: 3).

Nonverbal communication is a communication in which messages are packaged without word form. In real life nonverbal communication is used far more than verbal communication. In almost every communication, nonverbal communication is almost automatically used. Therefore, nonverbal communication is permanent and always exists. Nonverbal communication is more honest in expressing things that want to be expressed because it is spontaneous. (Kusumawati, 2016:145)

Nonverbal communication can also be interpreted as human actions that are intentionally sent and interpreted as intended and have the potential feedback from the recipient, in another sense, any form of communication without using verbal symbols such as words, both in the form of conversation and writing. Non-verbal communication can be in the form of symbols such as gesture, color, facial expression etc. (Kusumawati, 2016:145)

The ability to understand and use nonverbal cues for profit gives business people the power to be successful. Nonverbal communication includes every part of the body that someone uses to send messages to others. Clothing, attitude, and movement of a person are all contributions to personal business transactions. These cues can help a professional to deliver a message or can correctly interpret the message received from the customer. Nonverbal messages often express true feelings more accurately than actual words. Studies also reveal that - when we interact with others, we continue to give and receive signals without words. All of our nonverbal behaviors - the movements we do, the way we sit, how fast or how hard we talk, how close we stand, how many eye contact we make to the audience. Even when we are silent, we still communicate nonverbally. Sometimes our words and body language give different meanings.
Fashion as Communication

Fashion according to Thio (1989) is a familiar term in everyday life. We often identify fashion with cloth or dress, in fact fashion is everything that is a trend in society. This includes clothing, appetite, entertainment, goods and others. According to Alex Thio in his book, Sociology, "fashion is a great though brief enthusiasm among relatively large numbers of people for a particular innovation". So actually fashion can include anything that is followed by many people and become a trend. Fashion is also related to the element of novelty, therefore fashion tends to be short-lived and not eternal and because what tends to move and is always changing every time. Fashion is often associated with clothing or the way of dressing, whereas as long as there is something new about an artifact that involves the pleasure of many people, it can become a fashion. (Trisnawati, 2011 : 36)

Fashion, especially clothing, is a side of society's lives that is currently so important as one indicator for the emergence and development of lifestyle (Featherstone, 2001: 197). Fashion is something that is often synonymous with clothing, but the real understanding of fashion can include everything related to adornment, style and dress. (Trisnawati, 2011:36)

Fashion also involves signs and code. The sign is material or action that refers to 'something', while code is a system in which sign is organized and determines how the sign is related to others. Design fashion, type of material, and brand are signs arranged in codes according to the context of its use. The selection of clothing design that is related to the material and brand of the clothing is systemically arranged to convey or communicate the social position of the user. So the communication that occurs is not solely through verbal language but is done through messages in sign. This is consistent with the opinion of Fiske (1990) that communication or social interaction can be done through message. (Barata, 2010 : 47).

As a form of communication that interacts socially in its environment, in this process there is always production and exchange of meaning where the messages hidden behind the signs that are produced and interpreted by the recipient. Instead the recipients of the message have full freedom to interpret the message that they received from the sender of the message, in this case people who wear certain fashion. The problem that then arises is about the meaning which will very much depend on the cultural experience and knowledge of the recipient of the message, which is very likely very different from the cultural experience and knowledge of the sender of the message. Difference cultural experience and knowledge often results in the difference between the meaning sent and the meaning received. Therefore it can be said that meaning becomes a liquid understanding, depending on the scope of culture in which the message is conveyed. (Barata, 2010 : 47)

O'Cass (2000) through socialization, individuals learn to adopt or assimilate into a long-standing set of values and belief systems, some of which overlap with their worldview and ideology. The idea that fashion clothing is an integral part of life, "meaningful and interesting activities", places an implicit emphasis on the values and beliefs that internalized people who are able to motivate and guide cognitive elaboration, impression management, and buying behavior. Fashion addicts or people who are obsessed with appearance management tend to think about it often and tend to think about self-references related to fashion more often than those who don't.. (Sun at all, 2017:4561)

Hypebeast

Fashion is an inseparable part of daily appearance and style. Objects such as clothes and accessories worn are not just body covers and ornaments, more than that they also become a communication tool to convey personal identity. In a further development, fashion is not only about the matter of clothing and accessories such as necklace and bracelet, but also other functional object combined with sophisticated and unique design elements into tools that can show and boost the appearance of the wearer. (Hendariningrum, 2008 : 25)

Fashion can be a small shop window about one person for others. The style of dressing is a material for a person's initial assessment. In addition, fashion is also a way to express yourself. Human effort to decorate so their appearance is seen is not a new thing. Far before the modern era, this effort has been made. This can be seen in a historical museum or in temple relief. Where in those days clothe and jewelry used came from the shell, beads, natural stones, and gold used as an important complement to someone's appearance. (Hendariningrum, 2008 : 25)

Lifestyle is a newer concept and is easier to measure compared to personality. Lifestyle according to
Psychographic according to Sumarwan (2003) is a concept related to lifestyle. Psychography is an instrument for measuring lifestyle, which provides quantitative measurement and can be used to analyze very large data. The psychographic analysis is usually used to look at the market segment. The psychographic analysis is often also interpreted as consumer research that describes the consumer segment in their lives, work and other activities. Psychographic means to describe (graph) psychological consumers (psyco). Psychographic are quantitative measurements of the lifestyle, personality and demographics of consumers. Psychographic is often interpreted as a measurement of AIO (activity, Interest, Opinion), which is a measurement of the activity, interest, and opinion of consumers. Psychographic contains several statements that describe the activity, interest and opinion of consumers. The psychographic approach is often used by manufacturers in promoting their products. (Listyorini, 2012 : 14)

Early lifestyle research was largely contextualized in product marketing and consumption behavior. Plummer (1974) argues that lifestyle segmentation includes the concept of lifestyle patterns and market segmentation that places consumers into different groups based on their activities, interests, and opinions. Zablocki and Kanter (1976) state that individuals have a tendency to self-segmentation through the things they like and the way they spend their time and income. Therefore, the measurement of Values, Attitudes, and Lifestyle (VALS) was developed and used to separate individuals into eight groups based on their psychological, demographic, and consumption behavior attributes: Innovator, Thinker, Achiever, Experiencer, Believer, Striver, Maker and victim. (Sun at all, 2017:4562)

In this study, we treat lifestyle as a contingency factor for the impact of media on fashion involvement for two reasons. First, regardless of the close relationship with someone's social status, general lifestyle patterns are usually formulated at an early age and tend to be an eternal personal character. Second, as a trait, lifestyle is more vulnerable toward the change of the external environment than innate attitude and world view. (Harcar & Kaynak, 2008 : 4563)

Culture

Cultural studies of emotions come from anthropology, sociology and psychology. The first account of emotion from a cultural perspective is ethnohistorical that describes emotion as idiosyncratic. Researchers such as Margaret Mead, Gregory Bateson and Jean Briggs describe unique emotional phenomena and emphasize emotion as culturally determined. For example, Briggs lives among Utku Inuit and describes a society in which anger and aggression almost never occur, despite the common Western notion that anger is a primitive universal emotion. Although this ethnographic study shows considerable cultural differences, no general conclusion can be drawn from it regarding what aspects of culture affect emotions, or the level of influence of that culture. For example, it is possible that the same emotions are experienced by all humans; But the events that arouse them or the reactions they cause differ between cultures. (Narayananrao, 2012:19)

The identity of time and space has an important meaning in the cultural matter. For a modern country like Indonesia, not only the geopolitical unit but in reality it always contains the diversity of social groups and cultural systems that are reflected in the diversity of ethnic cultures. Through the course of history, various processes of human life have given birth to the diversity of cultural features. Looking at the history of this nation, there are twists and turns of the process that is passed towards an idealized community. Capitalizing on the initial atmosphere of relations between ethnic groups spread throughout the nation, although in reality they are often tinged with tensions but are quite conducive for the building of a good community (Anderson, 1991). This fact is also reinforced by the crossing activities that bring each other closer among the various ethnic groups, thanks to the influence of the spread of large cultures (religions) that come to Indonesia. (Brata, 2016 : 9)

The description to formulate the proper identity of Indonesia is not an easy task. It is recognized that social reality in Indonesia consists of various ethnic groups with their respective cultures. So far there are still differences in understanding in interpreting the concept of ethnic groups, then what is the exact number of ethnic groups in Indonesia? Some experts argue that in Indonesia there are around 300 ethnic groups (Hildred Geerts, 1981; Poerwanto, 2003), some even argue far more than that number. Melalatoa (1997) states that there are no less than 520 ethnic groups in Indonesia with various cultures. (Brata, 2016 : 9-10)
This paper also intentionally will not end at a conclusion as appropriate. However, it is better if we are a little aware that the concrete policies as explained above are urged to be carried out so this nation does not fall into the same hole for a number of times. The monolithic cultural strategy must be faded by a government effort to facilitate and advocate for every socio-cultural rights owned by local culture. If we want to save the 'national identity', then outdated cultural strategies need to be discarded. Therefore, cultural politics need to be rearticulated and revitalized in a new nuance that is more empowering, not decisive, not falling on the logic of materialistic-capitalistic desires. (Husamah, 2009 : 47)

Some suggestions that can be submitted related to education are; 1) Design a curriculum full of local and national cultural content that is recognized and used as national identity. The implementation can be done as an extracurricular lesson or as part of an integrated school curriculum in an existing subject. This certainly will not add to the burden of students instead of becoming a new subject. Surely this discourse will be valid if supported by appropriate research. 2) Implement the curriculum starting from the lowest level of education. 3) Determine the most appropriate learning method and media in accordance with the stages of student development. (Husamah, 2009 : 47-48)

The Overview of the Phenomenology Theory

Littlejohn said that quoted by Deddy Mulyana and Solatun, that phenomenology means allowing everything to be as real as the original, without forcing the categories of researcher against it. Phenomenology is a way used to understand the world through direct experience. (Mulyana andSolatun, 2013: 91) The concept of a person's experience in interpreting a phenomenon that makes it as guidance in understanding the concept of other phenomena that occur before them. The expert on the phenomenological tradition of Maurice Merleau Ponty, states that knowledge of the world, even knowing its scientific knowledge, is gained from some experience of the world. In this way, phenomenologists make a real experience of the main data of reality. However, the problem is that no two people have the exact same life story. Let the phenomenon speak for itself, so by phenomenologists, phenomenology is seen as rigorous science. This is in line with the "principles" of science, as stated by J.B Connant, that: "scientific thinking requires the habit of dealing with reality by not being prejudiced by any previous conception. Careful observation and dependence on the experiment is the guiding principle".

According to Husserl, quoted by Bernard Raho, human knows the world only through experience, everything about the world out there is received through the sense and can be known only through consciousness, since consciousness is important and becomes a source of knowledge, the philosophical search seeks to understand how consciousness works and how it affects humans in everyday life, the workings of consciousness like that are the main concern of phenomenology. (Raho, 2007: 127)

METHODOLOGY

This study used a qualitative approach in which the researcher made a complex description, examined words, detailed report from the viewpoint of respondents, and conducted a study of the situation as it was (Creswell, 1998: 15). The research method in this study was the phenomenology of Alfred Schutz, who focused on intersubjectivity. Schutz views that the understanding of action, speech, and interaction is a prerequisite for any social existence (Creswell, 1998: 53). Then the research subject chose purposively that refers to informants who can explore and articulate their experiences consciously.

The phenomenological tradition assumes that people actively interpret their experiences and try to understand the world with their personal experiences. This tradition pays attention to someone's conscious experience (Stephen and Karen, 2011: 57). The theory that the researcher used was more focused on the phenomenological theory of Alfred Schutz. Schutz is one of the social scientists who are competent in giving attention to the development of phenomenology. He linked the phenomenological approach to social science. The analysis captures all the symptoms that occur in this world. In addition, Schutz developed a phenomenological approach in a more systematic, comprehensive and practical way as a useful approach for capturing various phenomena in the social world. (Nindito, 2005: 80)

Primary data is data obtained directly without an intermediary. The primary data were obtained through in-depth interviews with informants, as well as making an observation. Researchers can clearly know what they want to study without the need for additional references. The informants in this study were divided into two key informants, namely key informants in the study, including informants who were members of the Jakarta Hypevibe Community such as Denis Ichwan, Resky Ardiansyah, and Alwiyah Nisa. Meanwhile, supporting informants were informants who were outside the Jakarta Hypevibe
Community or were not involved in the community, including Danang Fahrian and Rizky Arianda. The speakers were those who have been actively involved in the development of the Jakarta Hypevibe since the beginning of the Jakarta Hypevibe. Then secondary data was obtained from the book, mass media article, diary, manifesto, laws, minutes, blogs, web pages, photos, etc..

Referring to that opinion, in this study the researcher would carry out the process of checking the validity of the data by interpreting the technique of comparing and checking back the degree of confidence of the information obtained by: (1) comparing observational data with interview data (2) comparing the consistency of the respondent's answers, by comparing what the resource person said in public for example, with what was said privately (3) comparing someone's perspective with others in his/her work team (Kusuma, 2018:53).

**DISCUSSION**

Based on the result of the interview and observation, with the presence of this Hypebeast phenomenon, the phenomenon that researchers get is to see and experience the reality of the Hypebeast Jakarta community. The researcher saw how the phenomenon, culture, fashion, style, and self-identity had a big influence on young people and adolescents to participate. The researcher successfully interviewed the deputy chairman and members of the Jakarta Hypevibe community about the Hypebeast phenomenon and the researchers also took two supporting informants as a comparison. In this study, researchers will discuss "Fashion as Sub-Cultural Identity (Case Study of the Jakarta Hypevibe Community)".

Based on the interview with the informants, some of their motives in Hypebeast's appearance were different as Denis, he always follows the development of fashion every year when he applies Hypebeast fashion into himself, Denis felt comfortable with this fashion. The researcher revealed not only following the development of fashion, some of those who look like Hypebeast started it as a hobby, as Adhit revealed, who had been fashion as a hobby since the beginning. In fashion, not only supports our style of appearance, most of them have a hobby to collect one brand, other than that, this phenomenon can easily spread to many people who just go naturally follow like Wahyu. He previously did not know the Hypebeast fashion style because he has many Hypebeast-style friends then Wahyu also followed and now joined in the Jakarta Hypevibe community. It is indeed hard to deny that those who have Hypebeast style are only to satisfy their own psychology and just want to look different and attract attention. They are willing to look that when ordinary people see it is not suitable to wear, but they are still confident using the Hypebeast style, this is said by Danang and Rizky, their initial motives are only to follow the trend currently adored by teenagers.

Hypebeast was born to satisfy the needs of today's fashion that always follows the development of fashion and wants to look stylish and show their class and status in their environment. The link between fashion and self-identity is also very real and visible, therefore Hypebeast style also has a relationship with self-identity, the identity they communicate through fashion upholds people's mindsets about Hypebeast fashion. According to Denis, fashion has been provided by how we apply to ourselves so as to create self-identity. In addition, some of them want to show their social status when viewed from the view of common people, maybe it is said to show off but behind it Denis, Adhit, Wahyu and other Jakarta Hypevibe communities have another goal, from the appearance of Hypebeast they want to convey their own message, namely through Hypebeast indirectly as a fashion warning to people who still use KW brands.

Therefore, Hypebeast fashion can make an individual become a reflection of self-identity, which means that social interaction through message allows individuals or members of the Jakarta Hypevibe group to interact through what they wear. In this context, individuals are encouraged to gain a positive group identity.

Hypebeast Fashion inspired by western or other related cultures, has become a role model for Hypebeast in Indonesia, it is not certain when the Hypebeast culture entered Indonesia, but many have written about the origin of the emergence of this culture despite appearing in several versions. In this case the Jakarta Hypevibe community confirmed that Hypebeast fashion was inspired by western cultures. In addition, Danang and Rizky also shared the same opinion that it was true that Hypebeast originated from western culture.

People who wear an outfit from famous and original brands that are fairly expensive is a self-identity of the Hypebeast. If you have not worn Hypebeast, they have the view that "if you look at Hypebeast, it only costs parents money." Each informant has a different view, in terms of key informants who has a job
and already work, they argue about the statement that Hypebeast only spends the parents' money is not justified because they already have income. Different argumentation from an informant, namely Wahyu Dwi Putra whose status is still a student refuting the statement because Wahyu can wear Hypebeast and bought some expensive brands from the results of saving money from his allowance and looking for additional saving from part time job. Supporting informants also have their own views, Danang said it all depends relatively on someone's social status and abilities, Rizky Arianda has the same opinion as to the opinion of Wahyu Dwi Putra during high school he was able to fulfill their hobbies by saving their allowances.

From all of them, it can be concluded that the statement of Hypebeast that only spent parents' money is relative. The researcher concludes that there are 3 reasons for the Jakarta Hypevibe community to fulfill their needs for Hypebeast appearance, namely: because of the hobby, from the results of saving money and encouragement in getting self-satisfaction to look Hypebeast.

The famous of Hypebeast fashion in Indonesia now makes young people become reckless because they want to look Hypebeast, those who are already crazy about this fashion will be willing to do anything in order to be able to look Hypebeast, it might be able to be achieved if those who have their own income but now fashion Hypebeast is also loved by school teenager. When seen from the profit, only the producers and resellers have more profit. However, if seen from the benefits of the Hypebeasts, it can be said that the only benefit to them is their self-satisfaction. Not much different, in terms of key informant saying that it is true that they are members of the Jakarta Hypevibe and Hypebeast-looking only want to look more Stylish and meet their own self-satisfaction. In addition, Denis Ichwan and Adhitya Nanda also said that the benefits of being Hypebeast were not only that, but the benefits of Hypebeast as their investment, as well as Danang and Rizky also said the same thing that the benefits of Hypebeasts aside from their self-satisfaction because they only wanted to look stylish and because of hobby, but some of them also make Hypebeast fashion as their investment.

CONCLUSION

Based on the result of the study, the researcher found that the motive to follow Hypebeast for its members was divided into three criteria, the first was the development of fashion, as a hobby. The second was an environmental influence, self-satisfaction. Then the third was to attract people's attention and was confident. The meaning of Hypebeast in view of each source was largely the same, namely the way to dress in a fashionable way with a more stylish look.

The Hypebeast phenomenon, which was pro and contra occurred among the society was because the transformation to wear clothing originated from the western culture that was followed by Indonesian teenagers because some people assumed that those who look like Hypebeast only spent their parents' money, but the Jakarta Hypevibe community refuted this. Between Hypebeast and fashion was closely related to one another, where Hypebeast was a part of the commodification with fashion as the media.

The changed in self-identity when wearing Hypebeast and not wearing Hypebeast were felt by members of the Jakarta Hipevibe community. Fashion was the beginning of someone getting to know others only through the clothes they have worn. Hypebeast-related views were believed to differ by each guest speaker. Some of them said in order to look more stylish, more confident, behavior, attitude, and self-satisfaction.

Hypebeast phenomenon can be said to be a contemporary issue because previously, there was no such style model. Jakarta's Hypevibe community can be studied with the culture of consumerism because in style itself, there was actually more fashion. The Jakarta Hypevibe community created their own identity, which was as a youth identity that was fashionable and stylish.

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