



Do It Yourself Travel as a Gen Z Travel Culture in the Digital Era in Indonesia

Indah Sari Rahmaini^{1*}, Dwiyaniti Hanandini², Wahyu Pramono³, Bunga Gracella Ardimay⁴, Rifki Maulana Iqbal Taufik

^{1,2,3,4} Fakultas Ilmu Sosial dan Ilmu Politik, Universitas Andalas, Padang, Indonesia

⁵ Master of Social Policy, The University of Melbourne, Melbourne, Australia

*Email: indahsarirahmaini@soc.unand.ac.id

Submitted: November 12, 2024	Accepted: April 26, 2025	Published: April 26, 2025
-------------------------------------	---------------------------------	----------------------------------

Abstract: This study aims to examine how the practice of DIY travel using the Do It Yourself (DIY) concept was popularized by Ulrich Beck in the late-modern era. This research uses a qualitative approach. The data collection technique was an in-depth interview with Spradley's data analysis. The research informants were taken using purposive techniques. The study results show three practices of Gen Z carrying out DIY travel culture. First, the DIY travel culture is an act of resistance to consumerism and capitalism. Second, DIY travel culture creates a biographical trajectory. Third, to find value on the journey. This study has methodological limitations because it is researched using Ulrich Beck's theory of DIY and reflexive society, social class variables are ignored in this study and only categorize the group of young people who like to travel as the creation of their trips without being based on economic orientation

Keywords: Do It Yourself, Gen Z, Tourism

A. INTRODUCTION

Since 2018, Generation Z, commonly known as Gen Z, has begun to disproportionately impact the world (Wells & Foxall, 2011). Gen Z is made up of people born between 1995 to 2012. According to a study by Wells et al. (2018), three out of 10 massive trends mark the lifestyle and values embraced by Gen Z. The first is soul seekers. Adults in the United States identify more with spirituality than with religious. They do not adhere to a certain faith system but worship while still caring about the human soul. Of course, people who are committed to worshipping in religious institutions and following a certain religious system can be said to be spiritual. However, spirituality is not only linked to the religious system. Spirituality also reflects a lifestyle by defining religion as a connection of forces outside of oneself to gain inner peace. Second, the middle-class movement. Third, looking for a goal with a purpose. It is not new that the industry seeks to appeal to consumer emotions. Companies that market products focus on the product and define what they stand for through online media marketing. In entering the world of work, Gen Z also aligns their values so that they can love their work and themselves. Gen Z has entered a time

where people are starting to reflect on the meaning of their lives and dare to have their views.

According to Poon (1994), traveling independently is a new form of tourism dominated by young people. This evolution in tourism is characterized by a desire for unique and authentic experiences and a greater emphasis on adaptability and independence. Most DIY travel is done mainly by Generation Z or those born after 1995. The digital era has increased Gen Z's interest in DIY travel, presenting challenges for traditional tourism operators (Dodds & Holmes, 2017). This trend aligns with the creative tourism concept that focuses on providing interesting and authentic experiences for tourists (Ross et al., 2017). In Indonesia, TikTok has emerged as an important platform influencing young people's travel culture (Oktarina et al., 2022). Ketter and Avraham (2021), Instagram is a platform for sharing and research space for young tourists to design more personal and flexible experiences. The image of a destination built through social media, especially Instagram, greatly influences tourists' decisions, especially young people, when choosing a travel destination (Mariani et al., 2016). Instagram emphasizes visual content such as photos and short videos. Many users, especially influencers and travel content creators share photos of lesser-known places, encouraging their followers to explore the destinations on their own. This is in line with Gen Z's desire for authentic and unique experiences, as explained in the concept of creative tourism.

The platform has introduced features such as TikTok Shop, which integrates social commerce into the Indonesian market (Nasution, 2019). In addition, TikTok's popularity in Indonesia has proven beneficial in advancing various industries, including culinary businesses, during the COVID-19 pandemic (Dewa & Safitri, 2021). TikTok's impact is not only limited to tourism but also shows the intersection between tourism and technology. For example, TikTok has been leveraged for digital activism, such as the #WIIWY movement, which aims to combat gender-based violence and cyberbullying (Fatimatuzzahro & Achmad, 2022). Additionally, research has explored TikTok's role in branding and customer engagement, demonstrating its influence on consumer-brand relationships (Gustano, 2023). Platform governance and content moderation practices have also been examined, emphasizing the importance of responsible platform management (Zeng, 2020). In Indonesia, TikTok influences tourism, personal branding, and digital marketing strategies (Ruth & Candraningrum, 2020). They prefer TikTok because of its reach and engagement matrix, making it a popular choice for connecting with consumers and promoting products (Adityadarma, 2022; Herry Wijaya, 2022). Additionally, TikTok's humor and entertainment value have attracted a wide audience, especially during times of social distancing and quarantine measures ("Analysis of Humor in TikTok Content @fadlanholao," 2022).

As TikTok continues to grow as a leading social media platform, its impact on various aspects of society, including tourism culture, branding, activism, and entertainment, remains significant. The platform's ability to engage users and facilitate diverse forms of expression underscores its relevance in shaping contemporary travel culture and consumer behavior. The increasing number of DIY trips, which contemporary travelers increasingly prefer, presents significant challenges for traditional travel agencies. The advent of the internet and the increasing trend of tourists arranging their trips jeopardize the role of travel agents

(Dolničar & Laesser, 2007). The disintermediation enabled by the internet empowers travelers to engage directly with travel service providers, thus eliminating the need for traditional agents (Dolničar & Laesser, 2007). The disintermediation enabled by the internet empowers travelers to engage directly with travel service providers, thus eliminating the need for traditional agents (Dolničar & Laesser, 2007). This transition is underpinned by the forecast that consumers will increasingly turn to the internet to plan trips, potentially eliminating the need for travel agents in the future (Lang, 2000). While some research suggests that travel agents can excel by prioritizing exceptional customer service (Elhaj & Barakeh, 2015), other studies emphasize the importance of travel agents reassessing their position in the industry and innovating to provide value to travelers to stay relevant (Ezeuduji, 2015). Despite the ease and availability of online booking platforms, many customers still appreciate the services offered by travel agents, especially in terms of perceived value and benefits (Terblanché & Taljaard, 2018).

Nevertheless, the absence of strategic adaptation and the threat of internet disintermediation remains a major challenge for traditional travel agents (Barnett & Standing, 2001). The evolution of travel consumer behavior towards DIY travel, influenced by the internet and shifting preferences, reshapes the travel industry landscape. Travel agents must adapt their services, increase customer value, and navigate digital transformation to maintain relevance in a rapidly growing market.

WISE (The World Youth Student and Educational) defines youth tourism as a form of tourism that includes independent tourists (youth not accompanied by parents or guardians personally) for less than one year, aged between 15 and 29 years old. For many years, individuals have been motivated by the movement, namely a willingness to interpret it as an important experience to experience a new culture and benefit from new formal or informal learning opportunities in an unknown, different environment in normal everyday life. Young tourists represent 20% of all international travel, or the equivalent of 207 million people, and amounts to 194 billion dollars. Young people spend more time on vacation than other travel categories (about 53 days per year), spend more, and travel several times a year, using money from local suppliers. The trip is very important because the young generation is the future market for the future development of the young generation of people and the places they choose to visit. Young tourists influence the development patterns and dimensions of global tourism. The form of the future journey of young people is based on the experience accumulated so far. The estimated budget for young tourists is around \$40,000.

DIY travel is increasingly popular with Generation Z because it allows them to prioritize finding travel experiences independently. Generation Z travelers are characterized by their tendency to create unique and personalized travel experiences, often different from traditional tourism services and attractions (Ketter, 2020). This generation tends to be open-minded and fully digital and prefers to explore destinations at their own pace, reflecting a desire for an authentic and self-curated travel experience. Additionally, Gen Z individuals are known for their extensive engagement with social media platforms such as Instagram and Snapchat, and they leverage these channels to share their travel stories and experiences (Thach et al., 2020).

Contrary to the perception of Generation Z as a narcissistic group that focuses on self-presentation, research shows that they show modesty during their travel experiences (Haddouche & Salomone, 2018). This suggests that while they may use social media to document their travels, their primary motivation lies in exploring new destinations and gaining diverse travel experiences. Gen Z's preference for experiential purchases also aligns with their desire for fun, uniqueness, novelty, and authenticity in their travel endeavors (Fan et al., 2022). The influence of social media on Gen Z's travel behavior is significant, with platforms such as Instagram and TikTok playing a crucial role in determining their travel decisions (Liu, 2013). This generation's reliance on the internet for travel planning and their vulnerability to the impact of social media in choosing a tourist destination highlights their preference for immersive and engaging travel experiences (Liu et al., 2022). In addition, Gen Z's interest in environmentally conscious practices also extends to their travel choices, with a preference for sustainable and eco-friendly travel styles (Lutter et al., 2019; Yan-bo et al., 2023). This study will further look at how Gen Z travels using the concept of DIY and DIY practices carried out by Gen Z in travel culture. The study's novelty in this research is that studies on young people and tourism often link it to structural conditions. In contrast, research on young people who undertake tourism in a digital society setting does not yet have adequate literature.

B. METHOD

This study aims to understand the phenomenon of Do It Yourself (DIY) Tourism as part of a growing travel culture among Gen Z. DIY Tourism is a practice in which individuals plan and travel without the help of a travel agent, allowing them to create a more personalized and flexible travel experience. This qualitative research collects non-numerical data to deeply understand Gen Z's behavior, values, and perceptions toward DIY Tourism. Data were collected using purposive sampling or purpose-based sampling, where informants were deliberately selected based on certain criteria relevant to the research topic. The main criteria are individuals who are part of Gen Z (18-26 years old) and have experience in doing DIY Tourism. They must have experience planning and executing trips independently without the help of a travel agent. The number of informants was determined as many as seven people. Informants were obtained by checking social media accounts that often contain solo traveler content without using a tour guide, taking into account the concept of data saturation, which is a condition when the information obtained begins to repeat itself and no longer provides significant new insights. The main technique used in data collection is in-depth interviews to explore the experiences, motivations, and perceptions of informants related to DIY Tourism.

This interview is semi-structured with an interview guide that focuses on the motivation for doing DIY Tourism, the trip planning process, and the experience gained from the trip. The data were analyzed using Spradley analysis, an ethnographic approach to understand meaning from an informant's perspective and look at cultural patterns that emerge from the data. This analysis is carried out through several stages. First is domain analysis, which identifies DIY tourism practices' main categories or domains. For example, domains can include travel motivation, activity preferences, and how planning is done.

Second, taxonomic analysis, decomposing the domain into sub-categories or more specific aspects to provide a more detailed understanding, such as the division of types of DIY activities (adventure, culture, relaxation) or planning methods (using apps, blogs, social media). Third, analyze components with relationships between elements in each category, such as the relationship between motivation and destination selection or between activity preferences and the use of social media in trip planning. Fourth, identify cultural themes related to the values or norms that underlie DIY Tourism practices, such as independence, personalization of travel, or sustainability in the choice of activities. To ensure the validity of the data, triangulation was carried out through data collection from several sources (in-depth interviews, participant observations, and field notes) and re-checking the informants to confirm the results of the interpretation.

C. LITERATUR REVIEW

a. Overview of Do It Yourself (DIY)

The "Do It Yourself" (DIY) culture in tourism is a growing trend where travelers take responsibility for planning and executing their travel experiences rather than relying on traditional travel agencies or tour packages. This shift reflects a broader shift in consumer behavior, driven by a desire for personalization, autonomy, and unique experiences (Kafai & Peppler, 2011).

DIY culture can be analyzed as a form of individualization that develops in modern society, where individuals seek to take control of activities usually delegated to experts or provided commercially by industry. DIY culture has strong roots in the counterculture movement of the mid-20th century, such as the punk movement of the 1970s, where individuals began to create products (e.g., music, art, fashion) that did not depend on large commercial industries. In modern developments, this culture has spread to various aspects of life, including home improvement, arts and crafts, technology, and even tourism. According to sociologist Ulrich Beck, the process of individualization in modern society results in individuals gradually breaking away from traditional social structures, such as families and local communities, and seeking to create their own identity. In DIY, individuals use skills and creativity to produce something personal and unique, different from a uniform mass product. DIY becomes a form of self-expression where a person can demonstrate personal values, style, and preferences through self-generated products or activities.

In DIY culture, individuals often produce works or items that reflect their identity and preferences. This is in line with the concept of reflective identity from Anthony Giddens, who emphasizes the importance of self-reflection in identity formation. Through DIY, individuals can create products that serve practically and are symbolic, reflecting personal values and meaning. DIY culture also reflects the rejection of consumerism and commodification. In a society dominated by capitalism, the goods and services provided by industry are often seen as the main need.

However, in DIY culture, individuals avoid commercial products and take control to produce or improve things themselves. It is a form of resistance to the ever-evolving culture of consumption, as well as a movement to reduce dependence on the capitalist system. Pierre Bourdieu explained that social classes express their tastes and preferences through certain consumption practices. DIY culture can be understood as an effort to differentiate oneself from the social class that depends on

commercial consumption by demonstrating independent skills and creativity as a status symbol or a different habitus.

DIY culture is also developing in the sharing economy and digital community context. The internet has become an important means for the spread of DIY ideas, where people can learn, share skills, and collaborate online. Thus, DIY culture is based on individualism, community, and solidarity. In sociology, a community is a group bound by a common interest or goal. DIY communities, widespread on platforms like YouTube, Reddit, and other niche forums, provide a space for individuals to share knowledge, experiences, and support. It creates a social network that strengthens the bond between individuals with similar interests and supports them in achieving DIY goals. Digital technology allows for the wider and faster spread of DIY culture. With online tutorials, apps, and community-based platforms, individuals can access new information and skills more easily. It shows how technology is changing social structures and strengthening individual autonomy.

DIY culture challenges the boundaries between producers and consumers, where individuals become producers of their needs or desires. In sociology, this phenomenon is known as prosumerism, which refers to the dual roles of producer and consumer. In the concept of prosumerism, Alvin Toffler shows that by becoming a prosumer, the individual not only passively accepts the product but actively participates in the production process and value creation. DIY culture shows that individuals can go beyond the role of passive consumers to active actors who produce goods. It shifts the meaning of consumption from the act of receiving to the activity of creating, which gives individuals greater control over the quality and aesthetics of their goods or works.

In many cases, DIY culture is driven by an awareness of sustainability and environmental preservation. Individuals involved in DIY culture often reuse, recycle, or make items from environmentally friendly materials. This is in line with the growing sustainability movement in modern society, which urges individuals to reduce their environmental impact through more prudent consumption.

b. Capitalism and Consumerism in the Digital Age

The digital age has ushered in a significant transformation in capitalism and consumerism, marked by the rise of e-commerce and its impact on consumer behavior. This paradigm shift is characterized by the proliferation of digital platforms that cater to the modern consumer's desire for convenience, authenticity, and value, as highlighted by Sahu, who emphasized that these elements are crucial in reshaping consumer behavior in the digital realm (Kafai & Peppler, 2011). The emergence of online shopping has created a competitive marketplace where consumers can easily compare prices, products, and services, thereby enhancing their decision-making processes and fostering a more informed consumer base.

E-commerce thrives on network effects; as Nasution articulates, platforms gain value by attracting a large pool of users, enhancing their appeal to businesses aiming to reach these consumers (Ma'rifah et al., 2024). This characteristic of e-commerce may restrain competition because established platforms benefit disproportionately from their existing user base, consolidating their market position and limiting opportunities for newcomers. The digital marketplace thus embodies a duality: At the same time, it presents consumers with unparalleled access to goods and services and raises concerns about the suffocation of competition, especially for smaller enterprises and local businesses (Cai et al., 2019).

Additionally, the immediacy enabled by digital technology has fostered a culture of "instant gratification," where consumers expect quick access to products and services. This phenomenon not only elevates consumer expectations but also imposes new challenges on businesses, particularly regarding supply chain management and the responsiveness of services. Businesses are forced to innovate continuously and adopt agile strategies to maintain consumer satisfaction in an era where online shopping dominates. Moreover, as consumers increasingly engage with e-commerce, their behavior reflects a broader socio-economic shift towards digital interactions, underscored by the changing nature of consumer relationships with brands in this virtual environment.

Furthermore, the COVID-19 pandemic has catalyzed the expansion of e-commerce, particularly for small and medium enterprises (SMEs) (Ding, 2024), which have adapted rapidly to digital platforms to survive in challenging economic conditions. This adaptation is not merely about survival; it has led to enhanced revenue generation and economic opportunities in various sectors, as evidenced by research highlighting the positive correlation between e-commerce utilization and business performance (Kinda, 2019; , Utama et al., 2023). However, the dichotomy of technological advancement and its implications also manifests in issues such as job displacement, particularly affecting lower-skilled labor markets due to automation and the digitization of traditional roles (Falk & Hagsten, 2015; , Goos, 2018).

Digital marketing remains paramount in the e-commerce landscape, as businesses leverage analytics and consumer data to drive engagement and optimize the shopping experience, enhancing customer satisfaction. Modern consumer behavior reflects a complex interplay between technology, market dynamics, and individual psychological factors driven by a hyper-commercialized digital landscape. Online platforms play an instrumental role in shaping these interactions, wherein consumers are not just passive recipients but active participants in a digital consumer culture that encourages a perpetual cycle of consumption and feedback.

D. RESULTS AND DISCUSSION

Results

1. DIY Tourism: Anti-Consumerism as an Act of Resistance

This informant's speech reflects a deep criticism of the dominance of capitalism in the tourism sector, especially through the practice of the tour and travel industry. Statements such as *tour and travel are a frightening scourge, many of the scams or losses experienced* show that there is a growing structural distrust among the public, especially the younger generation, towards the commercial institutions that operate in the tourism system. This phenomenon reflects how capitalism has created a dependence on centralized services that are often not transparent, exploitative, and fail to guarantee justice for its consumers. In this context, DIY tourism is not only a technical alternative to travel but also a form of ideological resistance to market logic that forces individuals to submit to the mechanism of planned consumption. The informant also highlighted the elements of control and transparency in travel management as the core of this movement, as seen in our statement, *we are more transparent oh the budget and do not feel cheated*. In a sociological framework, this practice can be seen as an attempt to decentralize power within the tourism sector, where individuals seek to reclaim control over their experiences previously

monopolized by travel agents. This also reflects a change in social values, where financial sustainability and critical consumption awareness are priorities in dealing with an economic system that tends to be manipulative.

In the case of Indonesia, so far, this tour and travel has become a terrifying scourge, and so far, there have been many deceptions or losses experienced by individuals who want to travel or even worship, we can travel solo now without being confined by tours and travel. There are many fraudulent trips, like yesterday in the case of the owner dancing in front, being sanctioned for two years, people are not afraid or feel guilty when deceiving people, we have to be smart to take care of ourselves, we are more transparent oh that much budget and don't feel cheated, oh this is the budget for walking or eating, there is nothing that makes us suspicious or skeptical. Vacations don't have to be done continuously, for example, we heal by traveling. That's good, but it will not be good if this is in the consumptive stage, self-reward is good as a form of love for yourself, it's also wrong if we consider ourselves weak and need a vacation we have to fight first to be able to go on vacation. Don't be impulsive or extravagant or spend money on vacations. (Interview with Novran, 23 years old).

Furthermore, the informant's critique of the consumptive culture inherent in modern tourism, as if it were not good if it were in the consumptive stage, shows a deep understanding of how capitalism not only regulates the structure of the economy but also shapes the emotional needs and identities of individuals. In this case, the concept of self-reward or healing marketed by the tourism industry often directs individuals to impulsive consumption patterns that strengthen market dominance over personal aspects of human life. Resistance through DIY tourism offers an alternative, where travel is understood as an experience that does not have to be based on massive consumption but on self-reflection and direct contact with the environment. This speech reflects how the younger generation is beginning to articulate a new form of resistance to capitalism. It is not frontal in nature but manifests through everyday practices such as travel. DIY tourism is a space to renegotiate the power relationship between individuals and systems, offering a more independent, transparent, and meaningful form of travel while challenging the consumptive norms that have long been inherent in the tourism industry.

The seven informants we met agreed that traveling cannot be equated with traveling. None of our travel informants place mainstream destinations in Indonesia as one of the determining factors in choosing a place. Among them, Eba's informant traveled for 1 month to learn practical English in Bali to Andi, who traveled to Papua to take pictures to write his biographical trajectory, which was supported by his work as a videographer.

I never knew any tips and tricks I never looked for. Solo Travel's point of view is to do it because you just do it, not follow people. If we look at the same people, we just look at their mandatory tips and tricks or references from them. If people usually travel to the beach, A is more about cultures or tombs, it's a different point of view. (Andi, 29 years old)

Andi explained that the most important part of the journey is to write your own story so that you are not biased against other people's travel cultures. He considers that if he imitates the mandatory of others, he, as an independent individual, is not free to create a point of view of what he sees and feels.

2. DIY Travel Creating a Biographical Trajectory

We found that informants who travel DIY define themselves as a group who want to travel as a form of self-expression. Traveling is one of the parts of fulfilling one's needs and various daily and economic activities. Travel is defined as one of the efforts to form an identity as a differentiator from young people who travel through tourism industrialization, such as needing a tour guide, booking luxury and prestigious destinations, to consumerist activities.

I traveled to Bali to learn English directly with the practice of talking to tourists, honestly, this is a hidden agenda, Bali was chosen as a destination because it has a high number of foreign tourists. I also want to see something else from West Sumatra because Bali shares its culture closely. It is impossible to use a tour guide because it is two months there and is still young. The cost will be greater, too fixated on the sequence of activities. (Eba, 24 years old)

Instead of learning English by entering official non-formal education, E thinks that the experience of learning a foreign language is obtained through direct travel to areas with many foreign tourists. E also mentioned that being a woman born and raised in West Sumatra has limitations in learning about cultural openness, tolerance, inclusion, etc. E's way of thinking that spent a long trip, namely 2 months, was supported by him, who took the opportunity to work as an outsourced employee so that E did not have contractual attachments that prevented him from exploring new things to form his identity.

I have a lot of content on my own, I prefer to follow the flow. At first, we were together, but because some people are far away every year, they have to go once a year to watch a concert in Central Java, East Java. I want to go abroad like what I saw on TikTok, but because I can't work for more than three days, the stage is not that strong, I can't take it away, I can't do it, I can't do it. More to human intuition, in the end, we learn to live from our surroundings. Without the internet, if we are diem, we need to see what is out there, I will also travel without involving other people. (Interview with I, 26 years old)

The informants explained their travel experience with an approach that rejects attachment to the commercial tourism system. A statement like *Much of the content itself, I prefer to follow the flow* shows a preference for autonomy on the go. They emphasized the importance of building a travel experience independently, without being bound by the packages or schedules offered by travel agents. This reflects resistance to consumerism, where travel is no longer seen as product consumption but as a personal reflective process. Although there are limitations, as mentioned in *Actually, I want to go abroad like what I saw on TikTok, but because I can't work for more than three days*, the informant shows that a simple trip done on a local scale still has a deep meaning. This signifies that the DIY Tourism movement is rooted in adapting to real conditions without the pressure to follow tourism standards often influenced by global capitalism. Furthermore, the statement that *I will travel without involving others* strengthens the view that this trip aims to find a more direct relationship with the surrounding environment and a form of resistance to the tourism system that places consumption as the center of the tourist experience.

3. To find a Value in the Journey

For English lessons because Bali has many tourists and tourists there. From there, E thought that he would be experienced through speaking. I want to see something else from West Sumatra because Bali also holds its culture closely. It is impossible to use a tour guide because it is two months there and is still young. The cost will be greater, too fixated on the sequence of activities even though we want to be more free. I don't want to use a tour guide if I use it for a week instead of going anywhere. E has a long time, budget, and a young soul who wants to explore everything with existing technology. For example, TikTok and all kinds of things are also a way for E and his friends to do DIY tours. E type of friends, too. (Eba, 24 years old)

The results of this interview reflect how the concept of do-it-yourself (DIY) in travel in the digital era is increasingly integrated with individual lives, especially in the digital travel community. This choice aligns with DIY's characteristics, emphasizing self-reliance and using digitally available resources. From the perspective of social exchange theory, this decision shows the existence of a rational evaluation between benefits and costs. E assessed that the cost of using a tour guide – in financial form and attachment to a rigid schedule – was not proportional to the desired benefits, such as freedom of exploration and a richer learning experience. Instead, E leverages digital technology, such as TikTok, to access information that tour guides typically provide. Platforms like TikTok provide short videos, reviews, and visual guides that can be accessed anytime, providing flexibility and time efficiency in trip planning.

Decision E also reflects how the digital era has shifted traditional interaction patterns to focus more on virtual resources. In this context, digital travel communities provide information and form an experience-sharing ecosystem where users like E can benefit without direct interaction with conventional service providers. This shows a new form of social exchange, where information is the main asset exchanged among digital community members. Furthermore, E's choice to follow his friends also shows relevant social dynamics in the context of DIY travel. Decisions like these are often based on social influence and solidarity in groups. By declaring that he is "following a friend," E shows how interpersonal relationships influence individual decisions, especially when it comes to new explorations or greater risks.

However, despite choosing the DIY approach, E admits that tour guides can be relevant in certain situations, such as a trip with a short time. This shows that the DIY concept in the digital era is not an absolute rejection of conventional services but rather a rearrangement of priorities based on specific needs and contexts.

Lastly, E's decision to explore Bali, known for its rich culture, also shows the dimension of cultural exchange. By relying on technology to guide travel, E is a recipient of information and part of a digital community cycle that promotes cross-cultural understanding. This combination of technology, independence, and social interaction reflects how the concept of DIY in the digital age has redefined the modern travel experience, making it more personalized, adaptive, and globally connected.

I like to see the sky dark and then suddenly the light and power of Allah. The changes in the morning, in the sea or the mountains can be seen. I don't want to be known when I go on a trip to limit myself from evil things. Maybe I'm traveling now, I'll post it two months after I leave or a week or two weeks after that. If I feel safe, maybe I'll post to let you know I'm still alive, not paying attention. Posting is just for that, I'm also not a person who chats or replies, so to let you know that he's still safe, there's

still life from postans on social media. Know yourself very well, which is more delicious, like "Oh, it turns out that there are limits to us" when it is time to travel solo. As a woman who is not very feminist, well, there are still souls like that. When traveling solo, it turns out that some things can't be done with women themselves. I evaluate myself more than travel, I'm a selfish person. Oh, it turns out that I can't do anything alone, I learned a lot about the benefits when I was chatting; there were mas, and if I had this much benefit, the two of us would probably have more. (Interview with I, 26 years old)

In solo travel, the informant shows an independent mindset, self-managing the itinerary without relying on others. This is in line with the DIY principle, which emphasizes independence and the ability of individuals to take complete control of their experiences. However, in the digital era, this independence is supported by technology, both in travel planning and documentation.

Informants utilize social media but with a cautious approach. Instead of sharing the location directly, he chose to post after the trip to let those closest to him know that he was safe. This shows the influence of the digital age on DIY travel, where platforms such as social media are not only a means of sharing experiences but also a means of communication with social communities for safety purposes. This approach reflects an understanding of digital risks, such as data security and privacy, and acknowledges that social media can be helpful when used wisely.

The solo trip carried out by the informant is not just a physical exploration but also an internal exploration. He describes how experiences such as witnessing the transition from night to morning or observing the forces of nature in the sea and mountains provide a space to appreciate the beauty and power of creation. Furthermore, this journey becomes a tool to recognize his physical and emotional limits.

The informant realized that some activities could not be done alone as a woman, especially on solo trips. It is not a form of dependence but rather an acknowledgment of situational realities that require the cooperation or presence of others. This experience helps the informant better understand the importance of mutual benefits, as he mentioned that the benefits of travel may be more pronounced if done with others. This realization shows that DIY does not always mean being completely alone; rather, it means having the ability to recognize when collaboration is needed.

The informant also showed how solo travel allows for an in-depth evaluation of his character. He realizes that his selfish nature is limited to certain situations, and there are moments when he needs others to achieve greater benefits. This perspective underscores that DIY in travel is about absolute independence and how individuals can learn from social interactions during the trip. By talking to people they meet on the way, informants gain new insights and expand their network. This suggests that although DIY travel is often associated with solitude, interpersonal relationships remain an important part of the experience.

Discussion

Based on the interviews, the analysis using Ulrich Beck's theory of do-it-yourself (DIY) and late-modernity society reveals how individuals in the late modern era adapt to the world's complexity through technology-supported independence and self-reflection in the face of risk.

DIY and Individual Choice in Late-Modernity

In a late-modern society, as Beck describes, individual life is characterized by increased freedom to make choices and an increased responsibility to manage the risks that arise from those choices. Interview informants show this tendency through a DIY approach to solo travel. He chooses not to be completely bound to traditional norms, such as trips involving tour guides or large groups but instead takes complete control of his experience. This DIY approach signifies a form of individual autonomy in which individuals feel in control of their decisions without relying on external structures or authorities. However, as Beck emphasizes, this freedom comes with the awareness that individuals must also manage risks—both physical risks on the go as well as digital risks such as maintaining privacy on social media. Informants address these risks with wise strategies, such as posting travel experiences after a certain interval to keep them safe.

Risks and Self-Reflection on a DIY Trip

According to Beck, late-modernity societies are characterized by what he calls a "risk society," in which individuals are exposed to various risks that cannot be completely avoided but must be managed independently. Informants are aware of certain limitations, especially as women when traveling solo. This recognition is not a form of weakness but a form of critical reflection on gender risks in the public space. Informants use solo travel to get to know their limits and potential. He realizes that not everything can be done alone, especially regarding social or physical risks. This awareness reflects one of the characteristics of late-modernity society, namely using personal experiences for self-reflection, learning from situations, and developing adaptive strategies. This reflection also reveals a new dimension of DIY— independence in action and a deeper understanding of self. Technology plays a central role in supporting DIY in late-modernity societies. Beck highlights how individuals in the late modern era live in a highly connected world where information is the primary tool for managing risk. Informants use social media as a strategic means of communication—not to seek attention but to ensure their safety is known by those closest to them. However, the informants also showed awareness of technology risks, such as threats to privacy and safety. By delaying the upload time until he feels safe, the informant understands how to manage digital risk while still leveraging technology for personal gain. This strategy reflects how late-modern societies face technological dilemmas: on the one hand, they empower, but on the other, they bring new risks.

DIY as a Tool to Manage Individualization

Beck also highlights the process of individualization in late modern society, where individual identities are shaped through their personal choices. In the context of solo travel, informants use the DIY approach not only to achieve travel goals but also to self-evaluate. He found that while autonomy is important, collaboration still brings significant benefits. This shows how individuals in late-modernity societies constantly balance autonomy and social needs. In addition, the informant emphasized that solo travel gave him the opportunity to learn about mutual benefits. This confirms that although DIY focuses on autonomy, late modern societies still value cooperation and social interaction as essential components of a balanced life. Within the framework of Ulrich Beck's theory, the results of this interview show that DIY in the

era of late modernity is an adaptive response to the increasing complexity of the modern world. The informant not only takes control of their journey but also actively manages risk, uses technology, and reflects on experiences for self-development. DIY, in this context, is not only about self-reliance in action but also about risk management, the use of technology, and the process of individualization that reflects the dynamics of late modern society.

E. Conclusion

The research concluded that three practices underlie Gen Z to carry out DIY travel culture. First, the DIY travel culture is an act of resistance to consumerism and capitalism. Second, DIY travel culture creates a biographical trajectory. Third, to find value on the journey. This study has methodological limitations because it is researched using Ulrich Beck's theory of DIY and reflexive society, social class variables are ignored in this study and only categorize the group of young people who like to travel as the creation of their trips without being based on economic orientation.

F. Acknowledgment

The author would like to thank the supervisor who has provided time, energy, and thoughts to direct the author in compiling this article and all respondents who have provided time and information on research data.

REFERENCES

- Adityadarma, G. A. (2022). *Analisis Video Likes to Followers Ratio Tiktok Pada 5 Brand Sneakers Lokal Terbaik Di Indonesia*. <https://doi.org/10.31219/osf.io/h28sy>.
- Barnett, M., & Standing, C. (2001). Repositioning Travel Agencies on the Internet. *Journal of Vacation Marketing*. <https://doi.org/10.1177/135676670100700204>.
- Cai, W., McKenna, B., & Waizenegger, L. (2019). Turning It Off: Emotions in Digital-Free Travel. *Journal of Travel Research*. <https://doi.org/10.1177/0047287519868314>.
- Dewa, C. B., & Safitri, L. A. (2021). Pemanfaatan Media Sosial Tiktok Sebagai Media Promosi Industri Kuliner Di Yogyakarta Pada Masa Pandemi Covid-19 (Studi Kasus Akun TikTok Javafoodie). *Khasanah Ilmu - Jurnal Pariwisata Dan Budaya*. <https://doi.org/10.31294/khi.v12i1.10132>.
- Ding, Y. (2024). *Evaluation and Analysis of Residents' Subjective Perception of Digital Cultural Tourism: An Empirical Study Based on Structural Equation Model*. https://doi.org/10.2991/978-2-38476-253-8_12.
- Dolničar, S., & Laesser, C. (2007). Travel Agency Marketing Strategy: Insights From Switzerland. *Journal of Travel Research*. <https://doi.org/10.1177/0047287507299573>.
- Elhaj, M. R., & Barakeh, M. Z. (2015). The Impact of E-Commerce on Travel Agencies Profitability in Respect of Size: Evidence From the U.S. *Advances in Economics and Business*. <https://doi.org/10.13189/aeb.2015.031003>.
- Ezeuduji, I. O. (2015). Choice of Intermediary for Leisure Travel Arrangements. *Journal of Economics and Behavioral Studies*. [https://doi.org/10.22610/jeb.v7i5\(j\).607](https://doi.org/10.22610/jeb.v7i5(j).607).

- Fan, A., Shin, H. W., Shi, J., & Wu, L. (2022). Young People Share, but Do So Differently: An Empirical Comparison of Peer-to-Peer Accommodation Consumption Between Millennials and Generation Z. *Cornell Hospitality Quarterly*. <https://doi.org/10.1177/19389655221119463>.
- Fatimatuzzahro, F., & Achmad, Z. A. (2022). What if It Was You (#WIIWY) Digital Activism on TikTok to Fight Gender-Based Violence Online and Cyberbullying. *Masyarakat Kebudayaan Dan Politik*. <https://doi.org/10.20473/mkp.v35i42022.450-465>
- Gustano, Y. P. (2023). The Influence of Brand Characteristics on Customer Brand Relationship Through Consumer Engagement as Mediator. *Jurnal Informatika Ekonomi Bisnis*. <https://doi.org/10.37034/infv.v5i4.643>.
- Haddouche, H., & Salomone, C. (2018). Generation Z and the Tourist Experience: Tourist Stories and Use of Social Networks. *Journal of Tourism Futures*. <https://doi.org/10.1108/jtf-12-2017-0059>.
- Herry Wijaya, I. W. (2022). Analisis Video Likes to Likes Rasio TikTok Pada Top 5 Vendor Smartphone Di Indonesia. <https://doi.org/10.31219/osf.io/8jpkm>.
- Kafai, Y. B., & Peppler, K. (2011). Youth, Technology, and DIY. *Review of Research in Education*. <https://doi.org/10.3102/0091732x10383211>.
- Ketter, E. (2020). Millennial Travel: Tourism Micro-Trends of European Generation Y. *Journal of Tourism Futures*. <https://doi.org/10.1108/jtf-10-2019-0106>.
- Lang, T. C. (2000). The Effect of the Internet on Travel Consumer Purchasing Behaviour and Implications for Travel Agencies. *Journal of Vacation Marketing*. <https://doi.org/10.1177/135676670000600407>.
- Liu, J., Wang, C., Zhang, T., & Qiao, H.-H. (2022). Delineating the Effects of Social Media Marketing Activities on Generation Z Travel Behaviors. *Journal of Travel Research*. <https://doi.org/10.1177/00472875221106394>.
- Liu, Y. (2013). Relationship between adverse childhood experiences and unemployment among adults from five US states. *Social Psychiatry and Psychiatric Epidemiology*, 48(3), 357–369. <https://doi.org/10.1007/s00127-012-0554-1>.
- Lutter, R., Ruhm, C., Lin, D., & Liu, S. (2019). Breastfeeding, schooling, and income: insights from the Indonesian Family Life Survey. *Maternal & Child Nutrition*. <https://doi.org/10.1111/mcn.12651>.
- Ma'rifah, D., Azizah, S. N., & Windasari, W. (2024). Understanding Work Values and Career Preferences in Generation Z: Is Becoming a Civil Servant Still a Dream Job? *Journal of International Conference Proceedings*, 7(1), 171–183. <https://doi.org/10.32535/jicp.v7i1.2990>.
- Nasution, A. H. (2019). Designing a collaborative process to create bilingual dictionaries of Indonesian ethnic languages. *LREC 2018 - 11th International Conference on Language Resources and Evaluation*, 3397–3404.
- Oktarina, O., Sarmiati, S., & Asrinaldi, A. (2022). Globalisasi Dan Identitas Budaya Indonesia Melalui Aplikasi Tiktok. *Jrti (Jurnal Riset Tindakan Indonesia)*. <https://doi.org/10.29210/30031775000>.
- Ruth, D., & Candraningrum, D. A. (2020). Pengaruh Motif Penggunaan Media Baru Tiktok Terhadap Personal Branding Generasi Milenial Di Instagram. *Koneksi*. <https://doi.org/10.24912/kn.v4i2.8093>.

- Terblanché, N. S., & Taljaard, A. (2018). The Perceived Value and Perceived Benefits Experienced by Customers Using Travel Agents. *South African Journal of Business Management*. <https://doi.org/10.4102/sajbm.v49i1.7>
- Thach, L., Riewe, S., & Camillo, A. A. (2020). Generational Cohort Theory and Wine: Analyzing How Gen Z Differs From Other American Wine Consuming Generations. *International Journal of Wine Business Research*. <https://doi.org/10.1108/ijwbr-12-2019-0061>
- Wells, V. K., & Foxall, G. R. (2011). Special Issue: Consumer Behaviour Analysis and Services. *Service Industries Journal*. <https://doi.org/10.1080/02642069.2011.531122>.
- Yan-bo, Z., Liu, C., & Lyu, Y. (2023). Profiling Consumers: Examination of Chinese Gen Z Consumers' Sustainable Fashion Consumption. *Sustainability*. <https://doi.org/10.3390/su15118447>.
- Zeng, J. (2020). # MeToo as connective action: A study of the anti-sexual violence and anti-sexual harassment campaign on Chinese social media in 2018. *Journalism Practice*. <https://doi.org/10.1080/17512786.2019.1706622>.