The Relation of Photography, Public Policy, and the Transformation of Public Spaces in Jakarta

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ABSTRACT

Photography is a powerful tool for capturing and conveying stories, emotions, and experiences, and it holds significant potential to influence public awareness and policy. This research investigates the impact of photography on public space infrastructure in Jakarta. It aims to explore how photography shapes public space infrastructure, affects public perception, and raises awareness of policy issues, while also evaluating its role in mobilizing support for policy changes. The study contributes to understanding the relationship between photography and public policy, integrating visual theory, critical theory, and communication studies. The hypothesis is that photography significantly impacts the public policy-making process and outcomes. Using qualitative methods such as observation, content analysis, and data collection representing subjects' reactions and behaviors, along with photographic content analysis, this research seeks to offer a comprehensive understanding of how visual images influence public opinion, enhance awareness, and affect policy debates. The study also includes a critical analysis through Spatial Critical Theory to clarify the dynamics between urban development, public space usage, and public policy in Jakarta. This research aligns with the author's academic focus on photography's role in urban culture and architecture, complementing the course on Architecture and Interior Photography taught by the lead researcher. The findings aim to provide insights into photography's role in shaping public policy and facilities, offering practical implications for policymakers, photographers, and the public in leveraging photography for policy advocacy and public facility enhancement.

INTRODUCTION

Photography has long been acknowledged as a powerful medium for capturing and conveying narratives, emotions, and experiences. Its ability to visually represent social, environmental, and political issues has established it as an effective tool for shaping public perception and influencing discourse. In recent years, there has been increasing recognition of photography's potential to not only raise awareness but also directly and indirectly impact public policy. Photography plays a crucial role in documenting and representing public spaces in Jakarta, capturing their physical aspects, social interactions, and cultural dynamics.

The rapid production of realistic images by photography enables individuals and groups to easily share photos and stories about issues they consider important. This widespread sharing can mobilize large audiences and create public pressure, potentially influencing

public policy agendas and prompting governmental responses, including policy changes and oversight. An illustrative example of photography's impact is the "Citayam Fashion Week" phenomenon, which gained significant traction both in Dukuh Atas and on social media. This phenomenon emerged as a result of Jakarta's efforts to improve infrastructure and public spaces, making them more "Instagrammable" and thus attracting both Jakarta residents and visitors eager to experience the capital city.


Figure 1. Environment of Dukuh Atas Area, where "Citayam *Fashion Week*" held.
(Source: https://shorturl.at/bTBk2)

Photos of Citayam Fashion Week circulated widely on social media, drawing more people to gather and engage in public spaces in ways that sometimes disrupted other activities. These images also sparked debates and criticisms, leading to calls for policies that promote more inclusive and versatile public space design to support diverse cultural and creative activities. In public policy-making, photography increasingly plays a role in creating, distributing, and sharing visual events that provide insights into specific policy issues, potential approaches, and the framing of interests and values. This was not possible before due to limitations in media for creating and distributing images. The core questions of this research are how these images affect public policy content, the policy-making process, and outcomes.

This study aims to examine the causal relationship between photography, public spaces, and public policy. It explores how photography influences urban features and the design of public spaces that cater to photo opportunities, and how thematic designs impact public interest and drive policy changes. The research also investigates how visual images shape policy processes and outcomes. The rationale for studying photography's influence on public policy stems from its unique ability to evoke emotions, capture attention, and convey complex messages succinctly and impactfully (Shiefti Dyah Alyusi, 2016). As visual beings, humans are often drawn to visual stimuli, and photography bridges gaps in understanding and mobilizes public support. The interaction between photography, public spaces, and public policy can be seen as both separate and overlapping processes, reflecting various but interconnected interests.

The research questions include how photography affects urban features and public spaces designed for photo opportunities, the impact of "Instagrammable" thematic designs on public interest, and how thematic urban features influence policy development, especially regarding inclusive public space design. It also seeks to understand how visual images in photography can shape policy-making processes and their outcomes, and the extent of their impact on policy content and procedures.
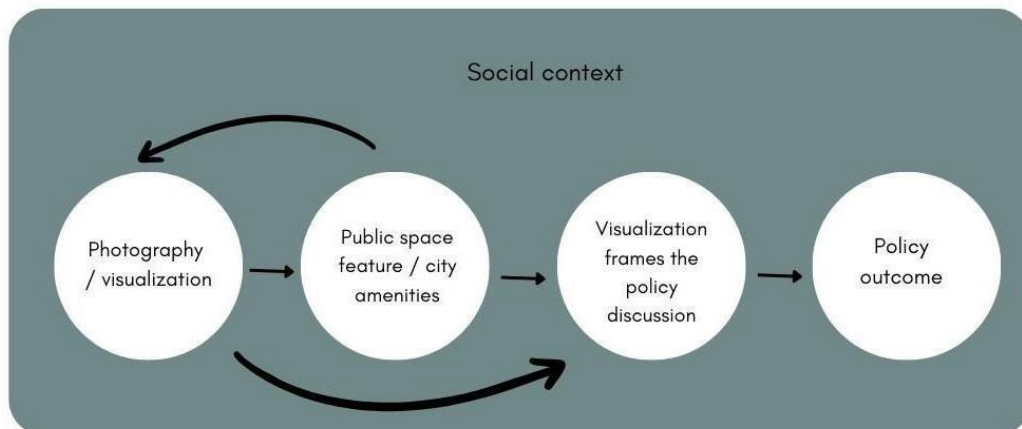
Figure 2. The Relation between Photography, Public Space and Public Policy.

This research will explore photography's role as a tool for influencing Jakarta's public space infrastructure and shaping public perception and policy awareness. By analyzing case studies and the dissemination and reception of specific images, the research will investigate how visual imagery contributes to shaping public opinion, raising awareness, and framing policy debates. It will also assess photography's role in mobilizing public support for policy changes and examine how photography and social media impact public behavior in interacting with urban spaces. Finally, the research aims to explore public policy's role in regulating, developing, and influencing public spaces, and how photography affects decision-making processes and impacts Jakarta's community. By interviewing policymakers and analyzing their perspectives, the research will investigate the extent to which photography influences policy discussions, priorities, and outcomes. This research may be limited to the context of Jakarta or specific relevant public policies related to the interaction between photography, public spaces, and public policy. It may focus on particular aspects such as the social, economic, or political impacts of these interactions, and it may be constrained by the researcher's subjective interpretations of collected data and analyses.

METHOD

The research methodology employed in this study is qualitative. Qualitative research utilizes observation methods, content analysis, and other data collection techniques that capture subjects' reactions and behaviors (Setyosari, 2013). Descriptive observation involves a general and comprehensive investigation without posing specific questions about the research object, where the researcher describes everything seen, heard, and felt (Danu Eko Agustinova, 2015). Data collection methods in this study are adapted from literacy research to ensure accurate analysis, effective communication, and comparisons with similar journal articles.

The research focuses on interpreting urban community interactions with city features through street photography, capturing symbols such as community activities, buildings, and urban planning. Qualitative research in the field of cultural arts often involves visual studies using visual materials like images, photos, and designs. Visual research methodology includes light induction methods and other data collection techniques. In social sciences, visual research has a well-established track record, yet the use of visual images in empirical field research should be understood as one of several social research methods. Researchers use visual images to collect or present data.

Gillian Rose categorizes visual research into three aspects:

1. **Technology:** This involves the equipment or media used and curiosity about how the work was created, including the tools and materials. The equipment used can influence the nature, form, and meaning of the work.

2. **Composition:** This refers to formal strategies like content, color, and form uniformity. Art movement genres influence compositional choices. In photography, street photography often uses compositions that make subjects appear natural, while landscape photography typically uses horizontal compositions depicting natural horizons in beautiful colors. Photojournalism presents social reality through diverse news content.

3. **Context:** The social, economic, and political conditions at the time of the work's creation influence the result. Social factors are crucial in understanding visual images. Photos are inherently tied to the cultural products (economic, political, social, cultural) they capture (Gillian Rose, 2007), Rose emphasizes that the meaning of an image lies in its displayed content.

The quality of image components indirectly shapes social modes that lead to visual meanings and effects (Gillian Rose, 2007). Research on image viewers allows examining how each person brings unique perspectives based on their knowledge. As Fiske suggests, visible elements in images carry meanings interpreted by viewers based on their experiences and cultures. This method includes various visual carriers such as paintings, graphics, diagrams, advertisements, films, videos, and other media.

Qualitative research methods can be applied to this study by integrating Henri Lefebvre's spatial critical theory to understand photography's influence on perspectives related to public policy and the transformation of public spaces in Jakarta. Lefebvre's concept of the production of space will be used to analyze how street photography represents and constructs public spaces in Jakarta. The researcher will evaluate how public spaces are produced, used, and interpreted by society and how photography reveals inequalities, dominance, and resistance in these spaces. By observing and documenting public space use in Jakarta through street photography, the researcher will note how people interact with these spaces and how visual elements depict social and political dynamics. The study will also examine public policies related to Jakarta's public spaces and how social media and photographic publications influence and reflect these policies.

RESULT AND DISCUSSION

Jakarta is a metropolitan city with rapid infrastructure growth and the largest population in Indonesia. The swift infrastructure development in Jakarta is notably observed in the construction of skyscrapers, toll roads, public transportation networks, telecommunications infrastructure, and public facilities (Pierre Senjaya, 2019). The high population growth is also a crucial factor in infrastructure development in Jakarta. A large population necessitates adequate public facilities and services, such as education, healthcare, housing, and other basic needs. The government continually strives to build sufficient social infrastructure to accommodate population growth and improve the quality of life. Since 2007, Jakarta has experienced significant urban and population growth. The Jakarta Metropolitan Area is one of the largest metropolitan areas in the world and is the largest urban area in Southeast Asia, with a population of nearly 9 million people in 2007 (Tjiptoherijanto, 1999). The rapid population growth and high population density are driving factors behind the growth and development of economic characteristics. Additionally, its role as the national capital

enhances its appeal to migrants and its status as a metropolitan area accelerates its development (Vioya, 2010).

Urban growth is also concurrent with technological advancements, particularly in communication technology. By 1992, devices with integrated cameras began to proliferate in Indonesia, particularly in Jakarta, although internet access was not yet widespread. Since then, the expansion of communication technology has progressed with the advent of smartphones in 2007, the introduction of popular social media platforms such as Facebook in 2004, and the ease of internet access through Indonet, which provided international telnet services in 1995. Data from 2018-2019 shows that the Information and Communication Technology Development Index in Jakarta reached its highest increase, from 7.14 to 7.31 on a scale of 1-10. Internet usage also increased from 39.90 percent in 2018 to 47.69 percent in 2019 (Badan Pusat Statistik, 2019). The COVID-19 pandemic also accelerated digital technology usage in Jakarta. According to data from the DKI Jakarta Provincial Statistics Agency, at least 91.41 percent of the population aged 5 years and older have access to mobile phones. The integration of smart technology, camera features in devices, the expansion of social media platforms, and internet accessibility have led to changes in social behavior in Jakarta.

The growth of Jakarta, alongside advancements in camera and photography technology, has had significant impacts. Technological advancements have made cameras and photography devices more affordable, sophisticated, and user-friendly. This has influenced Jakarta's residents in capturing moments and sharing photos via social media. These developments allow for practices that were not possible with analog cameras. Advanced technology enables Jakarta's residents to produce high-quality photos with more accessible devices, capturing important moments in daily life and sharing them with family, friends, and online communities (Mulyono et al., 2020). This was not possible in the analog photography era, where photos could not be mass-shared instantly, the time to capture photos was longer, and manual photo processing could not be done instantly.

Furthermore, the advancement of camera technology has provided opportunities for both amateur and professional photographers in Jakarta to explore their talents. Many people interested in photography have been able to develop their skills and upload their work to online platforms. This has provided a broader platform for local photographers to gain recognition and inspire others with their work. The growth of camera technology has also fostered the development of a photography community in Jakarta. The advancement of digital technology and sophisticated smartphones has made photography more accessible. Almost everyone has access to a camera within their smartphone, allowing for quick photo-taking and sharing via social media. Mobile photography has become a strong trend in Jakarta. Many individuals use their smartphones to capture photos and apply filters and creative effects to enhance their visual appearance. Applications like Instagram are highly popular in Jakarta and serve as primary platforms for sharing photos with friends, family, and followers (Rusdi et al., 2016). Street and documentary photography have also become visible trends in Jakarta. Many photographers are interested in capturing daily life on Jakarta's streets, including social, cultural, and urban activities. Street photography in Jakarta reflects the city's dynamic and diverse urban life (Bibsy Zainnahar & Dwicahyo, 2021).

The influence of social media platforms such as Instagram, Facebook, TikTok, and Twitter—primary platforms for visual communication in Jakarta for sharing photos, videos, and other visual content—has transformed how people communicate and interact, using images and videos as their primary language. In recent years, there has been an increase in data visualization usage in Jakarta. Jakarta's residents are highly connected with technology

and the internet. Most of the city's population has easy access to mobile devices and stable internet connections, allowing them to actively use social media for communication, entertainment, and information. Social media has become an important platform for Jakarta's residents to share experiences, ideas, and opinions. They use social media to expand their social networks, connect with friends, family, and colleagues, and engage in discussions on various topics. Text, audio, and visual communication devices, previously separate, now converge in a single transmission device, integrating traditional broadcasting media into a new media platform. This is supported by the global internet network, where mass media, computers, and telecommunication networks integrate or are commonly referred to as media convergence (Rose, 2014).

This has affected Jakarta's residents' behavior in capturing moments and sharing photos via social media. The tendency of Indonesians to use communication technology to meet their needs is further highlighted by the early adopter phenomenon, where consumers eagerly adopt the latest technology. Indonesia, as a promising gadget market, has consumers who are often early adopters, willing to spend significantly to obtain the latest products (Respati, n.d., 2014). The prestige of owning the latest information and communication technology often surpasses the level of necessity. This phenomenon is evident from the long queues when telecommunications providers and technology companies like Apple or Samsung launch new products. Thus, Indonesians generally have a positive attitude toward becoming early adopters of new communication devices. This early adopter culture extends beyond advanced technology to include recreational spots, restaurants, brands, and trending events. Jakarta's residents feel the need to immediately capture and upload daily activities, products used, or locations currently in the spotlight, reflecting a structured hedonistic culture.

In the context of self-image in social media photos, these cultures can have significant impacts. Many individuals in Jakarta tend to pursue a pleasure-filled lifestyle, including participating in attention-grabbing social events. This may involve attending parties, concerts, fashion events, or visiting luxurious places in the city. Jakarta is a capital city focused on a fast-paced and consumer-driven urban lifestyle (Pradipto et al., 2016). Individuals often feel pressured to create an appealing self-image on social media, displaying enjoyable activities, fashionable clothing, exotic travel destinations, or enticing food as a means of gaining social recognition and validation (Stellarosa & Ikhsano, 2015). When individuals see others showcasing attractive and captivating self-images on social media, they may feel compelled to follow popular trends, believing that adopting similar self-images will also garner social recognition and validation.

Hedonism, individualism, and the desire to create an appealing self-image on social media can influence the design of public spaces. Both private and government-owned public spaces are increasingly designing thematic facilities with photo spots, commonly known as "Instagrammable" spots. By providing attractive and Instagrammable photo spots, public spaces have the potential to become popular tourist destinations. People are drawn to visit these places with the hope of gaining interesting experiences and photos to share on social media. Photo spots and Instagrammable features in public spaces encourage people to express their creativity and create unique self-images. People strive to take creative and captivating photos, creating a unique atmosphere at the location. If public spaces feature interesting and Instagrammable photo spots, it is likely that the photos taken there will be shared on social media, generating personal pride and satisfaction, attracting others' attention, and increasing interest in visiting these spaces. This can enhance the visibility of these public spaces and assist in branding or achieving the desired image. People will associate the place with the image portrayed in social media photos.

Based on the discussion above, it can be concluded that technology, photography, and social media can drive changes in public space features and city amenities to attract public attention. Both private and government entities compete to provide open spaces that accommodate the public's needs for creating appealing self-images on social media through uploaded photos. This is evidenced by the construction of the Bundaran HI Busway Station, which provides a photo spot directly facing the Welcome Monument, the construction of the Pinisi Bridge designed as a photo spot in Jakarta, and the revitalization of the Gelora Bung Karno Pedestrian Bridge with modern lighting for photo opportunities, as well as the emergence of Citayam Fashion Week in Dukuh Atas, which attracts significant attention from the youth, among many other examples.
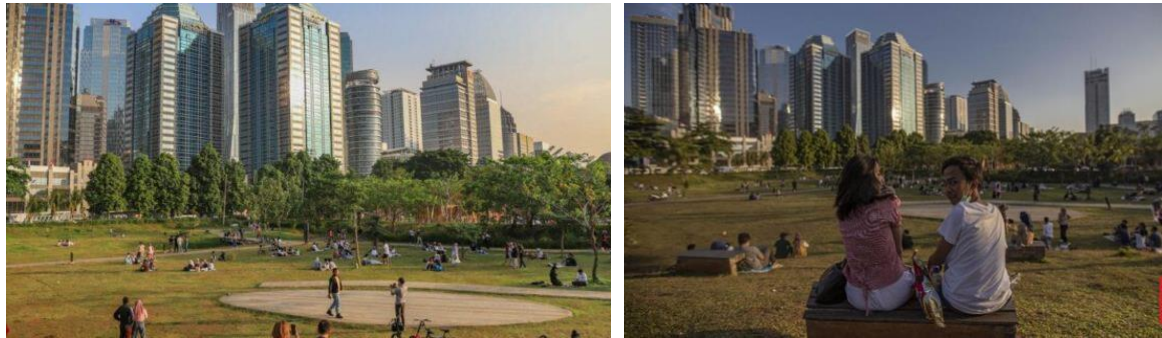

Figure 3. Atmosphere of the Trans Jakarta Bundaran HI Bus Stop with Photo Spot.
(Source: https://shorturl.at/WSsD3)

As illustrated in Figure 2, the construction of the Bundaran HI Bus Stop in Jakarta has sparked controversy due to its location over a cultural heritage site, namely the Welcome Monument. Although the bus stop was initially designed to enhance public transportation facilities, its function has extended beyond merely serving as a bus waiting area. The presence of this bus stop has become not only a transit point but also a new city landmark frequently used as a backdrop for photography and social media. Its modern architectural design and appealing aesthetics make it a visual attraction for both locals and tourists. However, this development has also ignited debates concerning the preservation of historical and cultural values amid urban modernization. The encroachment upon the cultural heritage site by this new structure has raised concerns about the loss of important cultural heritage and prompted discussions on how to balance modern infrastructure needs with the conservation of the city's historical aspects.

Furthermore, urban parks such as the Gelora Bung Karno (GBK) Forest Park in Jakarta are designed with inclusivity in mind and meet the criteria for green open space (RTH). As part of Indonesia's largest sports complex, this park serves as an important urban "lung," providing extensive green areas amidst the urban bustle. Despite its thoughtful design, maintenance challenges such as cleanliness and vegetation care can pose problems. Inadequate waste management or lack of regular upkeep may affect environmental quality and visitor experience. GBK Forest Park is designed to be accessible to various groups, including children, the elderly, and people with disabilities. With its broad pedestrian paths, children's play areas, and sports and recreational facilities, the park aims to ensure that all visitors can enjoy this open space without barriers. However, some areas may still be difficult to access or not fully accommodating for all users, particularly those using mobility aids.

Safety concerns, especially at night, can also be an issue. Insufficient surveillance and lighting in some areas of the park may pose risks to visitors. The emphasis on aesthetic design sometimes may detract from practical functions such as ecosystem management or providing space for diverse public activities.

Figure 3. Atmosphere of the GBK Urban Forest
(Source: https://shorturl.at/lf4fT)

This phenomenon is also driven by the early adopter culture among Jakarta's populace, where ownership of the latest technological devices and the ability to upload photos at trendy locations provide high social prestige. Consequently, urban facility development has increasingly focused on elements that attract attention on social media rather than addressing functional needs and the well-being of all inhabitants. This creates a development dynamic that prioritizes hedonistic and visual aspects, neglecting the principles of sustainability and inclusivity that should underpin urban planning.

From a functional perspective, public spaces are areas that facilitate meeting and communal activities, enabling human interaction and collaborative engagement, and fostering creative processes, as stated by Utami Munandar (1999). One driving factor of creative processes can originate from within individuals or from the surrounding environment. The environment, in this context, refers to public spaces that provide inspiration or spark ideas for users, allowing them to engage in productive creative processes.

A public space should meet several criteria: it must be open to everyone regardless of social, economic, racial, religious, or gender backgrounds. It should be a place where people can gather, interact, and share experiences. Public spaces must be easily accessible to all, including adequate infrastructure, accessibility for individuals with disabilities, and good transportation connectivity. Public spaces serve as venues for social interaction and participation, where people can communicate, engage in social activities, and build social relationships. They are also often used for expressing political opinions, organizing meetings, or conducting other political activities. Public spaces play a crucial role in promoting community participation, building social connections, facilitating cultural and recreational activities, and strengthening local identity. Well-maintained and well-designed public spaces can enhance the quality of life and strengthen social bonds within a community. Monuments or landmarks in public spaces can carry significant political meanings, such as the National Monument (Monas) in Jakarta, which symbolizes nationalism and patriotism. City features like the Phinisi Bridge and the Bundaran HI Bus Stop with photo spots also hold strong political significance for the current Governor of Jakarta, serving as monuments and political tools to influence public sentiment positively

towards the stakeholders. Governments or political groups may utilize this symbolism to reinforce political identity and influence public perception.

In the context of Citayam Fashion Week, public policies regarding public space in Dukuh Atas reflect political preferences and developmental priorities that affect how the space is used and accessed by the community. This phenomenon illustrates how public spaces can become dynamic arenas of social interaction, where groups such as teenagers from Citayam and surrounding areas use public spaces to express their identity and creativity. Photography technology plays a crucial role in representing Citayam Fashion Week, enabling accurate visual documentation of activities and social interactions in the public space. Street photography from the event not only captures the fashion and style of participants but also reveals the social and political dynamics occurring in Dukuh Atas.

Facilities in Jakarta specifically designed for photography, such as the Bundaran HI Bus Stop and various themed locations, result from policy decisions reflecting political preferences and city development priorities, aiming to attract visitors and enhance the city's image. These spaces serve not only as transportation infrastructure or recreational sites but also as visual icons contributing to the city's identity. The thematic and aesthetic design of various public spaces reflects efforts to control and direct how people use and perceive public spaces. This policy often focuses on economic and tourism interests, aiming to increase the city's appeal to tourists and local residents.

However, Lefebvre also highlights how social inequality can be reflected in the distribution and accessibility of public spaces. Although these photo-centric facilities attract many people, access to such spaces may not be evenly distributed across Jakarta. Public policies that do not consider social justice may exacerbate geographic disparities in access to these attractive public amenities. Therefore, a critical analysis of this phenomenon should consider how these photo-centric public spaces are produced and who benefits most from their use. Photos posted online show a pedestrian overpass (JPO) in Jakarta designed with modern and aesthetic architecture, becoming a popular spot for photography. Analysis based on Henri Lefebvre's spatial theory can reveal how these public spaces are produced and used, and how public policies affect their distribution and function. In the context of this JPO, public policies related to urban planning and infrastructure development play a crucial role. The construction of the JPO with an attractive design and high costs reflects the city government's political and economic priorities, which may emphasize aesthetics and visual appeal over the JPO's primary function as a safe and efficient crossing for pedestrians.

The decision to build an aesthetically focused JPO with a substantial budget, without considering the actual number of users, may reflect specific political interests, such as enhancing the city's image or attracting tourists. This can be seen as an effort to showcase the city's modernization and progress, but on the other hand, it may neglect the basic needs of the space's users. The primary function of the JPO as a safe crossing may become less effective if its use is primarily directed towards activities such as photography. JPOs designed with aesthetic goals may fail to meet the needs of pedestrians who require quick and safe access. This inequality can be exacerbated if public policies do not address social justice in infrastructure development.

Figure 4. Phinisi Pedestrian Overpass on Jl Sudirman, Jakarta
(Source: https://shorturl.at/kOADB)

Photography technology, which enables visual documentation of public spaces such as pedestrian overpasses, also plays a crucial role. The photos taken and shared on social media can influence public perception of these spaces. Such visual representations may emphasize aesthetic and recreational aspects, potentially obscuring the primary function of the pedestrian overpass as a crossing facility. Therefore, through the lens of Lefebvre's theory, the development and use of pedestrian overpasses in Jakarta can be seen as manifestations of public policy dynamics, political interests, and visual representation that collectively shape and represent urban public spaces.

In the study titled "The Relationship Between Form, Function, and Meaning of Pedestrian Overpasses (JPO) in Jalan Jenderal Sudirman, Jakarta for Urban Communities" by Erick Teguh Laksono (2023), it is noted that pedestrian overpasses (JPO) are vital facilities that provide safety for pedestrians crossing the road and are an essential part of urban infrastructure. On Jalan Jenderal Sudirman, Jakarta, JPOs not only serve a functional and safe purpose but also support various user activities and contribute to shaping the city's identity. A study of six JPOs in this area revealed diverse forms and meanings, reflecting the dynamics and diversity of Jakarta's urban community. JPOs in this area function not only as crossing points but also as commercial spaces during Car Free Days and "Instagrammable" photo spots, indicating that social activities are as important as the primary function of the JPO. Thus, JPOs in Jakarta not only meet functional needs but also enhance the social and cultural life of the city (Laksono et al., 2023). This demonstrates that photography's role in documenting urban facilities significantly influences the provision and development of city features, though there is often a greater emphasis on aesthetics rather than functionality and safety in their development.

Another study on the feasibility, effectiveness, and user satisfaction of the Phinisi JPO on Jalan Sudirman reveals that, based on the analysis, the Phinisi Pedestrian Overpass has a PV2 value exceeding 5×10^9, with pedestrian traffic between 100-1250 people per hour and vehicle volume between 2000-5000 per hour, meeting the standards set in the Minister of Public Works and Housing Circular No. 02/SE/M/2018. Consequently, the appropriate facility would be a bridge with traffic lights. JPO usage increases on Sundays due to many users utilizing it for selfies. The majority of JPO users originate from home, with the primary destination being office spaces. Safety and security are the main reasons for using the JPO according to respondents. The frequency of JPO usage shows that the "always" category is the highest. Despite respondents rating pedestrian behavior effectiveness at an average of

3.79, which is relatively low, the JPO is categorized as very effective with a pedestrian volume of 99.67%. Respondents also expressed high satisfaction with the quality of the facility, with an average score of 4.00, and user comfort with an average score of 4.27. For future research, it is recommended that researchers include new variables and methods, analyze the relationship between JPOs and public transportation, and consider improvements and maintenance of JPO facilities to ensure better effectiveness and meet community needs (Yusuf & Jayadi, 2022). This research indicates that while resident satisfaction with the JPO is generally positive, the focus on aesthetics for photography purposes and its effectiveness is more pronounced on Sundays during Car Free Days when the public uses the JPO as a tourist attraction.

Henri Lefebvre's Spatial Critical Theory is an approach that examines the relationship between physical space and the political, economic, and social forces that influence it. Lefebvre argues that space is not merely a physical entity but also the result of social and political production processes (Hendra, n.d.-a). In the context of Jakarta, this theory can be applied to understand how public policies, the distribution of public space, and its accessibility reflect the political interests and power structures within the city. Lefebvre contends that social space is produced through complex interactions between political, economic, and social forces (Hendra, n.d: 2018). In Jakarta, public policies such as urban planning, infrastructure development, or zoning regulations play a crucial role in influencing the distribution and use of public space. These decisions can reflect the political and power interests involved, whether in securing control over space or meeting specific political needs. Lefebvre's theory highlights how public policies, including urban planning, zoning regulations, or infrastructure development decisions, affect the production of public space. These policies may reflect political, economic, and social interests. In Jakarta, public policies regarding public space will affect its distribution, use, and accessibility. These decisions may reflect political preferences, development priorities, or existing power dynamics. Public policies concerning public space can also impact social inequality in accessibility and distribution. Lefebvre's theory emphasizes how social inequality can be reflected in the physical distribution of public space and its accessibility (Stuart Elden, 2004). For instance, there may be geographic disparities in access to public facilities such as parks or libraries across various areas of Jakarta. Public policies that do not address social justice can exacerbate these inequalities. Photography technology plays a significant role in representing public space. Photography enables more accurate visual documentation of public spaces, including their architecture, environment, and daily life within them. Such visual representation can influence public perception and understanding of public space, including the political, social, and cultural image associated with these spaces.

The advancement of photography technology, particularly with smartphones equipped with cameras, has allowed broader public participation in documenting and sharing experiences of public spaces. The public can take and share photos via social media or other online platforms. This enables Jakarta residents to engage in documenting daily life, political events, or social issues in public spaces, which can, in turn, influence public awareness and debate. Photography technology can also impact changes in public space itself. Community-driven visual documentation can reveal issues related to infrastructure, cleanliness, safety, or overall quality of public spaces. Through these photos, such issues can be brought to the attention of the government and the public, encouraging changes and improvements in the management and development of public spaces.

Overall, the development of photography technology has played a crucial role in representing, depicting, and influencing public space. In the context of Lefebvre's Spatial

Critical Theory, photography can be used as a tool to reinforce or alter political, social, and cultural perceptions related to public space. Moreover, public participation in taking and sharing photos via social media can affect public awareness and engagement in advocating for changes or improvements in public space.

CONCLUSIONS

In conclusion, this study aims to investigate how photography technology, public behavior, public space, and public policy influence and intersect with each other by examining how visual images affect the policy-making process and its outcomes. By exploring the impact of photography on public perception, mobilization, and policy decision-making, this research seeks to deepen our understanding of the role of visual communication in shaping public policy agendas and results. Through its contributions to knowledge and practice, this study has the potential to inform and inspire policymakers, photographers, and activists to leverage the power of visual imagery in fostering positive social change.

The research titled "The Influence of Photography in Shaping Perspectives: Photography, Public Policy, and the Transformation of Public Space in Jakarta" demonstrates that advancements in camera and photography technology, along with the popularity of social media, have significantly impacted the design and development of public facilities in Jakarta. The culture of hedonism, individualism, and the desire to create an appealing personal image on social media have driven both private and public sectors to provide thematic and "Instagrammable" public spaces. While this can enhance the visibility and popularity of these locations, it often neglects the primary functions and inclusivity of public facilities.

Photography plays a significant role in influencing public policy and the provision of public amenities by emphasizing aesthetic and visual appeal to attract public attention. Concrete examples, such as the Bundaran HI bus stop and the Gelora Bung Karno pedestrian overpass, illustrate that a focus on aesthetics and visual appeal can come at the expense of historical value, comfort, and accessibility. This phenomenon aligns with Baudrillard's consumerism theory, where consumption and self-image creation become forms of simulation that disregard functional realities and needs.

Thus, there is an unhealthy imbalance between aesthetics and function in the design of public facilities in Jakarta. The emphasis on visual aspects and social media popularity often compromises comfort, accessibility, and inclusivity for all users. To create truly functional and inclusive public spaces, a more balanced approach is needed that considers practical needs and the well-being of all societal layers, without dismissing aesthetic value and visual appeal.

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