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Cinematography Aesthetic Analysis of the Controversial Documentary Film "Ice Cold: Murder, Coffee, and Jessica Wongso"

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Abstract: Documentary film is a medium used to present reality through visuals recorded based on existing facts. In its presentation, this film can include human thoughts, referring to documentary film theories that depict subjects in the form of real people, events or situations. This study aims to analyze the cinematographic aesthetics of the documentary film entitled "Ice Cold: Murder, Coffee, and Jessica Wongso" which depicts a horrendous murder incident in Indonesia several years ago. Using qualitative methods based on literature studies from various sources, this study found that this film uses direct recording methods and reconstruction of events to convey information and build the audience's opinion regarding the events discussed. The research results show that "Ice Cold: Murder, Coffee, and Jessica Wongso" is included in the conventional expository category, which is often used in television documentary production. This type places more emphasis on narrative and logical argumentation, with a single narrator who is often dubbed the "voice of God".

Keywords: cinematographic aesthetics, coffee, documentary film, ice cold, murder.

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Introduction

Documentary films are those that document or present reality (Nichols, 2010). Describing the visuals that are recorded are based on existing facts, but human thoughts can be included in the presentation. This refers to previous theories such as Stave Blandford, Barry Grant and Jim Hillier in the book *The Film Studies Dictionary* (Rahardjo, 2021) stating that documentary films have subjects in the form of people, events or situations that actually occur in the world of reality and outside world of cinema. Researchers chose documentary films because they were considered to represent existing reality stories because they were based on facts in the field. Documentary fiction films also tell stories or narratives, there are also dramatic aspects, only the content of the story is not fictional but based on facts (Ayawaila, 2008: 11).

Documentary films can be used for various purposes and objectives such as: information or news, biography, knowledge, education, social, economic, political (propaganda). In presenting the facts, a documentary film can use the method of recording directly when the incident actually occurred, it can also use the method of reconstructing an event that occurred (Pranata, 2019).

Documentary films are classified into six categories, namely poetic, expository, observational, participatory, reflexive, and performative (Nichols, 2010: 33-34; Nichols, 2010: 102-138). All types of documentaries have their own styles, approaches and characteristics.

The expository category is considered conventional, often used in television documentary production. This film places more emphasis on narrative and logical argumentation. Narration is important as the red thread of the story, while the narrator is a single speaker, often dubbed the voice of God (Ratmanto, 2018).

Film aesthetics is a study that looks at films as an artistic concept and artistic message. Therefore the concepts of beauty, taste and pleasure are taken into consideration when we approach films from this perspective. Here film aesthetics becomes an input into the general debate about aesthetics, as a philosophical discipline that is concerned with all forms of art. In particular, film aesthetics has two views at once, namely discussing general film issues related to aesthetic issues and special aspects discussing certain film works. This is called film analysis or film criticism in more general terms.

Film aesthetics is the study of film as an art and as an artistic message (Aumont et al., 1992). Based on this statement, it can be concluded that films produce many meanings in a series of scenes from beginning to end which aim to convey a message to film lovers or viewers so that the meanings that appear explicitly and implicitly are considered an artistic message. Through film aesthetics, it can be seen that film theories and film approaches are classified into two, namely formalist film theory and realist theory. Sergei Eisenstein's Formalist aesthetics are theories that include investigations into the beautiful, investigations into the basic principles of art, experiences related to art, art creation, assessment or reflection on works of art (Ali, 2003: 2). Aesthetics has many branches, one of which is the branch of film aesthetics. Film aesthetics is a study that looks at films as art and artistic messages (Ariansah, 2008: 46). Film aesthetics has two schools of thought, namely, realism and formalism (Rohma, 2017a; Rohma, 2017b).

Cinematography is the art and technique of filmmaking that involves the use of cameras and lighting to record scenes and create moving images. It covers a number of aspects, including visual composition, lighting setup, use of color, framing, and camera movement. Cinematographers, or directors of photography, are responsible for creating aesthetic and meaningful imagery to support the film's narrative. They use their creativity to create atmosphere, direct the audience's attention, and reinforce the message or theme the director wants to convey. Through the use of various visual elements, cinematography becomes an important foundation in conveying an immersive and engaging cinematic experience.

Film aesthetics is a study that looks at films as works of art and a means of conveying expression. There are many concepts about beauty, taste, technique that go into film works. There are many important aspects contained in the scope of art as an area that can be said to be free. Understanding the creativity of each human being in creating art, especially through the medium of film, has many

things that strengthen how the content of films creates aesthetics. There is an element of logic in the story which aims to make film viewers know the logic of the story line in this film, about the causes and effects that occur. What should be used as reflection or reflection is actually the aim of starting to examine or re-understand the purpose of art based on the understanding or beliefs held.

Cinematography is a shooting or visual that uses various angles and shooting techniques that can show the role of an object in creating the atmosphere desired by the director. Meanwhile, the cinematographer is the person who is responsible for all the visual aspects of making a film which makes the film interesting and pleasing to look at. This includes the scenario, choosing the type of camera to be used, selecting lenses, lights and their types are also given great attention so that the director's concept obtained from the scenario produces very interesting and good visualizations. A cinematographer must be able to help the director's vision and scenario.

The author has the fascination of analyzing highly controversial documentaries in 2023. The documentary entitled "Ice Cold: Murder, Coffee, and Jessica Wongso" is a true crime documentary in 2016 which explores the famous case involving Jessica Kumala Wongso (Jessica/Jessica Wongso), an Indonesian woman who was convicted of killing her friend Wayan Mirna Salihin (Mirna), by poisoning coffee with cyanide. This incident, often referred to as the "coffee cyanide case," attracted significant media and public attention in Indonesia and beyond.

This film has a storyline, detailed chronology of events before and after the murder with the background and relationship between Jessica Wongso and Wayan Mirna Salihin. This documentary film narrates the investigation and trial process, highlighting key evidence and testimony. The role of the media in shaping public perception and close monitoring of this case. Interviews with people involved in the case, including legal experts, friends, and possibly family members. This documentary film visualizes trial evidence, CCTV evidence, interviews from various family members and lawyers. The case that really shocked the people of Indonesia and abroad regarding the case of murder by mixing cyanide into coffee which took the life of a woman named Wayan Mirna Salihin, this incident occurred in a very famous cafe in Central Jakarta called Olivier. In this special case, the suspect has been identified, namely Jessica, who is one of Mirna's close friends. This film provides an impression from a different perspective from cases that have been broadcast in the mass media.

Methodology

This research uses a qualitative approach which aims to understand symptoms that do not require quantification. According to Sugiyono (2018: 213), qualitative research methods are research methods based on philosophy that are used to research scientific conditions (experiments) where the researcher is the instrument, data collection techniques and qualitative analysis emphasize meaning. Qualitative research methodology aims to analyze and describe phenomena or research objects through social activities, attitudes and

perceptions of people individually or in groups. Qualitative researchers, those who engage in this form of inquiry have assumptions about testing theories deductively, establishing safeguards against bias, controlling for alternative or counterfactual explanations, and being able to generalize and replicate findings.

This research uses a qualitative descriptive research method. It aims to make description in an orderly and logical manner so as to form a complete system. This means that this research was conducted to describe the problem which is the main topic of discussion in this research. According to Kirk & Miller (1986), descriptive qualitative research is a particular tradition in the social sciences which fundamentally relies on observations of people around themselves in its discussion and terminology.

Results and discussion

Film is a social communication medium that is formed from the combination of two senses, namely sight and hearing. Films have the core or theme of a story which reveals many social realities that occur around the environment where the film itself grows (Pranata, 2019). In a journal article written by Nathaniella & Triadi (2024) which analyzed controversial films, what can be concluded from the documentary is that it is not intended to help or harm certain candidates in the election, as Ika claims. In fact, it would be more accurate to say that this documentary is a critical analysis taken from various journalistic sources. According to Amanah (2023), "Ice Cold: Murder, Coffee and Jessica Wongso" is a film that presents unanswered questions about the trial that Jessica Wongso went through. By presenting a new perspective, this film comes years after the death of Jessica's best friend, Wayan Mirna Salihin. This film depicts how Jessica invites her friends, including Mirna, to meet after not seeing each other for a long time. The meeting at a cafe in the capital's mall went smoothly, before Mirna finally fainted shortly after drinking the coffee that Jessica had previously ordered. This documentary also presents CCTV footage at the time of the incident, various news footage during the trial, and exclusive interviews with several sources, including Jessica Wongso (Larisu, 2024).

This documentary takes a critical approach to how mass media influenced public perception of this case. By featuring news clips, interviews, and analysis, the film shows how the media can guide opinion and how information can influence people's decisions and even the justice system. One of the most interesting parts of the film is its in-depth exploration of the technical aspects of the case. Through interviews with experts, the documentary tries to answer questions about how cyanide can be present in coffee, what impact it has on the body, and how this investigation was carried out. This gives a more scientific and objective feel to a case that is often surrounded by emotion and speculation. Interviews with parties directly involved, such as Mirna's family, Jessica's lawyer, and even cafe employees provide emotional depth to the film. Through this interview, the audience can feel the pain, doubt and uncertainty experienced by those involved. In this case, it is a very big question mark if it is determined from one side, with the emergence of this film, many people think that the director,

Rob Sixsmith, is very partial to one side, but from the results of the analysis of the writer who made observations in reviewing in this film, the director was very cooperative in packaging this case into a documentary.



[Source: "Ice Cold: Murder, Coffee, and Jessica Wongso", 2024]

Figure 1. Several scenes in the documentary film "Ice Cold: Murder, Coffee, and Jessica Wongso"

In this documentary, many people received appreciation for the visual composition, point of view, and even the lighting in the film. The author can analyze several very interesting shots which really make the audience assume that there is something behind this case, so that the director and

cinematographer can package it very nicely and be very interesting for the audience.

This film also shows how visual effects were used to display news that was broadcast on television in 2016. Jessica, a close friend of the victim, was identified as the perpetrator who previously witnessed her friend's death. However, from this visual show, many people stated that Jessica was a cold-blooded killer who was very calm when facing the trial. As for interviewing Jessica's lawyer, where the shots were taken at eye level and using the composition of medium shot, medium close up and close up, it can be seen in the visual that the lawyer explains very firmly and still gives real responses.

Interviewing Wayan Mirna Salihin's father and recording some of her father's activities could lead to different opinions regarding the trial that took place in 2016. The results of the interview were very inversely proportional to the reality of the incident at that time.

Having interviewed Jessica in detention, where she used English in a very short conversation with the director, the information obtained was very helpful in supporting this film to be completed from an information gathering point of view. The shot used is an investigation that uses a hidden camera to obtain information. However, the officers did not let the detainees talk to the director for too long.

This shot shows a visual of a chemist explaining the various effects of cyanide, using scientific language in chemistry he explains it very clearly without cutting anything at all. This shot uses various visual compositions, medium shot, medium close up and close up. The eye level point of view, showing several parts of the footage where he is in the chemistry lab, can be conveyed that in this visual he is an expert in the field of chemistry

Conclusion

Through an analysis of cinematographic aesthetics in the documentary film "Ice Cold: Murder, Coffee, and Jessica Wongso", it can be concluded that the use of various visual techniques such as shot composition, point of view, and narration play an important role in conveying messages and building stories. This film succeeds in leading the audience's opinion through interviews, reconstruction of events, and the use of clear scientific language. This film utilizes various cinematographic techniques to create a deep atmosphere and support the narrative being built. For example, in several parts, this film shows the atmosphere of Jakarta using high angles and extreme long shot compositions which give the impression of a busy big city. Visual effects are used to display news broadcast on television, giving a strong sense of reality.

Interviews with various parties, including the chemist, Jessica's lawyer, and Wayan Mirna Salihin's father, strengthen the film's narrative with a variety of different points of view, providing the audience with comprehensive and in-depth information about the case discussed. Direct recording techniques and reconstruction of events are used to provide a clear and realistic picture of the events that occurred.

Overall, this film shows how cinematography can be an effective tool for conveying meaning and artistic messages in a documentary. The use of cinematographic aesthetics in this film succeeded in leading the audience's opinion in a subtle but big impact, showing that documentaries not only function as.

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The Relevance of Jungian Psychological Theory towards the Analysis of Housewifization Representations in Photojournalism

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Abstract: Mass media play a significant role in shaping public perception of various aspects of life, including gender roles within households. One intriguing aspect in this context is the representation of housewives in photojournalism. This phenomenon often emerges through what is known as housewifization, the process by which the role of housewives is reduced to narrow stereotypes confined solely to domestic affairs. This writing aims to explore how Carl Gustav Jung's Jungian psychology approach can be applied to analyze the representation of mother subjects in news media. The research method used is descriptive qualitative. The results of this study indicate that Jungian psychological analysis offers an intriguing approach to understanding the phenomenon of housewifization in the context of photojournalism. This paper hopes to provide new insights into how media shape our perceptions of gender roles in society and pave the way for deeper reflection on the cultural and psychological implications of this phenomenon.

Keywords: housewifization, Jungian psychological theory, photojournalism, psychology.

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Introduction

In this modern era, mass media has a significant role in shaping people's perceptions of various aspects of life, including gender roles in the household. One aspect that attracts attention in this context is the representation of housewives in the mass media. This phenomenon is often triggered through what is called "housewifization." According to Maria Mies in an article written by Dzikri et al. (2021), housewifery is part of the division of labor by placing women to work as housewives. In real practice, housewifery is a process in which the role of the housewife is reduced to a narrow stereotype, limited to purely domestic matters, and sometimes accompanied by marginalization from the public sphere.

This is in continuity with the social culture that grows and develops in Indonesia. In an article written by Limilia & Prasanti (2016), it is stated that there are three main elements of women's duties in the household, namely as wives, educators and housewives. Then the mother's role is only limited to how she can raise children and help the family survive. Although there have been significant changes in the dynamics of the modern family and the role of women within it, media representations still often capture the traditional image of the housewife tied to home and family. According to Hall (2005: 18-20), representation is the

ability to describe or imagine. Julia T. Wood (Ibrahim, 2007) explains that there are three consequences of the mass media's representation of gender: (1) The mass media transmits unrealistic gender values about men and women; (2) The mass media even encourages society to pathologize normal human functions and bodies; and (3) Mass media normalizes masculinity and femininity through media (Melati & Muhamad, 2022).

The visual culture of housewifery appears through various types of media, but one form that is easily found in everyday life is photojournalism. These photos often depict stereotypical images of housewives. Reproductive functions, such as giving birth and breastfeeding, are also often the focus in the representation of women in photojournalism. In relation to mass media and news, constructionists view that the reality in mass media, namely news, is not an objective reality, but rather a reality that has been constructed by its creator, namely the journalists/media themselves (Basit, 2022: 75). In the analysis of works of art - in the context of this research, namely the medium of photography, a psychological approach often provides insight into understanding how photojournalists in mass media construct reality in reporting from a personality perspective. Questions such as "what drives an artist (or photographer) to create a work" are the thoughts that underlie the birth of psychological theories in art. Damajanti (2016: 17) writes that the creation process can be grouped into two, namely theories based on inspiration, unconscious aspects and theories based on strong conscious desire or will.

One psychological theory that can provide deep insight is Carl Gustav Jung's theory, which highlights the importance of archetypes and complexes in shaping human perception and behavior. According to Jung, these archetypes can take the form of dreams, fantasies, myths, literature and other sources of imagination (Afifulloh, 2022). In the context of housewifery, Jungian psychological analysis offers an interesting approach to understand this phenomenon more deeply. Jung's view of individual personality is interesting to study in this analysis because this theory succeeded in finding relationships between past events and present events in individuals (Palongo et al., 2023). Carl Jung believed in the view that the shadows of the past influence the psychology of every individual in the present.

Within the framework of Jung's theory, archetypes are universal patterns in the human mind that influence perception and behavior. Representations of housewifery in the media can be understood as manifestations of certain archetypes related to the role of motherhood and the household. There is also the Theory of Collective Consciousness developed by Carl Gustav Jung which offers an interesting view of how cultural symbols and myths influence human behavior and perception.

This article aims to dig deeper into how Jungian psychological analysis can provide valuable insight into the phenomenon of housewifery in the media, particularly in the context of photojournalism. The visual culture of housewifery in the media is an interesting phenomenon to analyze because it reflects broader social and cultural dynamics around gender roles in society. By understanding

how these representations are constructed and reinforced in the media, we can be more aware of their impact on public perception and encourage more inclusive and progressive change in gender representation in the media. This analysis of the representation of housewifization in photojournalism using an approach involving Jungian psychological theory will not only provide new insights into how the media shapes our perceptions of gender roles in society, but also pave the way for deeper thinking about the cultural and psychological implications of this phenomenon.

Methodology

The method used in this research is qualitative research, that is, research findings are not obtained through statistical procedures or other calculation methods, but from data collected using various means (Strauss, 2003: 4-5). This is supported by Moleong (2004: 4) that the qualitative approach is a research approach with data collected in the form of words, pictures and not numbers. The data source is the subject where the data is obtained. The main data sources in qualitative research are words and actions, the rest is additional data such as documents and others (Moleong, 2004: 157).

In carrying out this research, the researcher started with observations in the form of looking for data sources, namely documents in the form of photographs obtained from the site antarfoto.com. The selection of photo samples was carried out randomly and was considered sufficient to represent the research variables. There were five photo samples analyzed. The instruments used to obtain photo samples are computer hardware and software. Apart from data sources in the form of Antara Foto journalistic photos, supporting data is also needed such as library sources (including books, magazines, articles, journals) and library pages.

Results and discussion

Carl Gustav Jung was an innovative and influential thinker in the history of psychology. Through the development of his revolutionary theories, he has paved the way for a deeper understanding of the human subconscious and its psychic complexities. His rich legacy continues to inspire and influence the field of psychology and other disciplines to this day. In a small town in the corner of Switzerland, Carl Gustav Jung was born on July 26, 1875. The only son of a unique family. His father, Paul Jung was a Protestant minister, a passionate church activist. Meanwhile, his mother, Emilie, is interested in the mystical world (Harbunangin, 2016). Jung's early education took place in Basel, Switzerland, where he showed a strong interest in the study of nature.

Carl Gustav Jung graduated from the medical faculty of Basle University in 1900. In 1913, he stopped being a lecturer to specialize in research (Janah et al., 2020). During his studies in Zurich, he became acquainted with Sigmund Freud, who later became his mentor and had a major influence on the development of his psychological thinking. One of Jung's greatest contributions to psychology was the development of the theory of analytical psychology, which emphasized

the importance of the unconscious in shaping human behavior. He introduced concepts such as complexes, archetypes, and the collective unconscious, which changed traditional views of the structure and function of the human psyche. Despite initially working closely with Freud, their relationship became strained due to differences of opinion about the nature of the unconscious. And from this split, Jung then went on a research trip in several parts of the world and developed psychological principles that were different from theory (Suryosumunar, 2019). In 1913, Jung decided to begin developing his psychological theories independently.

Jung is also known for his contributions to the fields of clinical psychology and dream analysis. He developed the technique of dream analysis as a way to reveal the contents of the subconscious and understand the underlying psychological conflicts. Jung's legacy in the world of psychology is enormous. He has influenced various fields, including psychotherapy, anthropology, literature, and religion. His concepts such as introvert-extrovert, complexes, and archetypes are still the focus of research and debate in the world of modern psychology.

Jungian Psychological Theory

Fadilah et al. (2023) wrote that Jung's analytical psychological theory states that a person's personality is divided into three levels of consciousness, namely consciousness and ego, personal unconscious and complexes, and unconscious. collective unconscious and archetypes. This Jungian psychology approach is different from Freud because Jung added the personality part, namely the collective unconscious, as knowledge that we have from birth. This knowledge is realized indirectly but can influence behavior and some emotions.

In his Collective Unconscious Theory, Jung believed that every person has motivation and it does not only consist of life experiences, but also emotional influences from ancestors. There is an image that is owned by the collective unconscious (Habsy et al., 2024). Collective Unconscious Theory refers to the idea that there is knowledge, experience, and symbols that are universal and exist in the collective subconscious of all humans. These symbols appear in human culture, myth, and religion, and play an important role in shaping human perception and behavior.

The Collective Unconscious refers to the knowledge, experiences, and symbols inherited collectively by humans and stored in the subconscious. According to Jung, these symbols appear in dreams, myths, folklore, and other cultural expressions, and have a powerful influence in shaping human thought and behavior.

Archetype Theory is one of the greatest contributions to the history of psychology developed by Carl Gustav Jung. According to Jung, archetypes play an important role in individual development. They form the basis of collective consciousness and assist in the process of individuation, namely the search for personal wholeness and deeper self-understanding.

Archetypes do not have their own form but act as organizing principles (Damajanti, 2006). appears in various ways in human culture, including in

mythology, folklore, art, and religion. What is found in dreams as symbols are also manifestations of archetypes. In the framework of Jung's theory, archetypes are universal patterns in the human mind that appear consistently in various cultures and eras.

One of the most relevant archetypes in this context is the mother archetype. The mother as an archetype represents a maternal figure who is full of love, healing, and protection. Therefore, to be able to understand how patterns of thought and behavior develop, it is necessary to understand the mother's character as a central figure in the development of a society (Andalasa & Sugiarti, 2021). In photojournalism, representations of housewives are often influenced by this archetype, highlighting their role in caring for and nurturing the family. The mother archetype is an archetype that appears in human life and is associated with objects or places that symbolize fertility and protection. Jung explained that the archetype of the great mother contains motherly love, caring, wisdom, the instinct to help and protect, and gentleness (Kasemetan et al., 2022).

Representation of Housewives in Photojournalistic Media

Mass media has a strong influence in shaping people's perceptions about various aspects of life. The media perspective in photojournalism also plays a role in shaping society's cultural understanding. Through the selection of images and narratives, media can help convey the meaning of culture, traditions or social changes that are taking place. The use of symbols in photojournalism can also shape people's perceptions of certain values and norms. Photojournalism is able to record something quickly, objectively, and contains news and information (Romadhoni, 2023). Photojournalism also has strong visual power in telling stories. The characteristics of photojournalism are that it has news value or is news itself, complements a news story or article, and is published in a mass media (Lutfi et al., 2024).



[Source: antarfoto.com, 2011]

Figure 1. Photo of a mother receiving PKH funds

The representations chosen by the media not only reflect social reality, but also shape it. In this context, photojournalism is a powerful medium for conveying social and cultural messages, one of which is about gender roles. Photojournalistic media often reinforces the traditional image of housewives who are tied to the household and domestic affairs.

The photo in Figure 1 shows three people, namely a man in an orange shirt, a mother and her child. In the photo, a man can be seen giving some money and it is accepted by the woman who is on the opposite side of the man. You can see a window with iron bars as a barrier to the interaction between the two people.

The reality in this photo is a form of construction by the news media which is represented by the photojournalist's point of view. The choice of visual symbols such as iron-barred windows and the angle at which the photo was taken shows the collective unconsciousness of individual photojournalists regarding their knowledge in the past, even though this knowledge was not realized before birth. This is in line with Jung's view of the Collective Unconscious, referring to knowledge, experiences and symbols inherited collectively by humans and stored in the subconscious. Knowledge and experience from the past, the image of the mother in photo 1 shows the phenomenon of housewifery from the perspective of patriarchal culture, namely that men are always perceived and placed in a productive function, as breadwinners in public spaces, while women only receive bread. Supported by a barred window which is a symbol of confinement, representing women as figures imprisoned in patriarchal cultural discrimination.

PENGALIHAN STATUS TAHANAN

🕒 11 Oktober 2012 14:40



[Source: antarfoto.com, 2012]

Figure 2. Female prisoner holding a child

The second photo (Figure 2) also shows the subject's mother who is also seen with her child. In the photo you can see several female figures and one of them is holding a toddler. They were wearing orange vests and looked listless.

This photo talks about the role of women being synonymous with the job of taking care of children, even when dealing with the law, this role cannot be abandoned. In the cultural and social system of most Indonesian people, women are perceived and placed solely in a reproductive function (continuing offspring and raising children). So when a woman is faced with a situation outside her domestic duties, she must bring her child with her. Apart from that, news about women and children who commit crimes also depicts irrelevant things, which ultimately puts women and children in a corner (BAKTI, 2020).

In Carl Gustav Jung's analytical psychology, the mother archetype is a universal symbol that represents aspects such as protection, affection, care, and sacrifice. The mother archetype reflects a mother figure who provides a sense of security and stability for her children.

This photo reflects the mother archetype through several aspects:

1. Protection and Affection: Even in a difficult situation, the mother in the photo still holds and protects her child, showing that a mother's protective instinct remains strong even when she is in a vulnerable position.
2. Sacrifice: By wearing an orange vest that indicates suspect status, the mother may feel a double burden—both as an individual who must face legal consequences and as a mother who must protect and care for her child.
3. Emotional Stability: The presence of children near the mother can be a source of calm and emotional support for the mother herself, illustrating a reciprocal relationship in which both provide mutual support.

Photojournalists have an important role in reconstructing reality by utilizing their personal experiences and collective unconscious. A photojournalist chooses the most striking moments, which can tell a story in one frame. In this photo, the moment the mother holds the child in an orange vest was chosen to emphasize the contrast between affection and legal status. In this way, photojournalists not only capture images but also build rich narratives through visual elements that can connect viewers to the larger story behind the moment. Their personal experiences and understanding of symbolism and human emotion help them create works that are not only visual documentation, but also powerful communication tools.

Symbols in the Representation of Housewives

Symbols are part of reality that function as communication and are the basis for shared understanding (Izzati & Ratyaningrum, 2021). Jung in Gauding stated that symbols are the key to knowing humans. Archetypal or primordial symbols reflect the basic patterns and universal themes of all humans, so that today's human reactions to life are the same as the reactions of humans before them (Zainsjah & Damajanti, 2018).

Symbols of housewifery or stereotypes of housewives in photojournalistic media reflect and influence collective awareness about the role of mothers in society. For example, the image of a mother carrying a child in a sling in various situations amidst social, economic and health issues.



[Source: Prastiti, 2024]

Figure 3. Photo of a mother holding child in BNPB tent

Cultural and Social Implications

Housewifization has significant cultural and social implications. Representations that continually reinforce the traditional image of housewives can influence people's perceptions of gender roles in society. This can also influence individual thought patterns and behavior, both directly and indirectly.

By investigating the phenomenon of housewifery in the context of photojournalism, we can identify certain patterns in media representations and understand how these representations can be influenced by social, cultural and political contexts. This research can also open up space for change and development in gender representation in the media, by promoting more inclusive and progressive representation.

Conclusion

Using the lens of Jungian psychology theory, namely Archetypes and Collective Consciousness, we can better understand the importance of the representation of housewifery or the housewife stereotype in photojournalistic media, one of which is as a reflection of gender roles in society. Carl Gustav Jung's archetype theory has made a significant contribution to our understanding

of the subconscious of photographers as human beings and its influence on how they represent housewives in photographs.

With the Collective Awareness Theory, it can better understood how the representation of housewives in photojournalistic media reflects and influences collective awareness about gender roles in society. Carl Gustav Jung's Theory of Collective Consciousness provides a powerful framework for understanding the role of maternal symbolism in society. By exploring the links between maternal symbolism and Collective Consciousness, we can gain a deeper understanding of how these symbols shape culture, identity, and human perception at large.

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Strategy for Depicting the Character of Water in "Tabuh Kreasi Tirta Pemutih"

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Abstract: This study aims to provide a reference regarding the methods or techniques used by a Balinese Gamelan music composer in depicting a water character. Qualitative research is used because it is an appropriate type of research where the data obtained is a description of the condition of an object being studied. The data collection techniques used in this research are literature study, observation, interviews and documentation. There are several strategies that can be used to depict the character of water, which the composer previously used in the work "Tabuh Kreasi Tirta Pemutih", such as processing the battens found in Balinese Gamelan as a medium for speaking, ornamenting the playing patterns of the instruments, and utilizing various song genres that can be played by Gamelan Semarandana. This study contributes to providing thoughts or points of view regarding strategies or techniques that can be used in depicting the character of water in a Balinese karawitan musical composition using gamelan as a medium for expression.

Keywords: Balinese gamelan, ornamentation, strategy, water.

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Introduction

Creating works that are innovative and have original value requires ideas as a starting point. Without ideas, artists will not be able to create (Eskak, 2013). Ideas are the source of a writer's thoughts when a work is to be realized (Putra, 2021). Based on this, selecting an idea as the start of a creation must go through a very careful process and consideration to make it easier for an arranger or composer to realize the idea into a work.

The same thing happened in a series of creative processes in the creation of the music of "Tabuh Kreasi Tirta Pemutih", where its idea was to describe the character of the water at the sacred spring of Pura Dalem Pemutih, which is located in the Peminge Traditional Village, Benoa Village, Badung, Bali. Taking this idea in the form of the characteristics of water is certainly not solely due to the uniqueness of this object (the water), but has gone through studies where the characteristics of this water can be implemented well by the creator (I Putu Nanda Yoga Mayura) and can also be well understood by viewers of the work through working concepts and media that have been designed in harmony with the idea which exists.

Music is very close to everyday human life, whether it exists outside itself or within itself. From this closeness, the art of music emerged as a medium for expressing various kinds of feelings (Pramudya, 2019). Especially in the realm of

Balinese Karawitan, music is mostly used as a medium for artists to express their feelings and describe their surroundings. This is confirmed by information obtained during an interview with the late. Wayan Suweca was at his residence in April 2019, at which time the discussion was about one of the angklung percussion entitled "Yellow Peacock". The word peacock symbolizes beauty and yellow symbolizes fertility or prosperity. This song describes the conditions in the rice fields and plantations of previous communities when the harvest arrives. Likewise, it is related to the condition of a water object in "Tabuh Kreasi Tirta Pemutih". The implementation of this idea in the form of music, especially Balinese Karawitan music, is because Balinese Karawitan, whose medium is Balinese Gamelan, is considered capable of interpreting several situations. The uniqueness of traditional Balinese music is reflected in terms of form (sound source, musicality, musical expression, presentation) and aesthetic (scientific, philosophical) concepts which differentiate it from music from other ethnic groups in Indonesia (Sugiarta, 2015). Therefore, it is felt that the uniqueness of Balinese Karawitan music can be used as a medium of expression to implement several concepts that have been designed in the creation of Tirta Pemutih's percussion creations.

"Tabuh Kreasi Tirta Pemutih" is a work of musical art that uses local wisdom, namely the source of holy water or in Balinese terms yeh klebutan (mata air, that is water that comes out naturally to the surface of the land where in Bali the yeh klebutan is a holy spring) as its main idea. "Tabuh Kreasi Tirta Pemutih" was created in 2022 by the writer (I Putu Nanda Yoga Mayura) who uses Gamelan Semarandana barungan as the final assignment exam for the Karawitan Arts Department at Institut Seni Indonesia Denpasar, Bali. According to the quote above, this work was created to express or depict the character of water in a musical medium. The depiction of the water found in the source of this holy spring will later be presented in each structure of his work which includes: pengawit, gegenderan, bapang, penyecet, and pekaad, and it is also hoped that the images that have been designed will be able to plunge the audience into an imagination about the water. In guiding the opinions of art lovers when viewing the works presented, this also touches on a person's psychological aspects, especially in the field of art.

Psychology is a science that studies all individual behavior that cannot be separated from environmental processes and that occurs within the individual (Saleh, 2018). If it is related to art, especially Balinese Karawitan music, it can certainly be said how art is able to influence both the mind and behavior of humans themselves.

In influencing the human mind, especially for art lovers, an art work must be carefully considered regarding how to process the idea raised into the work that is able to communicate the idea in question. In the work of "Tabuh Kreasi Tirta Pemutih" the object is in the form of water. The focus is how this water object will later influence the work that will be created so that the work is able to capture the meaning of the work which depicts the water itself. In this work, there is a challenge related to how develop creative strategies in composing this

work in order to provide or communicate the object in the form of water to the viewers.

Methodology

Since the research target is how strategies to describe the characteristics of water are implemented in gamelan media, qualitative research is used to guide the research process. Qualitative research is a research procedure that produces descriptive data in the form of written or spoken words from people and behavior that has been observed. The data collection techniques used in this research are literature study, observation, interviews and documentation. The technique for checking the validity of the data is checked using the data triangulation method (Moleong, 2007).

This research describes events that are heard, felt and made in narrative or descriptive statements. This type of research has natural characteristics or is based on phenomena that occur in the field with an emphasis on quality. With the aim of digging up information about the character of the water itself, it is certainly a very appropriate method to use. Because in this research the results to be achieved are information obtained through literature study, documentation and interviews. Qualitative research methods have become a scientific tradition used in scientific research, especially social sciences, culture, psychology and education. Even in the applied research tradition, this method is much in demand because its benefits are better understood and can directly lead to policy action when compared to quantitative research (Subadi, 2006).

The source study in this research uses written sources in the form of those taken from several articles and unwritten sources obtained from the research location itself by observing the source of the holy spring at Geger Beach.

Results and discussion

"Tabuh Kreasi Tirta Pemutih" is a work of Balinese Karawitan music which is basically a depiction of a holy spring object or yeh klebutan located around Geger Beach. This work is presented through a medium of expression in the form of gamelan, namely Gamelan Semarandana. The purpose of creating this creative percussion is certainly motivated by the unique things found in a holy spring. In order to be able to describe or describe the source of this spring or more specifically the characteristics of water, it is necessary to carry out studies related to the object that will be used as an idea to work on.

After getting some information from the observations made, it is then necessary to think or take creative steps to interpret the ideas that have been obtained into the work that will be created. The definition of creative thinking is an activity or mental activity that is used to create new ideas (Rusdi, 2017). Looking at the uniqueness or conditions on the ground regarding this spring, there are several ideas that can be drawn as musical concepts and transformed into musical compositions. The interesting ideas are: small explosions caused by the emergence of the spring from the surface of the sand, and also the volume of waves when the spring emerges from the sand.



(Source: Mayura, 2024)

Figure 1. Idea for work in the form of a spring

With these unique features, the next stage in creating a work is the composer's strategy in depicting this water object in a musical composition. Strategy is a strategy or art of designing a plan or technique that will be used to achieve something desired (Hasriadi, 2022). A well-thought-out strategy is needed when creating a piece of music so that what is described can be understood by those who enjoy the work. It's not just about making music as you like, but how a composer's insight is really tested because in a work, especially in "Tabuh Kreasi Tirta Pemutih", the work have been framed with an idea in the form of water, this musical composition must start from that water. Alone.

In depicting a water object as a working idea, the activity or strategy that will be carried out has been determined. In transforming the uniqueness contained in the working idea into a musical work, the strategy carried out has gone through several stages and also experiments so as to obtain results that are in accordance with the conditions of the holy spring object in the field. There are several creative strategies or steps taken by the composer to be able to describe the character of the water found in the holy spring at Geger Beach in "Tabuh Kreasi Tirta Pemutih". They are batten processing, ornamentation on playing instruments, and processing song characters from the expression media used.

Batten Processing

Judging from the source of this holy spring, there is an idea in the form of small waves produced by the emergence of this spring from the beach sand. Its appearance causes waves with small power which will then be transformed into gamelan media through the rengs in Balinese gamelan. Reng is a regular sound produced by hitting a bladed instrument, each of which has a different Hertz

(Putra, 2019). The reng or sound waves of the Balinese gamelan are produced from the singing instruments and the sucking instruments whose hertz differences have been adjusted. The difference between the pengumbang and the pengisep in this gambelan creates a "wave" sound which is characteristic of Balinese gambelan (Sudiatmika, 2011).

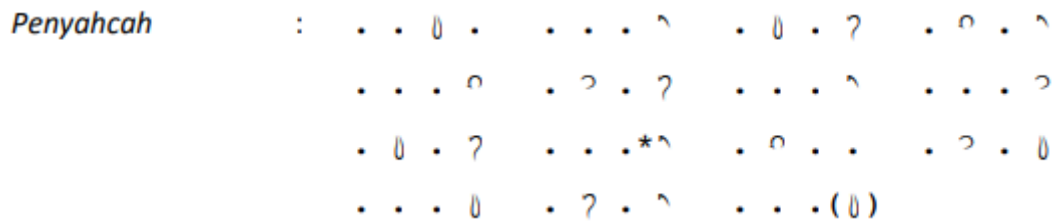
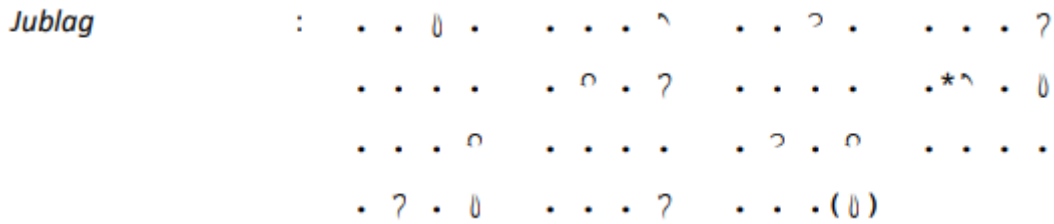
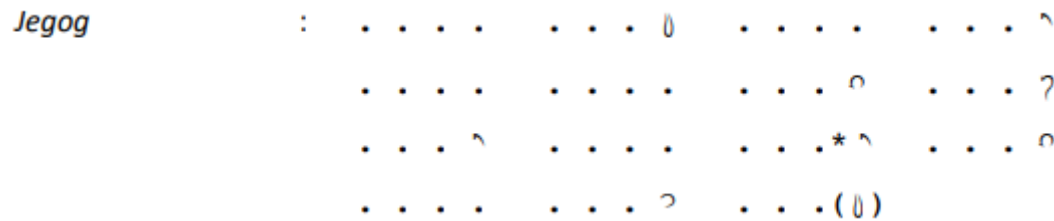
With the reng playing produced by playing an instrument in the Balinese gamelan, it is very supportive if used as a medium for depicting water waves. The common thread of this transformation is in waves, where water and gamelan sounds both have waves.

Finding the potential of the Balinese gamelan which has strings as a reference in depicting the water waves themselves, the next thing that will be done is to modify the playing of the instrument so that the strings from the gamelan itself can stand out in the music. In the strategy of depicting water waves in the percussion work created by Tirta Pemutih, a creative step was taken by highlighting the playing of the instruments of nyacah, jublag and jegog. The highlighting of the playing of several instruments is done because basically the technique of playing these instruments adopts the pacaperiring technique. The pacaperiring system is a singing technique where the dancer only sings the main song or note (Desiari & Suratni, 2022). With this system, the distance between one stroke and the next on the instruments of nyacah, jublag, and jegog has a rather long (rare) time span compared to other instruments that use the wilet technique in their playing. Over a long period of time, this is how people can hear the strings on the instrument, so that imagination will emerge regarding the depiction of water waves through the resulting strings.

Ornamentation on Playing Instruments

The word ornament comes from the Latin word ornare, which means to decorate. The term ornament means the application of decoration to an object or product (Artha & Nuriarta, 2019).

In the method of creating a work in Balinese musical music, the presence of ornaments is also often used as a creative medium by a composer. Ornaments or embellishments (pepayasan in Balinese) in a composition can be applied to many aspects of the gamelan itself, starting from the playing technique, the development of the melody, and so on. However, in the work of "Tabuh Kreasi Tirta Pemutih", the use of the term ornament or papayas lies in several things, the first is in terms of processing the melody played by the jublag and penyahcah instruments, which then builds on the melody and then develops it into various accentuations played by the instruments. bronze, kantil, riong, and kendang. Decorating the predetermined notes gives a variety of sound colors, and if you draw on the depiction of water, this leads to the depiction of wavy water where the waves are very diverse, like the appearance of boiling water, there are explosions of water everywhere.

Figure 2. Notation 1 Melodic pattern of the *penyahcah* instrumentFigure 3. Notation 2 Melodic Pattern of the *jublag* InstrumentalFigure 4. Notation 1 Melodic pattern of the *jegog* instrument

The notation image above is an example of a melody pattern by "Tabuh Kreasi Tirta Pemutih" in the singing part. From these notations you can see how the melodic patterns of each instrument have different patterns. The concept to build is the ornamentation of the melodic pattern that is created to depict the commotion that occurs when the water waves appear.

The application of ornamentation in this work also lies in the technique of playing the instrument. The technique referred to is the loudness and softness of the sound when hitting the instrument, or in the Balinese gamelan playing technique it is called *ngumbang-isep*. Playing all the instruments on the media reveals that if you apply this *ngumbang-isep* technique, it will be like water waves, sometimes loud or small. The loud, soft sound of the gamelan in this work indirectly, if experienced, is able to convey the atmosphere of the audience as if being swayed in waves, sometimes the waves are big or small.

Processing Song Characters from the Expression Media Used

Gamelan Semarandana in the media expressed by "Tabuh Kreasi Tirta Pemutih", is a media that is very rich in the various types of characters in it. A brief history of Gamelan Semarandana is that "Genta Pinara Pitu's departure abroad did not dampen I Wayan Beratha's intention to create a new *barungan* as a replacement for Genta Pinara Pitu. In 1987 I Wayan Beratha also made a gamelan combination of Gong Kebyar and Semar Pagulingan called Gamelan Semarandana. This ensemble uses 12 tones, the composition of which follows

the five Gong Kebyar tone system in the low register and the Semar Pagulingan seven tone system in the high register. This gamelan has more blades than Gamelan Genta Pinara Pitu. I Wayan Beratha only added one high ding note to Gamelan Genta Pinara Pitu to create a new barungan called Gamelan Semarandana. The addition of one note was due to the difficulty of playing the kotekan of Legong Keraton gamelan songs which require a high ding note (Bandem, 2013).

With the media Gamelan Semarandana which is a combination of Gamelan Gong Kebyar and Gamelan Semar Pagulingan, people can explore various types of tetabuhan characters. For example, Gong Kebyar, from the spirit of Gamelan Gong Kebyar in Gamelan Semarandana, the character of Gong Kebyar music can be utilized. The musical character of the percussion gong kebyar has the characteristics of a fast tempo, complexity, loudness and dynamics which has become a reference source for the creation of works for other Balinese gamelan ensembles (Rismandika, 2018). Apart from containing the spirit of Gong Kebyar, Gamelan Semarandana also adopts the concepts of Gamelan Semarpegulingan. One of the concepts contained in Gamelan Semarpegulingan is patet or appropriate. Patet in the Balinese musical tradition is also often referred to as inappropriate. This appropriate application is only found in Balinese gamelan which uses the concept of the saih pitu tone. The gamelan concept of saih pitu produces the appropriates/patet: selisir, tembung, sundaren, baro, penger ageng, pengenter alit, and inappropriate lebung (Ardana, 2013). From the many patets that can be played in this expressive medium, it can be described various atmospheres according to the ideas designed.

By compiling various compositions and characters found in Gamelan Semarandana, this becomes material to be implemented in depicting the character of water in the percussion work Tirta Pemutih. Where this depiction is meant when the wave conditions are big then the kekebyar character is used which has a loud nature, and conversely if when the water waves are calm then it can be depicted with the motifs of the Semar Pagulingan gending game which has a calm and serene character with the proprieties of Gamelan Smarandana.

Conclusion

The creation of a work of musical art must be based on a determined idea. This is so that what is narrated and composed can run in the same direction so that the audience as art lovers can understand what is meant. Likewise with what happened to "Tabuh Kreasi Tirta Pemutih". The source of the holy spring at Geger Beach which is used as an idea to work on, must be studied and researched more deeply regarding its unique features in order to use it as a concept for creating music. The composer has a mature strategy in transforming his ideas into the musical work so that it produces an output which apart from the composer as the creator, the performer can also understand what is meant in the creation of the music.

In "Tabuh Kreasi Tirta Pemutih", there are several strategies used by the composer to depict the existence of water at the spring. The tips used in depicting

water are: processing the battens in Gamelan Semarandana expression media, ornamentation in playing instruments, and also processing the song characters of Gamelan Semarandana itself. With this strategy, which has gone through deeper observation, it is hoped that it will be able to influence the audience's imagination into the depiction of water at the source of a holy spring in the Balinese Karawitan musical work entitled "Tabuh Kreasi Tirta Pemutih".

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Designing a Shopping Mall in Ciputat, South Tangerang

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Abstract: The city of South Tangerang, Banten Province, Indonesia has various potentials that can be developed and become a source of income for the South Tangerang region. Ciputat in South Tangerang has experienced a transformation in the development of modern shopping centers. The aim of this study is to design a shopping mall in Ciputat. The method used is a futuristic architecture which is related to technological developments, increasingly developing, creative and innovative. Combining the technological development process in shopping malls, namely uniting the concept of expression in the structural system with the mall building, ensuring sustainability, comfort and visitor satisfaction and also the shopping center as well as being a place for refreshing or entertainment. The establishment of a shopping center in South Tangerang City cannot be separated from the increasing population of the population in Ciputat, South Tangerang. Shopping malls provide shopping experiences and tourist destinations or entertainment facilities that are comfortable and enjoyable for visitors, as well as creating employment opportunities that can provide useful employment opportunities for local residents in the Ciputat area of South Tangerang City.

Keywords: entertainment, futuristic architecture, shopping center, shopping mall.

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Introduction

South Tangerang City was previously part of Tangerang Regency. South Tangerang City is located in the eastern part of Banten Province, at coordinates 106°38' – 106°47' East Longitude and 06°13'30'-06°22'30' South Latitude, and administratively consists of seven districts, 49 sub-district and five villages with an area of 147.18 km² (14,719 Ha). The city of South Tangerang is also classified as a young city, but has developed quite rapidly. The city of South Tangerang is also in a strategic location, namely around DKI Jakarta Province. In the last year, the City of South Tangerang has various potentials that can be developed, and become a source of income for the South Tangerang region. This potential is based on the consumer side of society which makes retail entrepreneurs interested in building shopping centers in South Tangerang. The area of the trade sector in South Tangerang City has an area of 1050 Ha for city scale trade and 1224.79 Ha for trade in services (Kurniawan, 2017).

The establishment of a shopping center in South Tangerang City cannot be separated from the increasing population of the population in Ciputat District reaching 217.181 people from the 1.4 million population of South Tangerang (South Tangerang City Population and Civil Registration Office, 2022). The

increasing number of people can influence the level of purchasing power as the trend increases. which is developing. This trend is not always about shopping, but as an activity that fulfills entertainment, refreshing, culinary, meeting and also lifestyle. The growth of shopping centers is also driven by urbanization, increasing population income and also changes in lifestyle, where basically shopping centers are an illustration of increasing people's living standards (Paramita, 2016). Ciputat, South Tangerang has experienced a transformation in the development of modern shopping centers. The development of modern shopping centers must pay attention to the existence of Micro, Small and Medium Enterprises (MSMEs). The existence of modern shopping centers (shopping malls) apart from fulfilling a lifestyle, namely as a service provider for MSME facilities or facilities with strategic business space.

A shopping mall is a shopping center designed to meet the shopping, entertainment and recreation needs of its visitors. According to Neo & Wing (2005) a shopping center is a group of retail businesses and other commercial businesses that are planned, developed, owned and managed as a single property. A mall shopping center can be defined as a linear movement area in a central city business area which is more pedestrian oriented, with pedestrian facilities with a combination of plaza areas and interractional spaces (Rubenstein, 1978).

At the beginning of human civilization, humans began to trade to meet their daily needs, starting with trading by exchanging goods (bartering) without any space or buildings. As time goes by, shopping mall principles emphasize a combination of shop types and environment in shaping the character, personality of the place, shopping and recreational activities, as well as providing special facilities for free time activities (Sari, 2016).

Based on the classification according to Beddington (1982), shopping mall types are divided into three types, namely (1) family-oriented shopping malls (the rental area is around 400.000-500.000 square feet and provides everything in one building), (2) specialist shopping malls (one main type of trade), and (3) lifestyle shopping malls (retailers that support lifestyle) (Beddington, 1982).

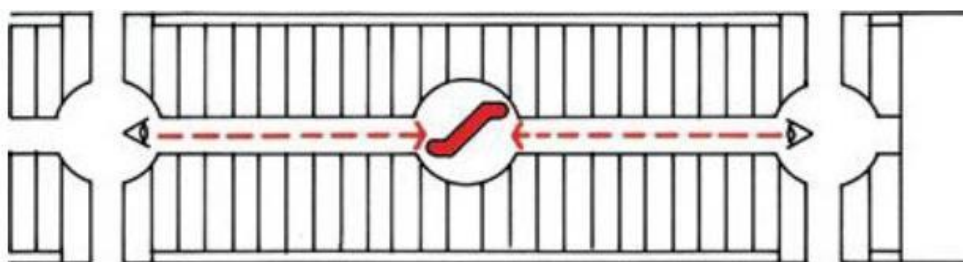
According to Ma'ruf (2005), the types of shopping centers or malls are classified into three types. First, the open centre is an elongated mall without a cover or surrounded by buildings. There are three types of mall considered as open centre, including full mall (Unused areas and developing pedestrians or plazas as supporting facilities), transit mall (Developed from the traffic lane vehicles by only allowing public transportation to pass), and semi mall (Dominated by the development of pedestrian areas with supporting facilities). The second type is the closed mall centre which is a fully enclosed mall, including anchor tenants in the form of supermarkets or other recreational facilities such as cinemas, food courts/restaurants, and playgrounds. The third type is the composite mall centre which is a combination of closed and open malls, the arrangement of the tenants who will occupy the retailers and anchor tenants, placed according to the economic level of the majority of visitors and the tastes of visitors.

The elements that make up a mall building consist of entrance (as the identity of the mall), horizontal circulation (hallways, bridges and atrium), vertical circulation (escalators, lifts, stairs), anchor tenants (main tenants), retail tenants or tenant mix (retailers that sell various types of shops according to market segmentation), restaurant row (a group consisting of at least five or more restaurants), food court (outlets where sellers sell various types of food and drinks), street picture (pictures that formed from the external appearance of a row of rooms and buildings supported by architectural and interior elements), decorative lighting (additional artificial lighting), skylight roof (a type of window attached to the roof of a building as a source of lighting) and toilets (divided into men's toilets and women's toilets) (Lee, 1986).

The requirements for establishing a shopping mall (Desanges, 1981) are as follows.

1. General requirements:

- A busy location, and can be reached by public transportation and pedestrians.
- Accessibility for pedestrians, private vehicles and goods cars.
- The division of space consists of department stores, halls, restaurants or food courts, playgrounds, ATM centers and open areas.
- Retail sales available
- Large retail units are provided with an elevation height of 4 m-5 m. Meanwhile, the elevation of small units is given as 3 m.
- Placement of stairs is made easy to access. Escalators must be seen from the entrance, placed in the middle or close to retail outlets. In addition, the distance is no more than 50 m on each floor.



[Source: Coleman, 2006]

Figure 1. Circulation pattern and escalator placement

2. Special requirements:



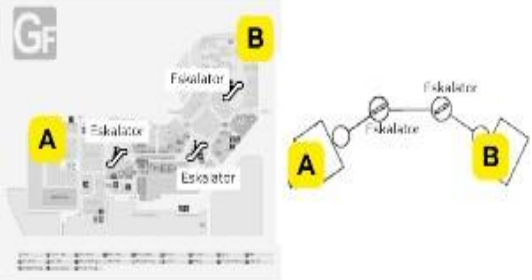
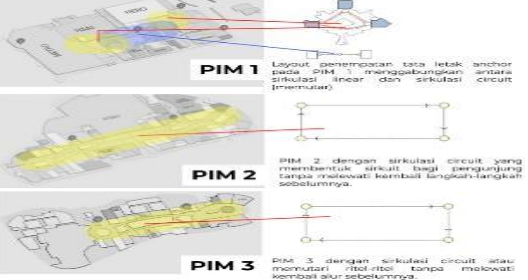
- The layout of the shopping mall building in the main retail area requires linear circulation. Apart from that, pay attention to the side doors, emergency doors, and service doors (dropping or logistics).
- The use of materials, facilities that vary in light and so on, the floor is not too slippery so as to provide comfort to users.
- Good security facilities.
- The character of the building is communication and commercial.
- Use of space is planned efficiently.

3. Standard requirements:

- Anchor Tenant, as an attraction for visitors (Department Store).
- Atrium as a gathering, or commercial place.
- Corridors in shopping malls are 8-16 m wide.
- The structure has an ideal span of around 12-15 m. In the form of laminated wood structural frames, structural steel frames, or concrete frames
- Utilities. electrical installation materials, each zone has a panel or circuit breaker and the use of bus ducts.
- Good floor and wall materials.
- Storefront and decoration, as an attraction and liven up the atmosphere.
- Availability of plants.
- Division of space between shopping and parking areas.
- Space Zoning, consisting of Public Zones (Plaza, sidewalks, parking). Semi-Public Zone (Retail space, services and areas within the mall building). Semi-Private Zone (Restaurant, children's play area). Private Zone (Management room, electrical mechanics and warehouse).

The precedent studies conducted regarding this research are mentioned below.



Table 1. Precedent study of mall buildings

AEON Mall, BSD City	Pondok Indah Mall
	
<p>Location: Jalan BSD Raya, Tangerang Regency. Architect: Chang-jo Architects</p>	<p>Location: Jalan Metro Pondok Indah, South Jakarta. Architect: BCT Design Group</p>
 <p>The linear circulation flow is the main organizer of the two anchor points (AEON Store and Food Hall).</p>	 <p>PIM 1 applies linear circulation which is the main organizer at the two anchor points between HERO and METRO, PIM 2 and PIM 3 apply circuit circulation which directs visitors</p>

	around without going back through the circulation they have passed.
<p>Modern minimalist architecture with Japanese nuances, minimalist interior decoration concept, natural color scheme, and use of neutral colors such as gray and white.</p> <p>An interactive concept for mall visitors, using impressive colored artificial lights in a cherry blossom garden inspired by Japanese characteristics.</p>	<p>PIM 1 has an interior atmosphere at the beginning of the emergence of modern shopping centers, giving the impression of luxury and being quite stiff.</p> <p>PIM 2 has a luxurious atmosphere and shows a trendy lifestyle.</p> <p>PIM 3 has a modern design like other malls, and an entertainment area for visitor needs.</p>

[Source: Rifky, 2023]

Table 2. Precedent studies on futuristic themes

Groove Central World	Infinitus Plaza
	
<p>Location: Bangkok, Thailand. Architect: Synthesis Design + Architecture</p> <ul style="list-style-type: none"> • The shape of the building mass forms an ellipse which creates a dynamic element • Minimalist facade, using steel and aluminum layers • Application of LED lighting as a building character • Futuristic application in sustainability, with the use of energy-saving materials and natural lighting. 	<p>Location: Guangzhou, China. Architect: Zaha Hadid Architects</p> <ul style="list-style-type: none"> • The mass of the building is in the shape of an infinity symbol which embodies a futuristic shape • The facade is layered with diamond motif panels to retain heat and give a futuristic impression to the building • Application of green roofs as environmental support, as well as the use of membrane roofs that retain heat and allow light and air to pass through.

[Source: Rifky, 2023]

Shopping malls have circulation flow planning with retail and anchor tenants having their own placement. Circulation is the main criterion in the movement patterns of visitors within it which forms corridors to facilitate access to retail. The application of linear circulation flows provides accessible movement patterns between retail and anchor tenants. Apart from that, Anchor tenants must be placed strategically, this placement can be assisted by escalator points as a potential visitor attraction.

The application of futuristic architecture shows a building mass that is free or without limitations with an elliptical characteristic of the building mass. Applying a minimalist facade or having a geometric motif, and using aluminum layer material to add a futuristic impression. Artificial lighting such as LED lights can add to the aesthetics of futuristic elements. Apart from that, it shows that the building is environmentally friendly by optimally controlling air circulation and sunlight for the comfort of building users.

Methodology

Designing a shopping mall using a futuristic theme can provide descriptive explanations or depict using more detailed words regarding the objects in the design and the problems used as the background for the design.

Futuristic architecture or futurism is an architectural building style that began at the beginning of the 20th century with building forms that are characterized by conflict with history and long horizontal lines, speed, emotion and artistic urgency, and this style began in Italy and lasted from 1909 to 1994. Futuristic means aiming or heading towards the future.

According to Antonio Sant'Elia (2009) in *Futurism an Anthology* (2009), futuristic architecture has the following characteristics. (1) Futuristic architecture requires careful calculations, courage in elasticity, and maximum lightness. (2). Futuristic not only pays attention to practicality and usability, but also pays attention to the art of expression in its appearance. (3). Futuristic architecture utilizes slanted lines and ellipses to create dynamic elements. (4). Futuristic architecture does not use ornamentation art as a form of expression in its buildings. (5). Futuristic architecture is also the key to new changes in inspiration, both material and spiritual. Futuristic architecture is also implemented with freedom and courage and harmonizes humans with their environment.

Futuristic architectural characteristics in shopping malls can have a future concept in the form of deconstructed free forms, utilizing advances in structural technology, applying fabricated materials (glass, steel, aluminum, etc.).

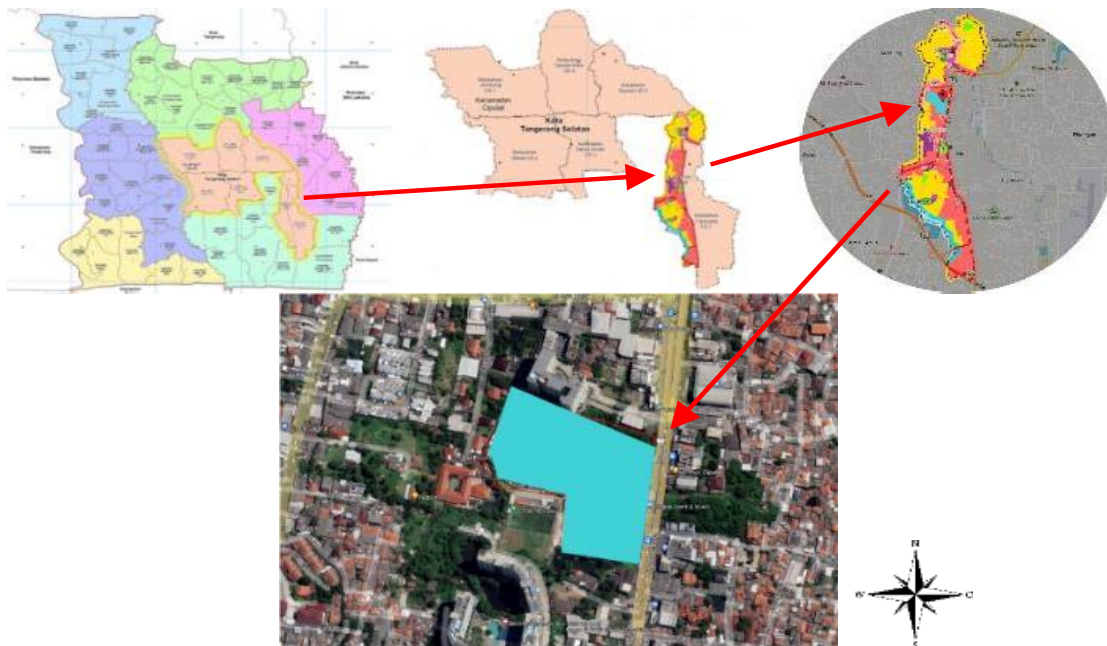
The design stage starts from primary data by combining literature with analysis which produces alternatives from analysis, space program, MEP, facade ideas and forms that will influence the design. The results of these alternatives will be used as a conclusion or synthesis in the form of a design concept.

Some scholars such as Anwar & Ardhiati (2023), Ardhiati (2022), Gunawan & Ardhiati (2022), Herlambang & Ardhiati (2023), Kholis (2023), Luthfianto & Anggita (2022), and Subagyo & Adi (2023) do similar themes but all their works are different from this research in terms of physical location and object of study.

Results and discussion

Planning Location

The site location is in the Ciputat area, Jalan Dewi Sartika, Ciputat, Ciputat District, South Tangerang City, Banten Province. Ciputat District is in the central part of South Tangerang city which has an area of 36.26 km². The location of the site in this area is strategic because it is located in the middle of a commercial area, close to medium to high density residential areas, shopping centers and markets, apartments and hotels, schools and universities, and various other facilities in the area.



[Source: Rifky, 2023]
 Figure 2. Design location map

Geographical Boundaries of the Site: North: Baileys Apartments; South: Shophouse and Football Field; West: Aria Putra Settlement and Orphanage Foundation; and East: Jalan Dewi Sartika.

Site Location

Based on the South Tangerang City RDTR (Detailed Spatial Planning Plan), trade and service zoning regulations in buildings or local areas that apply, based on the South Tangerang City Regional Spatial Plan for 2011-2031, as intended in Article 81, namely activities that are permitted for professional activities, financial services, office and trade services, entertainment services and recreation services as support in commercial areas (South Tangerang City Regional Regulation No. 15 of 2011, 2011).

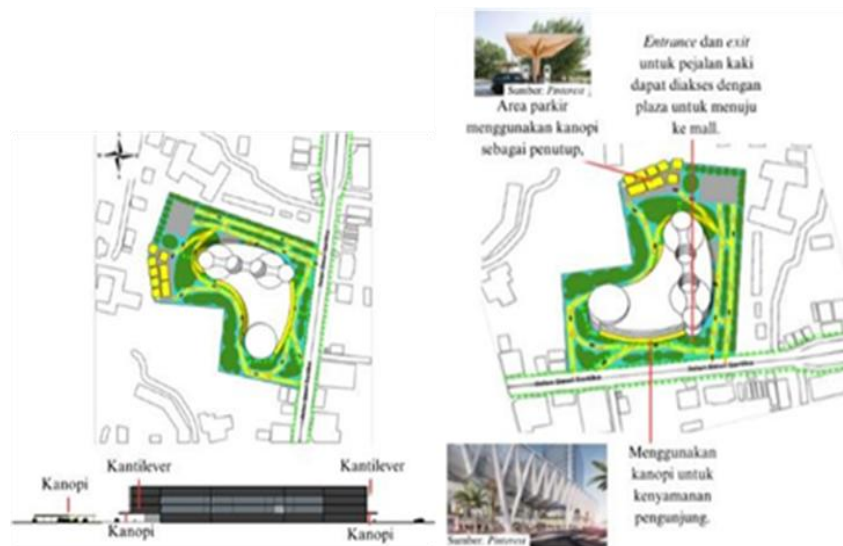
Table 3. Building regulations

Land Allocation	Trade and Services
Land area	25.000 m ²
KDB 60% (Max)	= 60% x 25.000 m ² = 15.000 m ²
GSB ½ x road width + 1	= (½ x 10) + 1 = 6 m
KLB 2.4 (Max 7)	= KLB x Luas Lahan = 2,4 x 25.000 = 60.000 m ²
KDH 15% (Min)	= 25.000 m ² x 15% = 3.750 m ²
KTB 65% (Max)	= 25.000 m ² x 65% = 16.250 m ²

[Source: Rifky, 2023]

Site Location

The road through which the site passes is to the west of the site. Jalan Dewi Sartika has a road width of 20 m which is divided into two directions and two lanes. Circulation conditions in the site area are busy and have good accessibility conditions. Access to transportation available in the site area includes public transportation, buses, online motorcycle taxis and private vehicles, and also in the area around the site there are pedestrian paths in good condition.

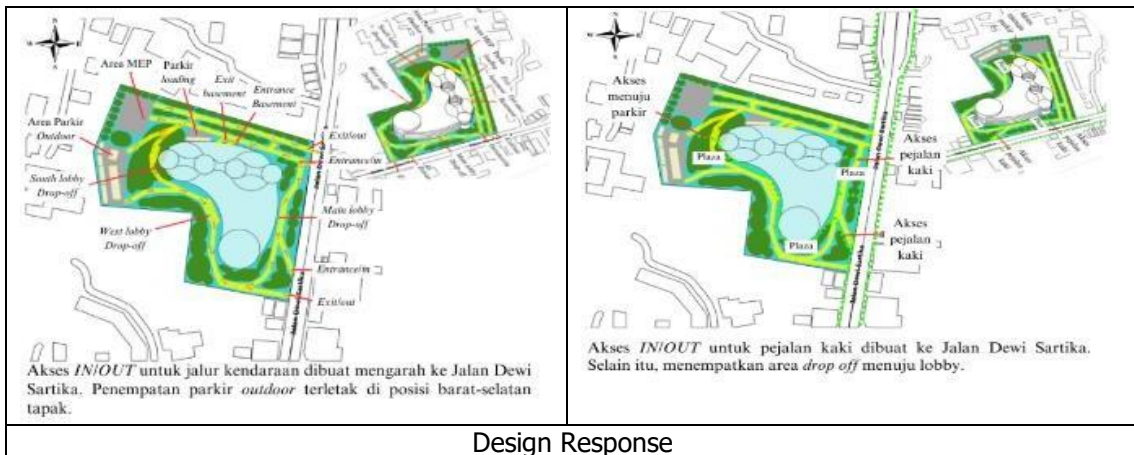


[Source: Rifky, 2023]
 Figure 3. Site location map

Based on the Achievement and Circulation Analysis table (Table 5), it is possible to distinguish between pedestrian circulation and vehicle circulation. Pedestrian circulation can be done through the plaza on the site, and the response to the building is that it places canopies and cantilevers as shade. Vehicle circulation has two entrances and two exits, providing adequate parking areas in outdoor and basement parking, as well as facilities for parking for loading goods.

Table 4. Analysis of achievement and circulation

Data	
<p>Jalan Dewi Sartika memiliki lebar jalan 20 m yang terbagi menjadi dua arah dan dua jalur</p> <p> █ Jalur Kendaraan Umum dan Pribadi █ Pejalan Kaki </p>	<p>Kondisi sirkulasi di area tapak yaitu ramai lancar dan pencapaian ke tapak dapat diakses dengan pejalan kaki, kendaraan pribadi, ojek online, bus transjakarta, dan angkot</p> <p> Ojek online dan Kendaraan Pribadi Jalur Pejalan Kaki Bus Angkot </p>
Analisis Kendaraan	Analisis Pejalan Kaki



Design Response

[Source: Rifky, 2023]

Table 5. View Analysis

Data	
View ke Dalam	View ke Luar
<p>Arah view dari ruko dan apartemen</p> <p>Arah view dari ruko dan jalan</p> <p>Arah view dari apartemen dan gor</p> <p>Tatapang ruko dan apartemen</p> <p>Tatapang apartemen dan gor</p> <p>View ke tapak terdapat oleh apartemen serta ruko.</p> <p>Tapak hanya terlihat dari jalan Dewi Sartika pada timur tapak</p>	<p>View apartemen Bailey dan ruko</p> <p>View permukiman dan panti asuhan</p> <p>View jalan dewi sartika dan ruko</p> <p>View gor mini soccer dan apartemen Green Lake</p> <p>View ruko</p> <p>View dari tapak memiliki kondisi view yang kurang baik, karena di sekitar tapak terlihat kurang indah dan tidak berpotensi pada mall.</p> <p>Maka orientasi berfokus ke dalam mall</p>
<p>Tampak depan mall dibuat menghadap ke jalan Dewi Sartika dan akan menjadi <i>main view</i> pada arah tersebut</p>	<p>Tampak depan</p> <p>Orientasi <i>mall</i> difokuskan ke dalam, karena di sekitarnya tidak berpotensi terhadap <i>mall</i></p>

[Source: Rifky, 2023]

The view of the site is only visible from the road, so the front view of the shopping mall will face Jalan Dewi Sartika and will be the main view of the building from outside the site. The view out of the site does not provide potential for the site and buildings, so the orientation of the building will focus on the shopping mall building.

Table 6. Noise analysis

Analysis	Design Response

[Source: Rifky, 2023]

Based on the noise conditions, vegetation in the site area was placed to reduce noise from road traffic, and the building used dampening wall materials, as well as double glazing glass in the building entrance area.

Table 7. Vegetation analysis

Data	
Analysis and Design Responses	

[Source: Rifky, 2023]

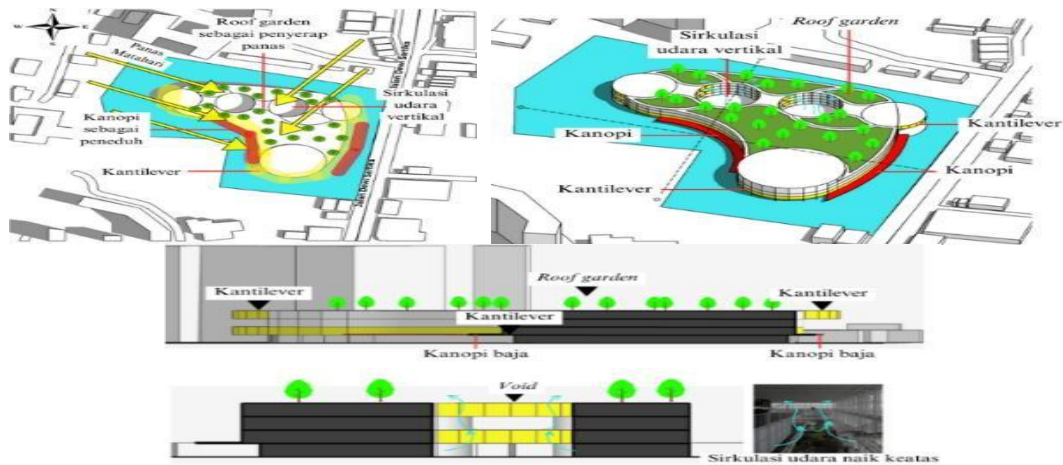


- Musim panas berlangsung dari Agustus sampai November, dengan suhu tertinggi harian rata-rata di atas 32°C.
- Suhu terpanas dalam setahun di adalah Oktober 33°C
- Rata-rata suhu tertinggi 32°C dan terendah 24°C.

[Source: id.weatherspark.com, 2024]

Figure 4. Average temperature in Ciputat, South Tangerang

Based on the conditions of the average temperature in Ciputat, South Tangerang can isolate thermally to prevent heat from outside, make the ventilation height high to create vertical air circulation, and add cooling with the help of Air Conditioning (AC). Use a cover or canopy to cover the heat from direct sunlight, and use a roof garden as a heat absorber.



[Source: Rifky, 2023]

Figure 5. Analysis of temperature conditions

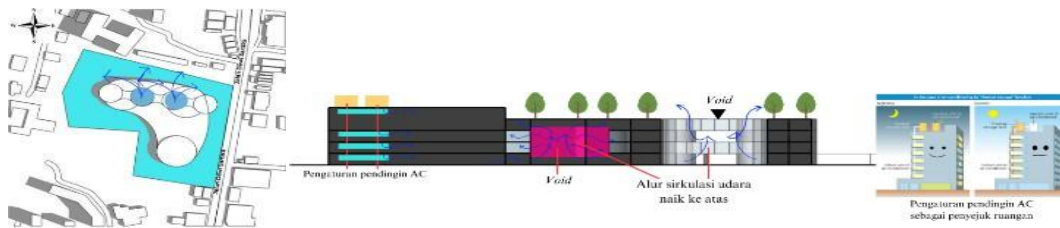


Tingkat kelembaban di Tangerang Selatan didominasi oleh kategori presentasi menyengat.

[Source: id.weatherspark.com, 2024]

Figure 6. Humidity conditions in South Tangerang

The humidity conditions in Ciputat, South Tangerang are intense. This requires a good air circulation system to provide a cool atmosphere to the building, and can use assisted cooling (AC).



[Source: Rifky, 2023]

Figure 7. Analysis and design humidity response



Based on the monthly rainfall diagram, the lowest level occurred in August, 48 mm (lowest level) and the highest in January, 294 mm (middle level).

[Source: id.weatherspark.com, 2024]

Figure 8. South Tangerang rainfall conditions

The planning of the drainage system on the mall site and building creates an efficient drainage path for rainwater to avoid puddles of water on the site and leaks in the building. Drainage lines are channeled from the roof of the building and the site area to the catchment area and distributed to the city's secondary drainage network.



[Source: Rifky, 2023]

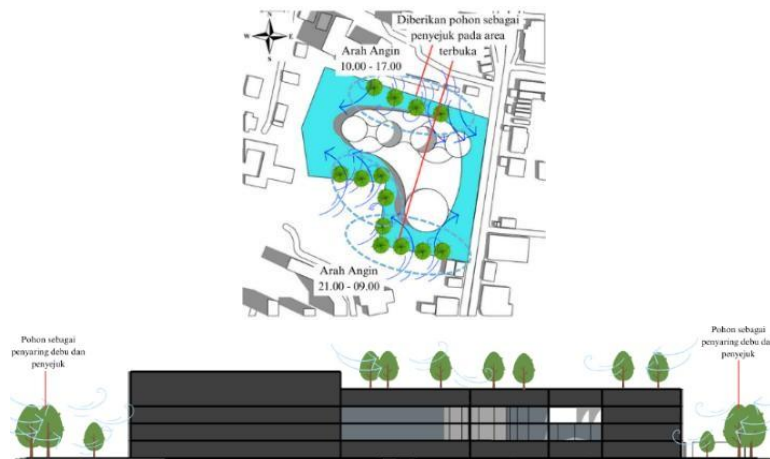
Figure 9. Rainfall analysis



- Masa yang lebih berangin dari Desember-Maret.
- Masa angin lebih tenang dari Maret-Desember.
- Bulan paling berangin adalah Januari yaitu 11,4 km/jam.
- Bulan paling tidak berangin adalah Oktober yaitu 7,4 km/ jam.

[Source: id.weatherspark.com, 2014]

Figure 10. South Tangerang wind speed conditions



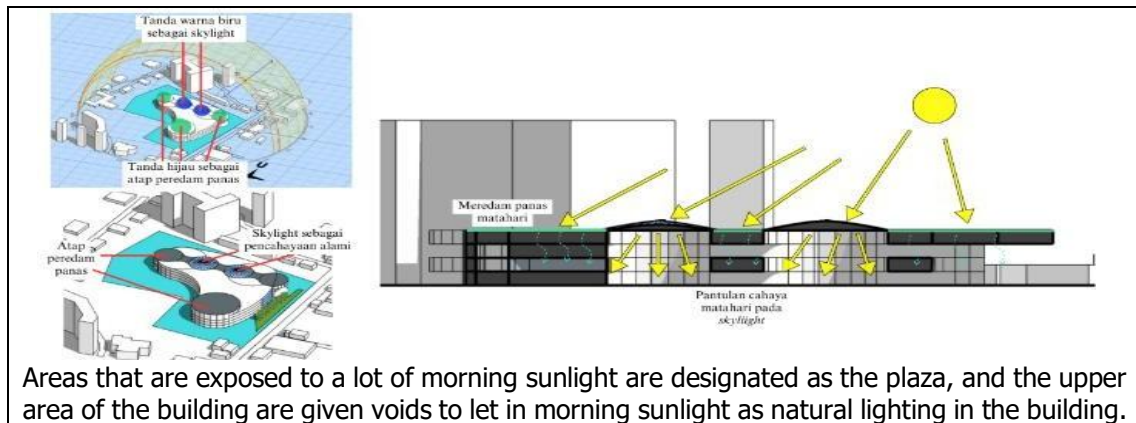
[Source: Rifky, 2023]

Figure 11. Wind direction design analysis and response

The north and south areas of the site are provided with vegetation as wind breakers to spread air circulation to the site area, and as air conditioning, as well as filters for dust and pollution.

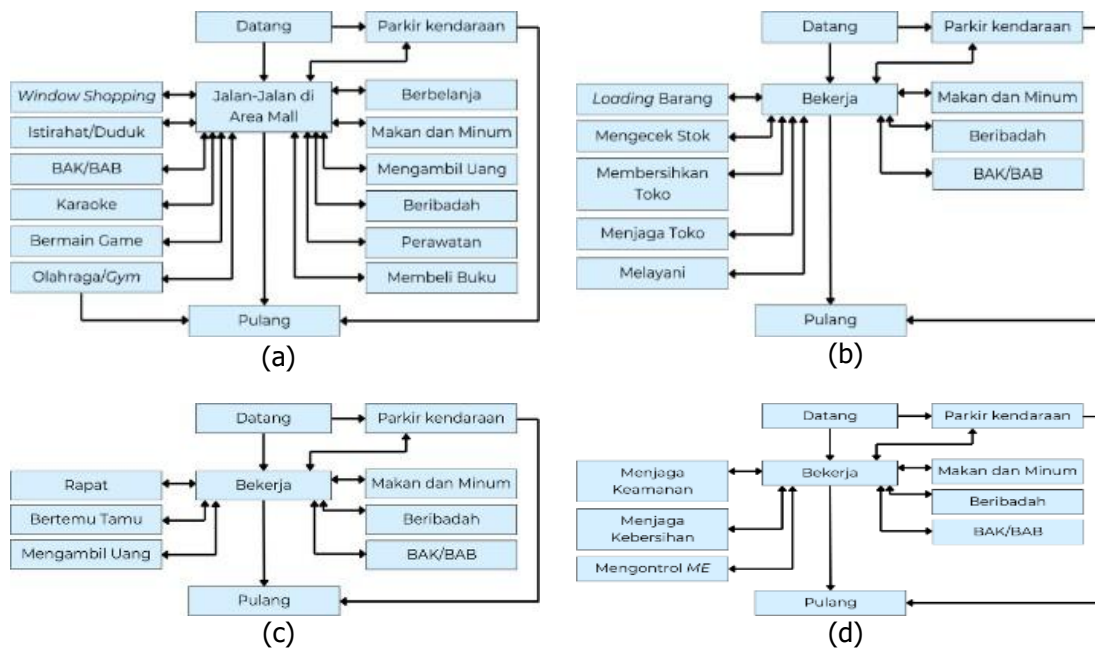
Table 8. Solar analysis

Data (Sun at 06.00)	
<p>06.00</p>	
<p>The direction of the sun at 06:00 provides morning sunlight on the eastern area of the site, and does not transmit heat to either the site or the building.</p>	
<p>09.00</p>	
Wind Direction Analysis/Design Response	
<p>06.00</p>	



Site Analysis

Space users in shopping mall buildings consist of retail tenants (f&b or non-f&b), visitors, managers and security officers.



[Source: Rifky, 2023]

Figure 12. Activity flow (a), visitors, (b) tenants retail, (c) management, and (d) security.

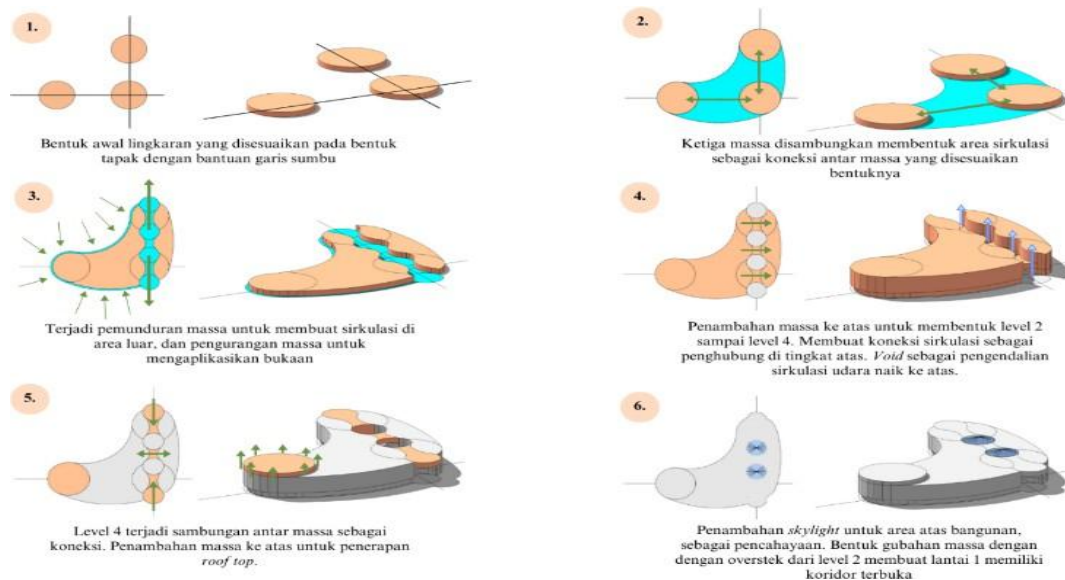
Space zoning is divided into various facilities showing the following results.

Table 9. Area and space zoning

No.	Space facilities group	Area (m ²)
1.	Main facilities (hall and Atrium, retail, department store and supermarket)	19.493
2.	Supporting facilities (foodcourt, cinema, gym, arcade, karaoke, salon, and restaurant/cafe)	11.034
3.	Management facilities	309,9
4.	Service facilities (lavatory, prayer room, public area, security, utilities, loading dock, and parking)	13.266
Total		44.104 m ²

Building Analysis

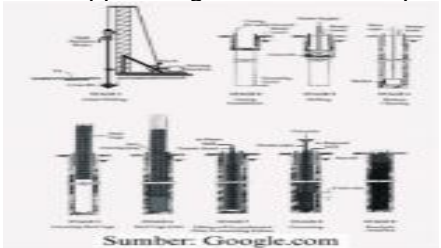
Mass composition for shopping mall buildings, starting with the help of axis lines with the placement of circles that adapt to the shape of the site, as well as the influence of site analysis on the building. Apart from that, the form maximizes the use of space and circulation functions which play an important role in shopping malls.

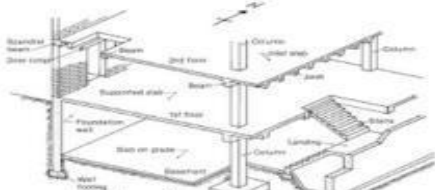




[Source: Rifky, 2023]

Figure 13. Mass composition analysis

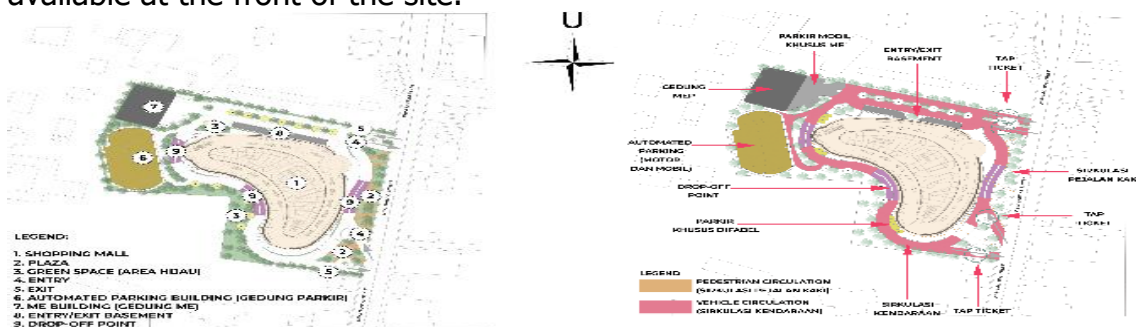
Table 10. Building structure analysis

Structure	Condition	Design Solutions
Bottom Structure	The condition of the site soil in the Ciputat area is in the form of alluvial deposits consisting of gravel, sand, gravel, silt, mud and clay. The land is more than 10 m below sea level.	<p>Bored Pile Foundation</p> <ul style="list-style-type: none"> - High bearing capacity, tolerance to clay soil - Bored pile foundations have a depth of around 10-20 meters which can support large loads effectively.  <p>Sumber: Google.com</p>
Middle structure	The climatic conditions in Ciputat have intense levels of humidity	<p>Concrete Structure:</p> <ul style="list-style-type: none"> - Not easily subject to corrosion, - Withstands pressure well, - Easy to shape, and flexibility in building structure design.

		 <p>Sumber: ocw.upj.ac.id</p>
<p>Top structure</p>	<p>The Ciputat area, South Tangerang has hot temperature conditions.</p>	<p>Concrete Roof</p> <ul style="list-style-type: none"> - Able to reduce the heat of the sun, - Strong resistance to climatic conditions, <p>Steel Roof and Skylight</p> <ul style="list-style-type: none"> - Weather resistant and rustproof - Skylights provide natural lighting  <p>Sumber: Wikipedia.com</p>  <p>Sumber: youtube.com</p>

Design Concept

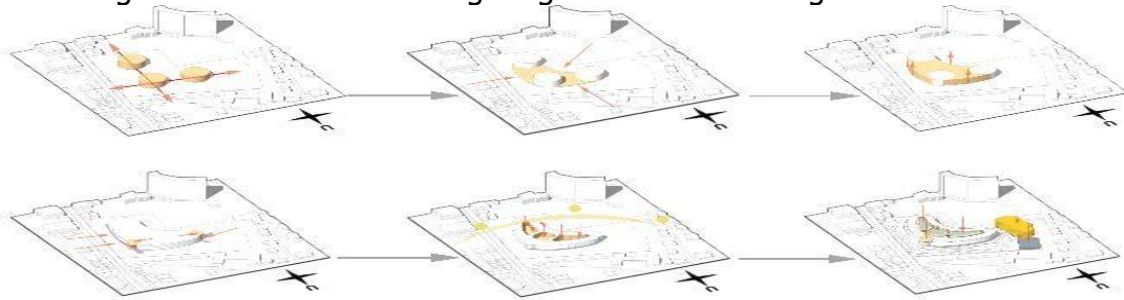
The site concept consists of a main building (shopping mall) and support buildings (Automated Parking Building and ME Building). Access to the site is via the footpath section on Jalan Dewi Sartika. The site consists of two entrance doors and two exit doors. Access for pedestrians can be via the plaza area available at the front of the site.



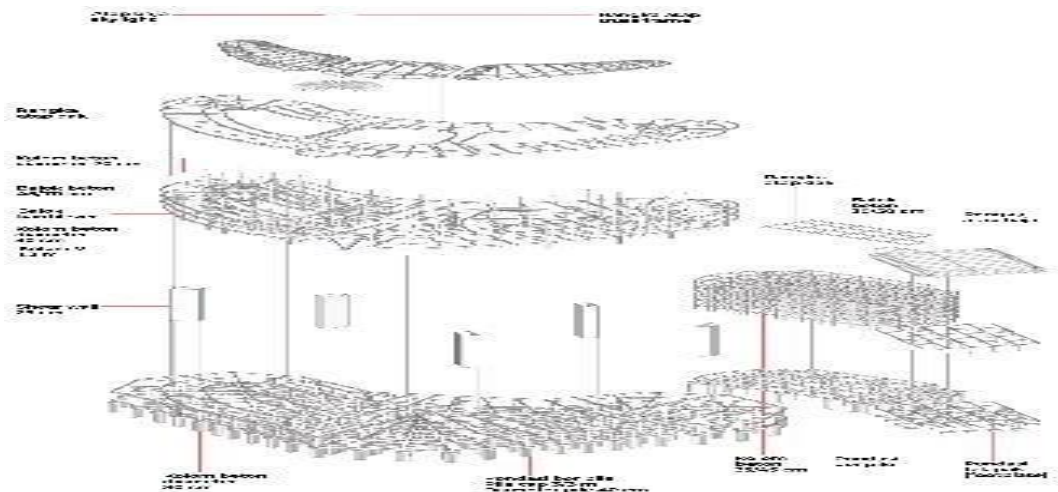
[Source: Rifky, 2023]
 Figure 14. Site concept

Shopping malls apply futuristic building form elements with mass compositions formed from the combination of three circular shapes connected by radial circulation. In addition, the building's mass connections are curved as an element of flexibility and dynamic of the futuristic building. The composition of

the mall mass is also influenced by climatic conditions with the formation of overhangs and voids as natural lighting within the building mass.

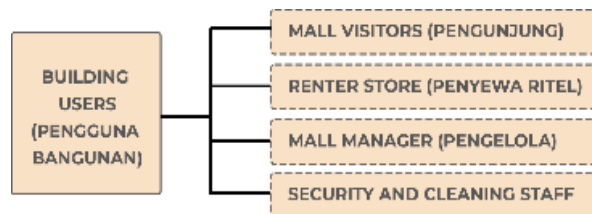


[Source: Rifky, 2023]
 Figure 15. Mass change transformation concept

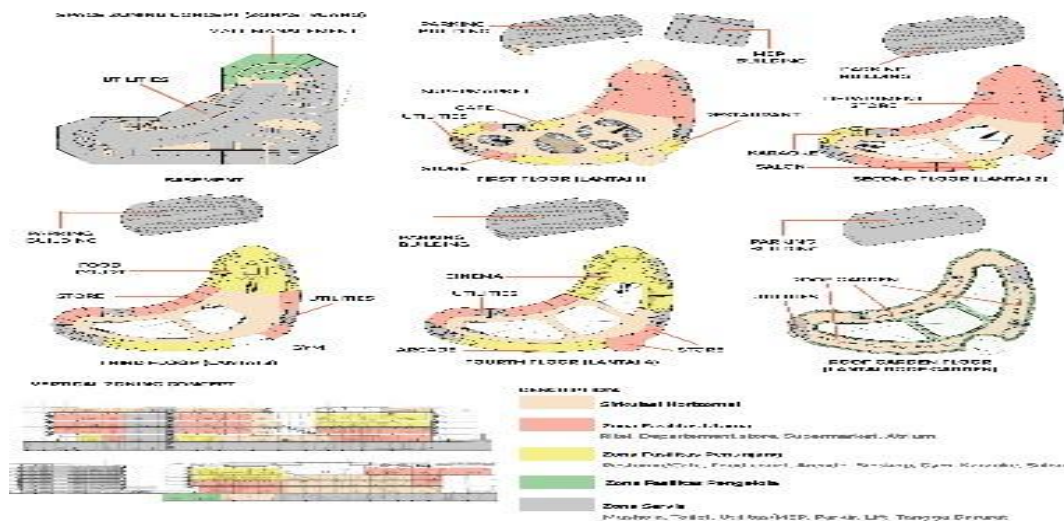


[Source: Rifky, 2023]
 Figure 16. Structure concept

The use of structure in the design of the shopping mall in Ciputat, South Tangerang is adjusted based on the results of the structural analysis so that no errors occur in applying the structure to the mall building. The lower structural area uses a bore pile foundation because it can support and withstand gravel, sand and mud soil conditions. The Central Structure uses a grid frame with a concrete structure which has resistance to compressive forces in the building. The upper structure uses a steel frame for the skylight roof, and a concrete roof to reduce heat, and can be used as a utility and roof garden.

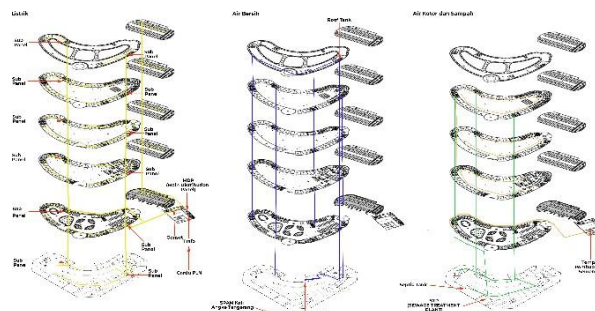


[Source: Rifky, 2023]
 Figure 17. User identification



[Source: Rifky, 2023]
 Figure 18. Space concept

The concept of zones and space relationships is divided into main facilities, supporting facilities, management facilities and service facilities which cover every floor of the shopping mall building. The atrium and corridor as a link or circulation between the facility zones are on floors 1 to 4. Main facilities such as retail are spread across each corridor as the main function of visitors in shopping or window shopping activities. Supporting facilities are placed on the zone side to support the retailers in the zone side area. Management facilities, warehouse, utilities and parking areas are placed in separate areas because they differentiate between shopping and service and private areas.

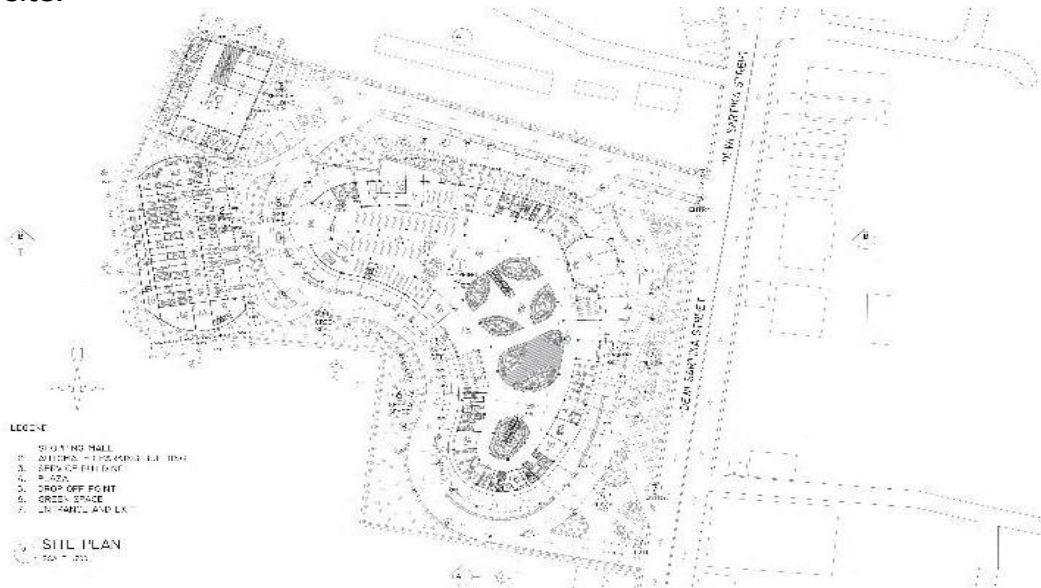


[Source: Rifky, 2023]
 Figure 19. Utility concept

The utility system for electrical and mechanical is in the ME building as a power house which provides electrical energy for the mall, and is channeled by the main distribution panel to the sub panels available on each floor of the mall, and the electrical room of the automatic parking building. The clean water system sourced from the Kali Angke Drinking Water Management System (SPAM) goes to the Ground Water Tank, and is distributed to each floor. The clean water system is available in the Septic tank area and Sewage Treatment Plant (STP). The waste system provides a Temporary Disposal Site (TPS) located near the ME building.

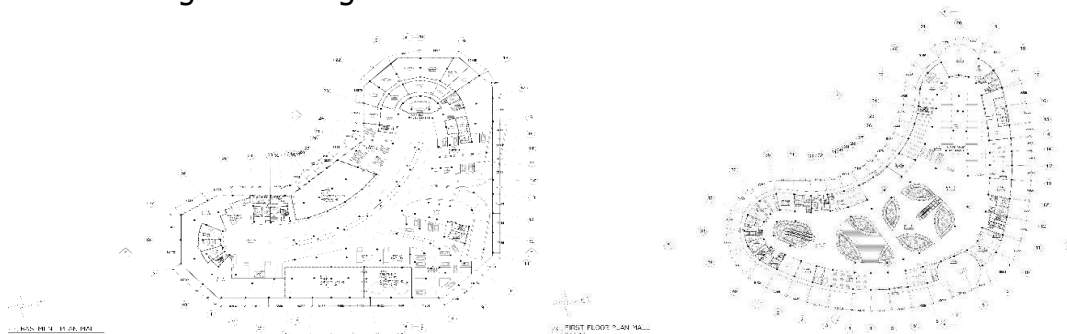
Image of Design Results

The results of the shopping mall design in Ciputat, South Tangerang focus the activities of its users to enjoy shopping and entertainment experiences in one building. The area outside the mall is used as a plaza and circulation, apart from that it is used as a supporting area for the mall, namely the me building as an electrical hub, and an automatic parking building to provide convenience in storing vehicles. In the site area there is also a green area, for greenery around the site.

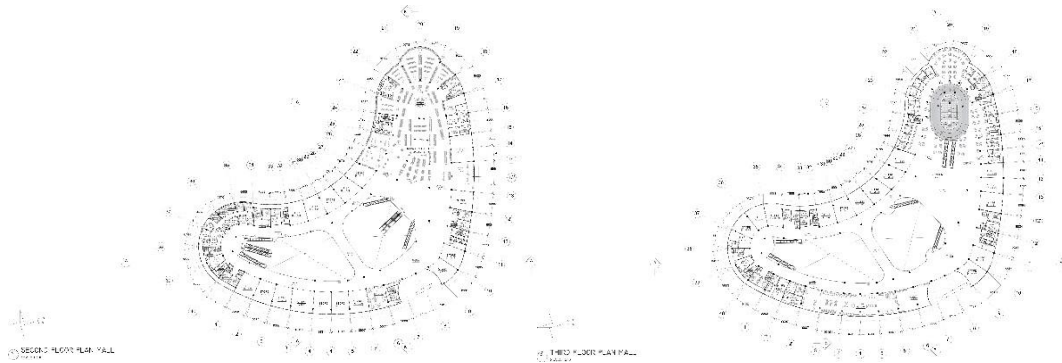


[Source: Rifky, 2024]
Figure 20. Site plan

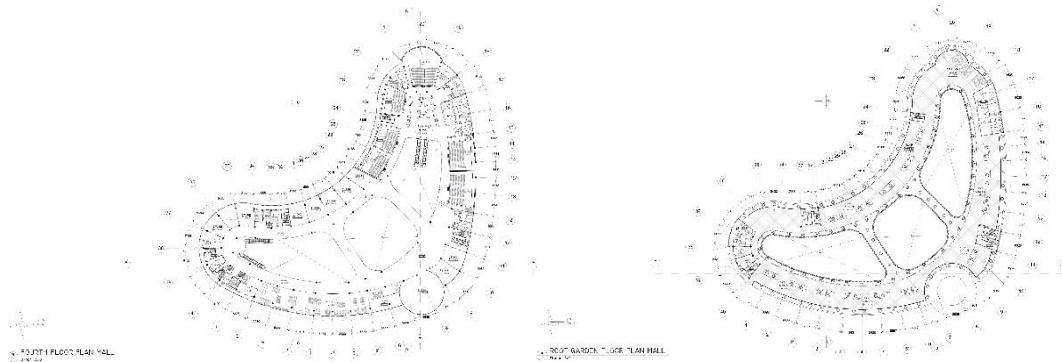
The shopping mall building is divided into 1 basement, 4 floors and 1 roof garden, each of which has its own function. The basement floor functions as a warehousing area, clean water and dirty water utilities, and mall management. Floors 1 – 4 are shopping areas with additional attractive facilities on each floor, on the 1st floor there are cafes, restaurants and supermarkets, on the 2nd floor there are salons, karaoke and department stores, on the 3rd floor there is a gym and a food court, on the 4th floor cinemas and arcades are available. The Roof Garden floor area is used as a service location and roof tank, also used as a green area and sitting or relaxing area.



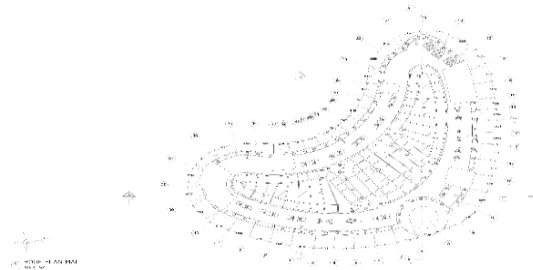
[Source: Rifky, 2024]
Figure 21. Basement Floor and 1st Floor



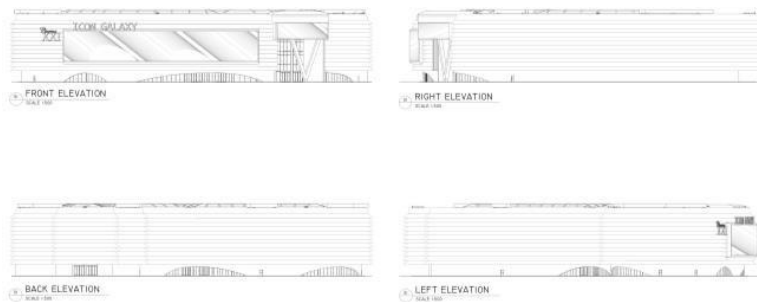
Source: Rifky, 2024]
Figure 22. Floor 2 and Floor 3



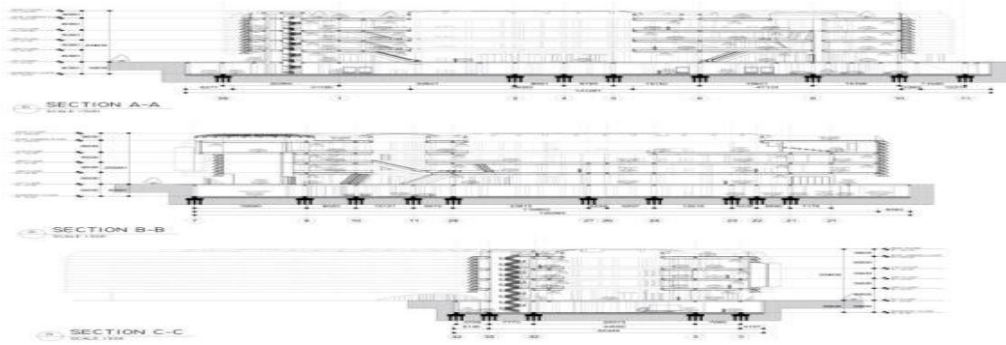
[Source: Rifky, 2024]
Figure 23. 4th Floor and Roof Garden Floor



[Source: Rifky, 2024]
Figure 24. Roof Floor

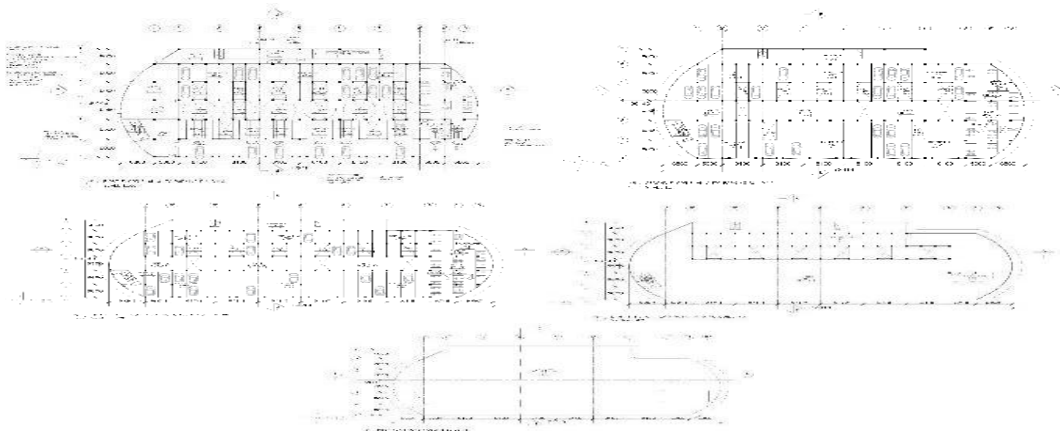


[Source: Rifky, 2024]
Figure 25. Pieces A-A, pieces B-B, and pieces C-C



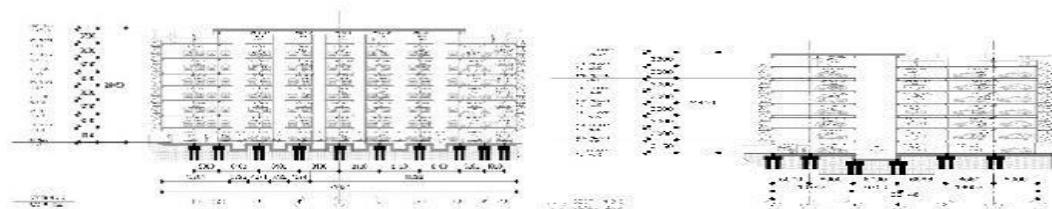
[Source: Rifky, 2024]

Figure 26. Front view, right side view, rear view and left side view



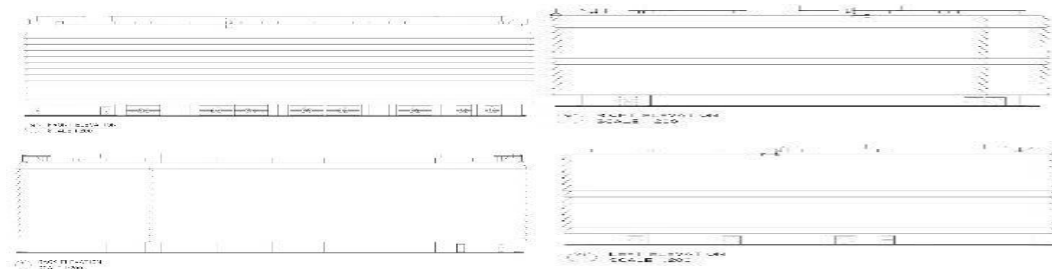
[Source: Rifky, 2024]

Figure 27. Plan of the automatic parking building



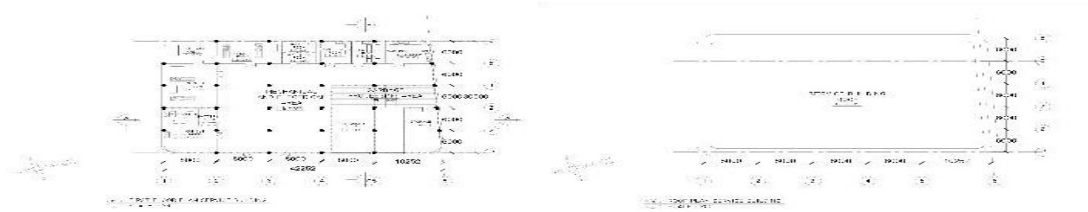
[Source: Rifky, 2024]

Figure 28. Pieces A-A and pieces B-B

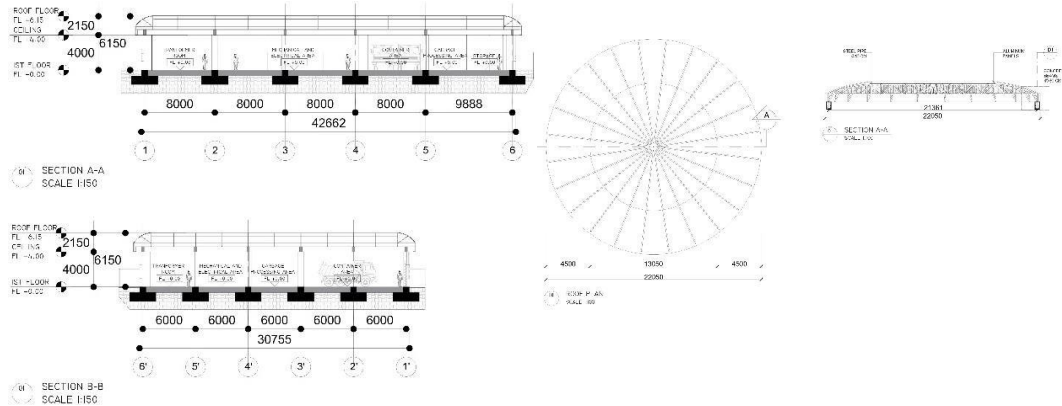


[Source: Rifky, 2024]

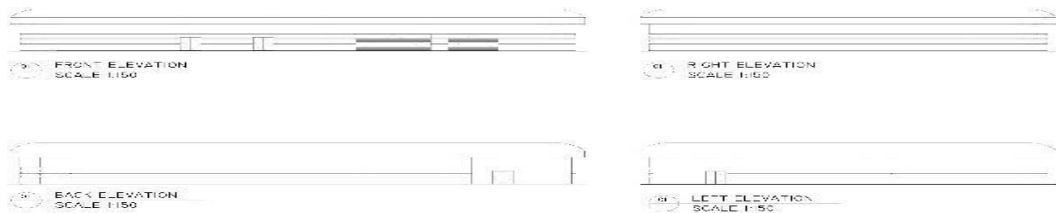
Figure 29. Front view, right side view, rear view, and left side view



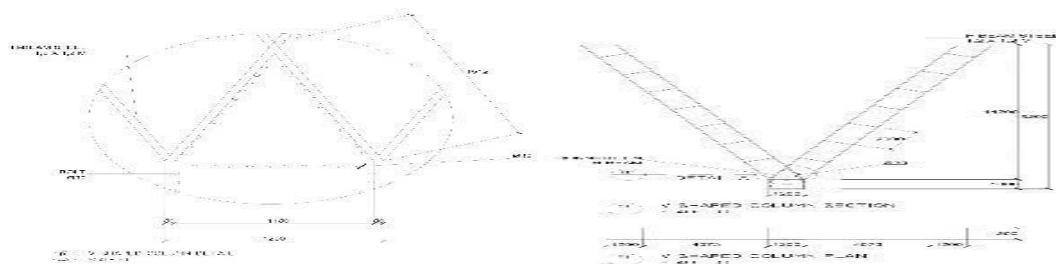
[Source: Rifky, 2024]
Figure 30. ME/service building plan



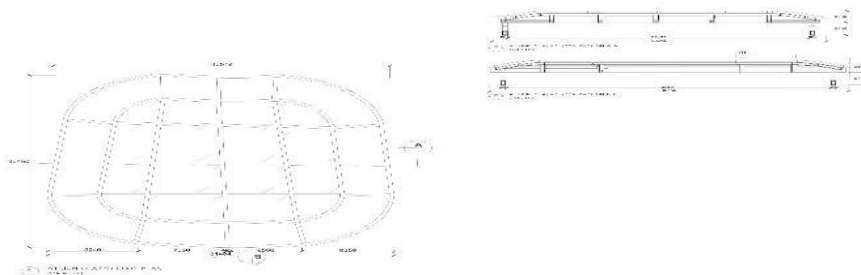
[Source: Rifky, 2024]
Figure 31. Pieces A-A and pieces B-B

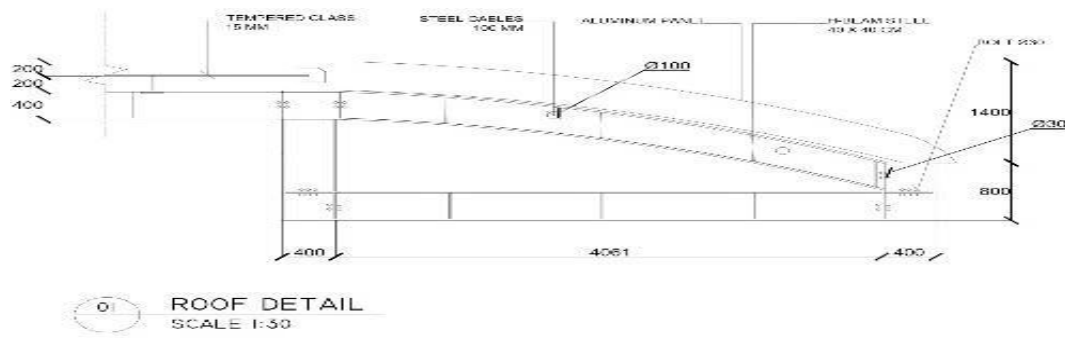


[Source: Rifky, 2024]
Figure 32. Front view, right side view, rear view, left side view

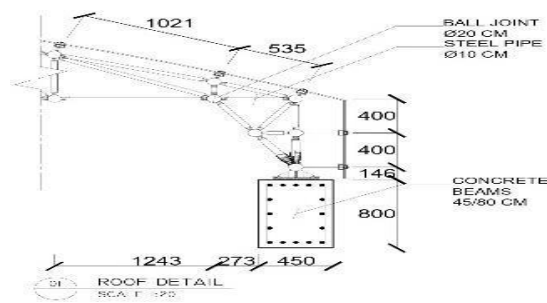


[Source: Rifky, 2024]
Figure 33. Details of column V structure

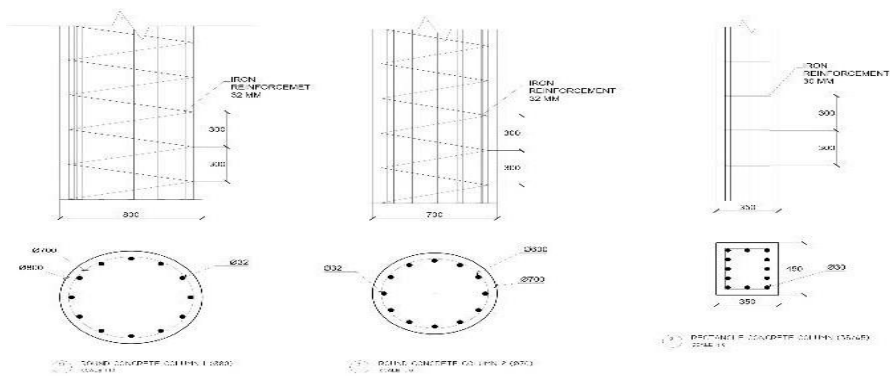




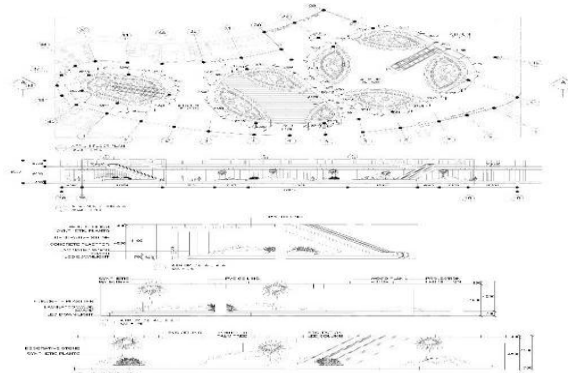
[Source: Rifky, 2024]
Figure 34. Skylight roof structure details



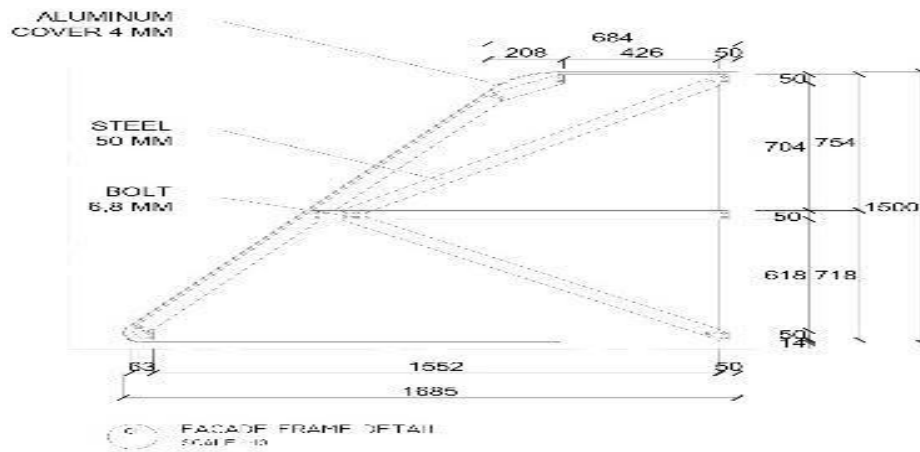
[Source: Rifky, 2024]
Figure 35. Detail of the round roof structure



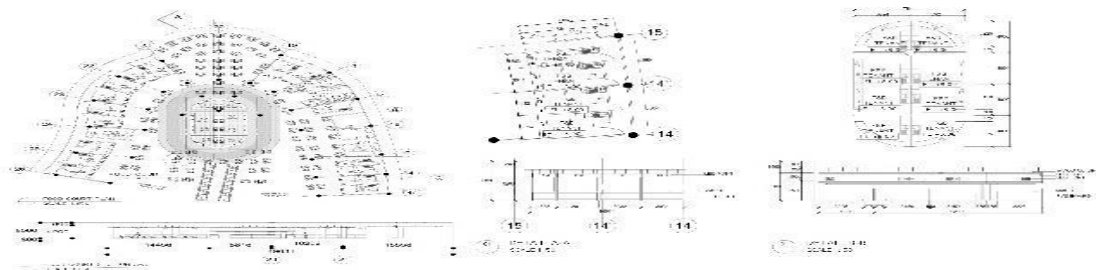
[Source: Rifky, 2024]
Figure 36. Details of the round column structure



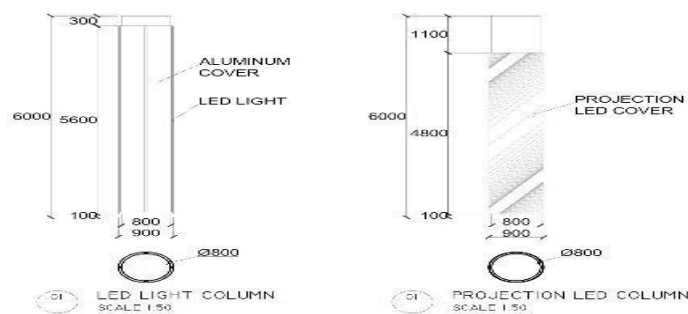
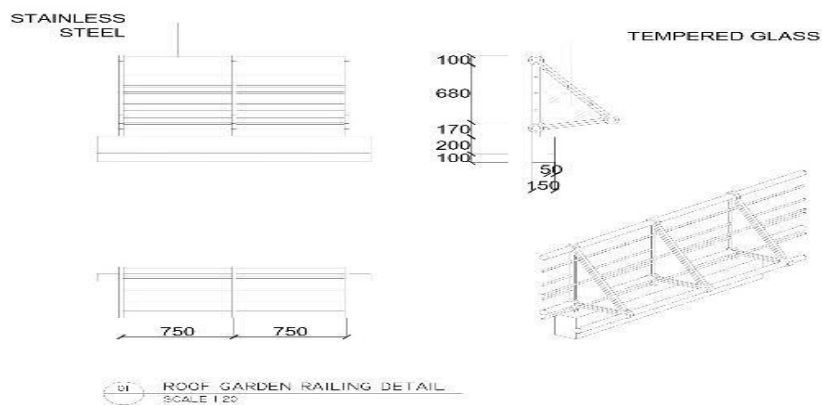
[Source: Rifky, 2024]
Figure 37. Atrium architectural details



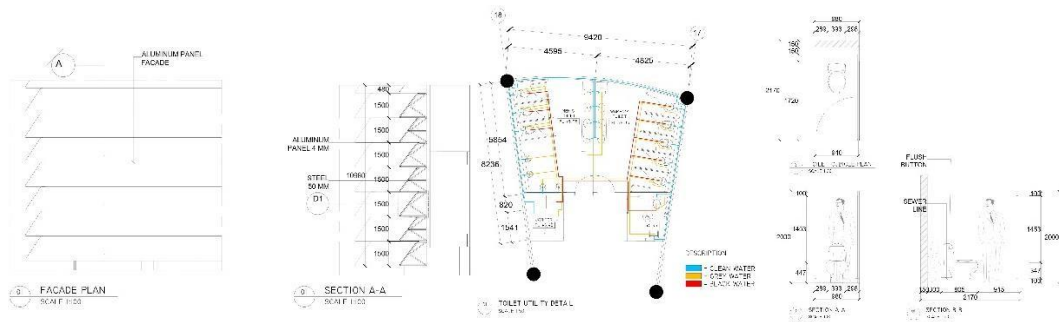
[Source: Rifky, 2024]
Figure 38. Facade architectural details



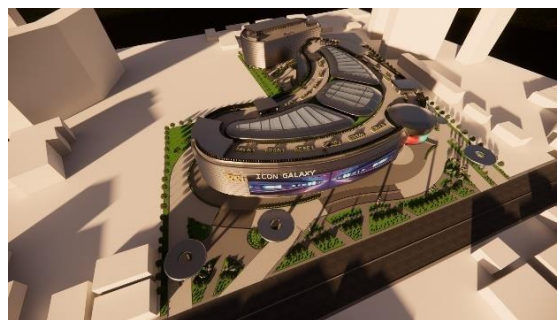
[Source: Rifky, 2024]
Figure 39. Food court architectural details



[Source: Rifky, 2024]
Figure 40. Architectural details of LED railings and columns



[Source: Rifky, 2024]
Figure 41. Utility details



[Source: Rifky, 2024]
Figure 42. Bird's eye perspective



[Source: Rifky, 2024]
Figure 43. Perspective of the human eye

Conclusion

This shopping mall in Ciputat, South Tangerang is located on Jalan Dewi Sartika, Ciputat, Kec. Ciputat, South Tangerang, Banten with a site area of 2.5 hectares (25,000 m²). This design is divided into 4 zones, namely the main facility zone which consists of retail or shops, department stores, supermarkets and atrium. The supporting facility zone consists of a cinema, food court, salon, karaoke, arcade and cafe/restaurant, the management zone consists of mall management and employees, and the service zone consists of utilities, emergency stairs, toilets and so on. The main activity in the mall is shopping as well as fulfilling entertainment needs with the facilities available. Apart from that, the additional characteristics of varied LED lighting and various retail outlets, the

addition of main lights and indoor garden or decoration elements provide aesthetics to the shopping experience.

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Adaptive Reuse of Heritage Building for Youth Center with Betawi Culture

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Abstract: Colonial buildings are one type of cultural heritage building in Indonesia, with several neglected and unused buildings. Historical buildings need to be preserved to be remembered, and their architecture can be studied and maintained. It will maintain and preserve the building by adaptive reuse of historic buildings that adapt to the current conditions and environment. This research aims to apply the adaptive reuse of cultural heritage buildings into youth activity centers with a Betawi cultural interior design approach. The methodology used in this research is literature study, observation, design thinking, and location survey. The case study of adaptive reuse of cultural heritage buildings also analyzes the side effects and influences. Cultural heritage buildings are full of history and have been passed down from generation to generation. Adaptive reuse of cultural heritage buildings as a youth activity center with Betawi culture aims to become a special place to facilitate positive activities for teenagers, provide education, and preserve Betawi culture. The conclusion states that reusing cultural heritage buildings can build awareness about preserving culture and youth activity center strategies by showing positive value for society and the environment.

Keywords: adaptive reuse, Betawi culture, heritage building, interior, youth activity center.

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Introduction

Cultural heritage buildings are rich in history and passed down from generation to generation. Colonial buildings in Indonesia are one type of cultural heritage building that was neglected by the times and not utilized. Cultural heritage buildings that have the status of historic buildings need to be preserved so that they can still be remembered and their architecture can be studied and then maintained. Cultural heritage buildings starting to be neglected are renewed by renovation and reuse that adapts to the current conditions and environment. This application is also called adaptive reuse (Saputra & Purwantiasning, 2020). The re-utilization of cultural heritage buildings can be an opportunity to become a location for youth activity centers because cultural heritage buildings are usually located in big cities, where these buildings are adjacent to crowded places, and the concept of reutilizing buildings can be used to target young visitors. The idea of cultural heritage architecture has become a public attraction and is common in other cities, including Indonesia (Febianti, 2021). However, at this time, most teenagers are more interested in youth activity centers located in modern and minimalist buildings due to the influence of foreign cultures. Cultural heritage buildings can be used as a space for youth activity centers because they can

introduce and preserve historic cultural heritage buildings and provide education about these colonial buildings. So that the utilization of cultural heritage buildings can be processed and reused by the younger generation of Indonesia.

The requirement to meet the needs of the entertainment and education industry, which is a youth activity center, poses a challenge to historic buildings and cities. This cultural heritage building utilization project aims to respect, maintain, and preserve cultural heritage in buildings. Therefore, the cultural heritage building to be utilized is not altered and still retains the original form of the building, because this building will still be remembered as a form of historical heritage, especially for the purposes of the youth activity center building so that it remains historical in nature that will be remembered by today's younger generation.

Methodology

This research uses a qualitative method by collecting some research. The same method is also done by scholars in designing building such as by Anwar & Ardhiati (2023), Ardhiati (2022), Gunawan & Ardhiati (2022), Herlambang & Ardhiati (2023), Kholis (2023), Luthfianto & Anggita (2022), and Subagyo & Adi (2023) but all their works are different from this research in terms of physical location and object of study.

From some of the data that has been collected, observation and reading literature from journals and books or making direct observations through site surveys at Taman Benyamin Sueb (Benyamin Sueb Park), Jatinegara, East Jakarta, Indonesia as a cultural heritage building used for youth activity centers. The site survey used the SWOT (strength, weakness, opportunities, threats) method by identifying the advantages and disadvantages in the utilization of cultural heritage buildings aimed at youth activity centers. Based on the results of these research methods, the data obtained was then developed into a design process. The design thinking method is also applied to research; this method helps solve problems and provide new solutions and creative ideas. Design thinking consists of five stages: empathize, define, ideate, prototype, and test.

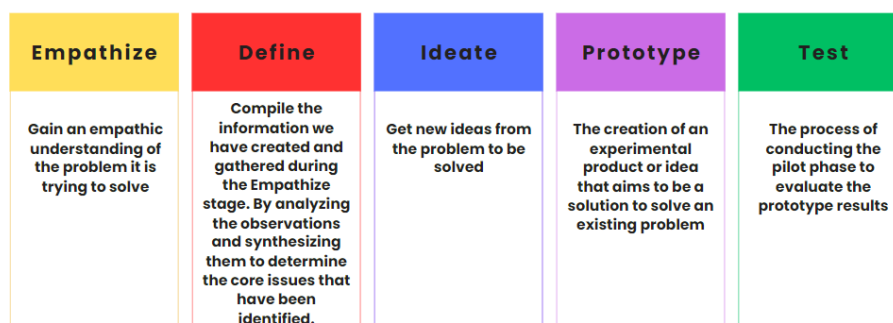


Figure 1. Design thinking method

This research was conducted by applying the design thinking method with the empathize stage designed to understand the relationship of adaptive reuse

of cultural heritage buildings with youth activity centers with Betawi culture. The defined stage aims to identify user needs at the youth activity center related to the application of Betawi culture in the interior of the cultural heritage building. The ideate phase links the analysis of cultural heritage buildings and Betawi culture applied to the interior elements of the youth creativity center, which will be depicted in the form of a three-dimensional model. The prototype and test phases will be developed in separate reports.

Results and discussion

In cultural heritage utilization, projects can bring many benefits to the community, as local communities can improve their quality of life by revitalizing abandoned buildings. The process of cultural heritage utilization generally has a positive impact because it provides a new function for abandoned historic buildings and can be managed through social or cultural activities. Regarding adaptive reuse, according to Purwantiasning (2016) adaptive reuse itself is one type of conservation activity, so it is an effort to manage and maintain the authenticity of a place and maintain its cultural value (Saputra & Purwantiasning, 2020). According to Fajarwati (2020) the original building and form of cultural heritage requires some adaptation so that the building is suitable for current needs utilizing mixed use that retains the original form of the building and only changes the function of the building to maintain the preservation of cultural heritage buildings and can still adapt to the use of new buildings (Fajarwati & Wulandari, 2020).

In addition, Taman Benyamin Sueb building, which was once a Dutch colonial building during the colonial era, has been used to store relics, which later became a museum of the Betawi historical figure, Benyamin Sueb. The contents of this building can also provide elements of Betawi culture through the Dutch colonial era, precisely in the East Jakarta area. Moreover, the architectural building of Taman Benyamin Sueb which is different from the surrounding buildings can attract visitors' attention so that visitors are interested in visiting architectural displays that still maintain the authenticity of the building. The main focus in the utilization of this cultural heritage building is used for planning youth activity centers to promote and preserve the concept of Betawi culture in cultural heritage buildings where the majority of users are teenagers.

Taman Benyamin Sueb in Jatinegara, East Jakarta

Taman Benyamin Sueb is located near the train station, Jalan Bekasi Timus No. 76, Jatinegara District, East Jakarta. This building was previously the residence (Landhuis) of Meester Cornelis and the office of the Jatinegara Regent, built in 1930-1942. This building is categorized as an Indies style building, which can be seen from the influence of European Neoclassical at that time and has been adapted to follow the tropical climate in Indonesia. The building is divided into three building masses, namely, the main building in the center which is then flanked by pavilion buildings in the left and right areas of the main building. The main building is larger than the other two buildings. According to the DKI Jakarta

Provincial Tourism and Culture Office (2019), the former Makodim 0505 East Jakarta building is designated as a cultural heritage building as stated in the Decree of the Governor of DKI Jakarta Number 475 of 1993 (Dinas Pariwisata dan Kebudayaan Provinsi DKI Jakarta, 2019).

Then on September 22, 2018, the Governor of DKI Jakarta inaugurated the residence (Landhuis) of Meester Cornelis and the Jatinegara Regent's office or the former Military Command Headquarters of Greater Jakarta City 0505 Jatinegara Timur as the Taman Benyamin Sueb Cultural Center which was written in the Decree (SK) of the Governor of DKI Jakarta Number 1156 of 2018. The building is now used to store relics of the Betawi historical figure Benyamin Sueb, which later functioned as the Benyamin Sueb Museum. The utilization of the cultural heritage building can be seen in Figure 1 and Figure 2.



[Source: Devina, 2023]

Figure 2. Main building of Taman Benyamin Sueb, Jatinegara

Heritage Perspective

Taman Benyamin Sueb cultural heritage building has ornaments representing Betawi from the building structure on the ceiling that forms *gigi balang*. In addition, this building uses *krepyak* doors adapted in Indonesian architecture according to the tropical climate, and some windows function as ventilation. The front of the building has pillar-shaped columns, and the building area has a garden, gazebo, and fountain. The colonial style of the building has been adapted to the tropical climate in Indonesia. This building was built with a reasonably high roof, around five meters, and several tall windows for air ventilation and sunlight enter the room.



[Source: Devina, 2023]

Figure 3. Ornaments and ventilation of the main building of Taman Benyamin Sueb, Jatinegara

Betawi Culture for Local Content

According to Nurbayanti (2020), the Betawi tribe is the result of acculturation from other regional cultures that were in Batavia at that time, namely a mixture of Sundanese, Malay, Balinese, Bugis, Makassarese, Ambonese, Arabic, Chinese and Indian. Betawi culture is currently a cultural element that represents the city of Jakarta (the capital of Indonesia) with a mixture of other national and international cultures found in Jakarta. Betawi culture began to fade due to globalization. It shifted to the periphery but did not forget the elements of traditional Betawi art such as ornaments, house shapes, dance, theater, music, literature and puppets (Nahuway & Sudarwani, 2021). Although it has developed the city of Jakarta into a modern city, Betawi culture still has a distinctive character that makes the Betawi tribe still recognized (Fanthi et al., 2021).

Youth Activity Center

Adolescence is the process of transitioning from childhood to adulthood. According to Wandu, et al. (2022), adolescence lasts 12 to 24 years. In this transitional period, in general, adolescents are still uncertain about their role so that an identity crisis arises. Teenagers usually process to find a way of life that suits them, and in this process it is often done with an unstable attitude and frequently trial and error (Wandu et al., 2022). Adolescents are future assets for the nation because they will continue the generation to the next generation. Usually at this age, adolescents have advantages and talents that can be seen early.

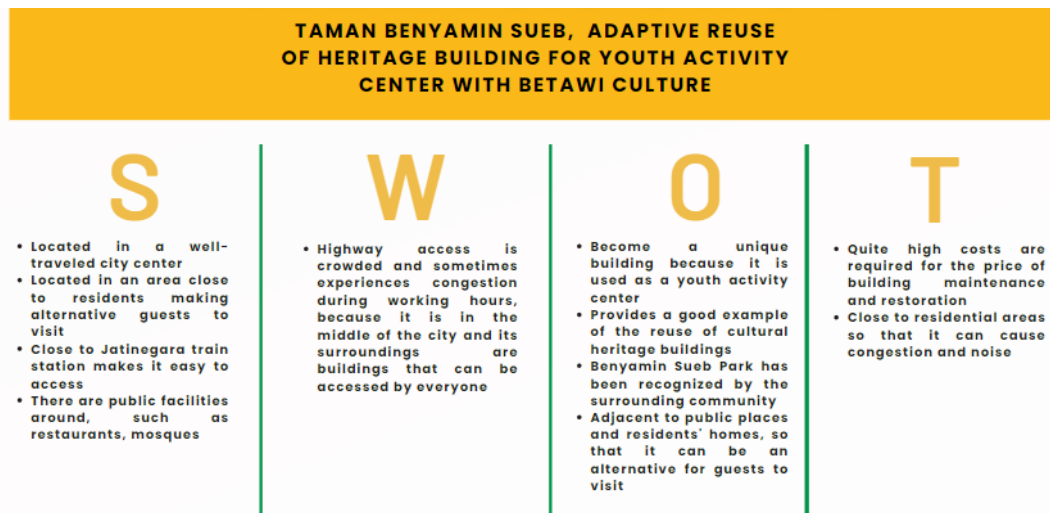
Seeing the much potential creativity in Indonesian teenagers, a special place is needed for teenagers to channel their creativity and develop their talents and hobbies through youth activity centers, where they carry out activities such as gathering together to discuss textbooks and storybooks, looking for creative ideas, reading literature on Indonesian historical figures, and developing their innovative ideas through painting and drawing. In addition, activities in the youth creativity center can increase youth productivity, hone their talents, and provide new experiences in learning and honing knowledge outside of school. The cultural heritage building has its charm because it looks vintage and unique in the implementation of adaptive reuse and is still attached to the history of the building so that in addition to being used for teenagers' creativity, it can add education about the building, especially for teenagers.

Youth Activity Center with Betawi Cultural Approach

The youth activity center is a space that can direct teenagers to positive activities with facilities that have been provided such as a library, dance practice room, music practice room, room with drawing tools and discussion room. With the facilities that have been provided, and the right direction, can develop the hobbies or potential of teenagers, so that they can express themselves freely and hone their creativity well. The cultural heritage building located in Taman Benyamin Sueb, Jatinegara, East Jakarta is used as a youth activity center with a Betawi Cultural approach, to promote and preserve the concept of Betawi

culture which is used as a youth activity center. In the concept of the Betawi approach, the youth activity center is related to Betawi culture, such as a dance studio devoted to learning typical Betawi cultural dances, Betawi music, a library about Betawi history and Betawi figures, a painting or drawing room about Betawi cultural arts and a discussion room that can be used to discuss or do school assignments.

Youth activity centers with a Betawi cultural approach can increase the awareness of today's youth to preserve Betawi culture and provide education on Betawi culture through the arts and creativity of adolescents that can be developed. As well as education in the literature provided in the library, which contains history and Betawi figures. With the participation of teenagers who use the youth activity center with a Betawi cultural approach, it can be a target in preserving regional arts and culture, which are now starting to fade due to changing times, and increasing positive activities for Indonesian teenagers, especially in East Jakarta. Based on the results of data collection and analysis of location surveys that have been carried out, opportunities and threats to the adaptive reuse of cultural heritage buildings for youth activity centers with Betawi culture are presented. Table 2 presents the results of the SWOT analysis that has been carried out.



[Source: Devina, 2023]

Figure 4. SWOT analysis

The results of the overall SWOT analysis show that the adaptive reuse of the cultural heritage building as a youth creativity center has a more positive impact on aspects related to its location and conservation.



[Source: Devina, 2023]

Figure 5. Color application

This design uses colors that reflect Betawi's characteristics, namely bright and colliding colors that create a lively impression. Bright colors, such as red, pink, green, and yellow, are used on some furniture and areas. The use of brown and cream aims to neutralize the bright colors in the room so as not to make users feel uncomfortable when bright colors collide.



[Source: Devina, 2023]

Figure 6. Betawi music explanation area at the Youth Activity Centre



[Source: Devina, 2023]

Figure 7. Explanation area of Betawi building in Youth Activity Center

The uploaded image illustrates the adaptive reuse of a cultural heritage building, specifically the Taman Benyamin Sueb, which has been transformed into a youth activity center. Figures 4 and 5 depict a three-dimensional interior design that embodies the essence of Betawi culture through its architectural elements.

The design features a detailed approach where traditional Betawi motifs and styles are prominently integrated into the wall panels and display vitrines. This fusion preserves and celebrates the cultural heritage by adapting it for contemporary use. The wall panels likely exhibit intricate Betawi patterns or scenes, while the vitrines may display artifacts or objects representing Betawi traditions. The adaptive reuse of this building highlights the importance of cultural preservation through modern applications, providing a space where the youth can engage with and appreciate their heritage meaningfully. This approach ensures that the cultural legacy of the Betawi people is preserved and dynamically integrated into the daily lives of the community.

Conclusion

From observations and data collection related to youth activity centers that use cultural heritage buildings, it is concluded that they have unique characteristics and concepts that are attractive to visitors. Using the concept of Betawi culture creates an interior design order that is expected to blend and harmonize with the architectural concept. The location of Taman Benyamin Sueb, which is in the center of East Jakarta and adjacent to schools and shops and residential areas, makes a characteristic that attracts visitors to come to the youth activity center to preserve and provide education about Betawi culture. The unique concept increases the number of visitors, especially teenagers, who will come and do their activities, even though it is only limited to photos on social media. This also provides a new and exciting experience for the people of Indonesia, especially in the city of Jakarta, to use the facilities that have been provided and can increase knowledge about Betawi culture.

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Fashion and Architecture in the Art of Making Aesthetic Artworks

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Abstract: Various multidisciplinary sciences combine to provide architectural inspiration. The interrelationship between fashion and architecture serves as a catalyst for architects' creative output. Fashion can inspire architectural forms and architectural forms can inspire the latest fashion forms. This paper discusses about other things can be discovered from this experiment in discovering aesthetic forms. The method used is collecting precedent studies and literary studies related to these matters. The outcomes of these form experiments and discussions inspire students to create an architectural piece that combines fashion and architecture for aesthetic appeal. The composition of a work of architecture shares similarities with that of fashion.

Keywords: aesthetics, architecture, artwork, experiment, fashion.

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Introduction

Mode or fashion, is a popular style of dress in a culture. In general, fashion includes cuisine, language, art, and architecture. According to Barnard (2013), the word fashion comes from Latin, which means to make. Therefore, the original meaning of fashion refers to an activity that an individual engages in. Currently, the definition of fashion has become more specific.

Fashion is something that someone wears, especially clothes and accessories. It is defined as a form and type of procedure or way of acting. Polhemus & Procter (1978) show that in contemporary western society, the term fashion is often used as a synonym for the terms grooming, style and clothing.

The concept fashion has only existed since the 17th century, first in the expression *à la mode*, which in French roughly means according to the presently preferred manner and fashion, i.e. modern in the sense of 'according to the times', 'topical'. The German word *mode* derives from the Latin term *modus*, which means measure, size, moderation, regulation, rule as well as manner in which a thing is done, but also measure, rhythm, song, manner (Meinhold & Irons, 2013).

Fashion, often considered a commercial industry, has evolved to encompass a deeper artistic dimension. Designers have increasingly embraced art as a strategic branding tool, utilizing it to communicate sophistication and intrinsic value (Jelinek, 2018). Simultaneously, the fashion industry has been recognized as a "hybrid phenomenon" that crosses disciplinary boundaries, requiring

designers to possess a diverse range of knowledge and skills, including artistic and creative abilities (Murzyn-Kupisz & Hołuj, 2021).

Mind and aesthetic experience co-evolve; that is, aesthetic experience is based on specific mental properties and contributes to their further bootstrapping. In particular, aesthetic experience requires mind reading and metacognition, and it helps the mind to reach its advanced metarepresentational architecture (Consoli, 2014). A cluster of writings on architecture and fashion in the 1990s follows by about a decade a surge of scholarly interest in other disciplines, which itself was prompted by a number of methodological shifts. For most of this century, anthropology, sociology, and costume institutes have emphasized comparative and developmental taxonomies of dress, or the social dramaturgy of nonverbal communication through clothes (Kinney, 1999).

Fashion and architecture, two seemingly disparate fields, have long been intertwined in the realm of aesthetics and artistic expression. The amalgamation of these disciplines has not only enriched the creative landscape but has also challenged the boundaries of traditional art (Mahamunkar & Tulshyan, 2021; Jelinek, 2018; Murzyn-Kupisz & Hołuj, 2021; Pedroni & Volonté, 2014).

The interplay between fashion and architecture has been particularly prominent in the creation of aesthetically captivating artworks. Architects have drawn inspiration from the fluidity and draping of fashion, translating these elements into innovative architectural designs (Aage & Belussi, 2008). Conversely, fashion designers have incorporated architectural principles, such as structure and form, into their creations, blurring the lines between the two disciplines (Pedroni & Volonté, 2014) (Murzyn-Kupisz & Hołuj, 2021). The integration of fashion and architecture in the creation of aesthetically captivating artworks has been a profound and ongoing exploration, challenging the boundaries of traditional artistic expression and giving rise to a new era of creative synergy. The aesthetic appeal of these collaborative endeavors lies in their ability to challenge conventional perceptions and engage the viewer on a multifaceted level.

As the dialogue between fashion and architecture continues to evolve, the potential for innovative and thought-provoking artworks remains vast. Sophie Vyzoviti (2003), as the author of "Folding Architecture: Spatial, Structural and Organizational Diagrams," has been a pioneer in exploring the intersections between these disciplines, highlighting the rich possibilities that arise when fashion and architecture converge (Aage & Belussi, 2008; Williams, 2018). Folding as a generative process in Architectural design is essentially experimental: agnostic, non linear and bottom up (Vyzoviti, 2006). This symbiotic relationship has given rise to a new era of artistic expression, where the boundaries between fashion, architecture, and art are continually being redefined. Designers and architects have emerged as conceptual artists, forming movements and incorporating social criticism into their works (Pedroni & Volonté, 2014).

Certain elements and details in both architecture and fashion tend to be useful ideas and inspiration behind fashion designers' clothing and accessories as

well as architects' building designs. Although architecture and fashion are both structured, visual and artistic in appearance. They are also three-dimensional in form and space which changes the entire shape of the design and also acts as the foundation for architecture and most fashion-designed objects. In cases where we have fashion designers as architects, it is safe to assume that parallel relationships are created in their designs that tend to bridge the gap between both fields. So, in cases where the fashion designer is not an architect and the architect is not a fashion designer, it can be assumed that there are similarities in their work being influenced by the other. It can also be assumed that architecture inspired by fashion design becomes more fluid and artistic, while on the other hand, fashion design inspired by architecture becomes more technical and structural.

When the architect adopted the fashion elements: accessories, millineries and cosmetics, and the four principles of design: color, silhouette, line, and texture into the architecture's body, the building's appearance became metaphorical fashion named "fashion-architecture" building by Ardhiati (2014a) and Ardhiati (2014b). "Fashion-architecture" building is the uniqueness style of buildings form as a new icon in skyline. Their appearances are showing unusual building façades by adopting the four basic principles of design: color, silhouette, line, and texture into the architecture's body and facades and adopting the fashion elements: accessories, millineries and cosmetics. By adopting all of those elements into the architecture's body and facades, the buildings' appearances became a metaphorically building similar as a big statue or sculpture Ardhiati (2014a) and Ardhiati (2014b). They can reflect a metaphorical building by reflecting the fashion design elements into their building's form especially on their façades (Ardhiati, 2014a; Ardhiati, 2014b).

Fashion as the elasticity of space is: (1) Geometric: From representational to real space. Movement and architecture usually appear in direct positions—as dynamic and static—while architecture is generally considered static in contrast to the human body in motion. (2) Interactive: As the boundaries of the object dissolve, the subject's role also undergoes a redefinition. The audience's mobilization takes on a new dimension: the visual sense and the touch-like interaction of the body with the material both achieve empathy. (3) Performative: tectonic structures that are subject to change but open to processes of appropriation through the user, interact with their environment, and allow constant change of body and space.

Frank Lloyd's design for the Guggenheim Museum exemplifies the application of fashion as a conceptual approach. Wright's idea for the building was for visitors to experience the space as a form of continuity. The organic architectural philosophy. (1) Space: The museum's building spaces are shaped like curved spiral structures. The structure that forms this space allows the space to adapt to Wright's vision. (2) Structure: The Guggenheim's spiral structure has a central exhibition space lit by skylights. The structure gives the appearance of a single continuity consisting of only one floor, one internal wall, and one external wall. (3) Materials: The building materials used in the construction of this magnificent

structure are precast concrete blocks painted with white paint applied to the internal and external walls.



[Source: <https://www.archdaily.com>]

Figure 1. Fashion inspired by the Guggenheim Museum

Despite its purpose as a gallery for modern art appreciation, this museum is a work of art. The shape, form, and structure of the building clearly indicate that the building style incorporates elements of fashion (Balon, 2009: 115). Cristobal Balenciaga, a Spanish-born designer (1895-1972), designed the hat. The hat was made in 1962.



[Source: <https://www.archdaily.com>]

Figure 2. Hat inspired by the Guggenheim Museum

The hat's geometry has some similarities to Wright's Guggenheim Museum. Balenciaga hats are made of silk, which causes the structure to become

unbalanced when placed on the head. As a result, the three inner hair combs act as a hat frame, supporting the hat. Designers' thinking about hats is based on the 'simplest shape'. She created this form, using seven spiral-stitched textile materials, to appreciate the Guggenheim Museum in an inverted form. Her dress inspired the famous ThyssenKrupp building. The building facade depicts a fashion pattern, but with additional design elements. For that reason, the mesh pattern creates openings for the structure's windows. The fabric's nature allows light to pass through, making it completely transparent to the public eye. This is particularly noticeable on building facades, where openings in the building transmit light into the building, giving the building a transparent appearance. The fluidity of the dress is evident in the structure's shape and in the arrangement of the buildings among themselves. Architecture and fashion are presumably more than just connections. Both involve filling empty space with planes and contours at different scales.

Methodology

This study seeks to explore the connections and influences between fashion and architecture. Therefore, the research employs a qualitative approach, drawing from several existing precedent studies. From several precedent studies, these were sorted again and formulated again with certain classifications to facilitate explanation.

Table 1: Research methods

	Data	Data retrieval
1.	Building	Archives, Documents books
2.	Theory of Fashion	Archives, Documents books
3.	Experimental form	Student of Aesthetics' class in Binus University

Following the discovery of the crucial elements linking fashion and architecture, the Aesthetics course in the Architecture department initiated an experimental study to test these findings..

Results and discussion

Fashion and Architecture

The relationship between dress and the building is a significant aspect of the design. Concept appears in Zaha's idea for the building was for visitors and staff to experience the space as a fluid form. Building spaces are formed by the fluid form of the structure's curved arcs. The structure that constitutes this space conforms to Zaha's philosophy of dynamic fluid organic architecture. Structure: Basic natural forces like ice, water, and wind shape the structure into a curved arc. The building structure reacts to the interaction of serviceable and administrative structures in different sectors.

The folds of the structure give the appearance of a single continuous surface. Steel serves as the building material for this magnificent structure. The study of existing precedents related to fashion and architecture yielded a diverse

range of examples. There is fashion that influences architecture, and vice versa, namely, fashion influences architecture.

Famous architects often influence fashion through their work. For a long time, these buildings have served as city icons and landmarks, maintaining their original shape through the use of fabric similar to human undergarments. The shape of the building is the same as the shape of clothing, from its curves, folds and everything in between. To produce the same shape in a work of clothing or fashion that sticks to the human body, recognition and knowledge of the nature of the material or fabric are required. The existing fabric is made into the same shape as iconic architectural buildings, as well as the use of color. Here are several examples of iconic architectural buildings, designed by famous architects, that have influenced fashion.

Vogue Architecture	Vogue Architecture	Vogue Architecture
		
<p>Bentuk bangunan menginspirasi Fashion untuk membentuk dan berpola yang sama. Sebagai analogy bentuk juga sebagai brand</p>	<p>Bentuk bangunan menginspirasi Fashion untuk membentuk dan berpola yang sama. Sebagai analogy bentuk juga sebagai brand</p>	<p>Bentuk bangunan menginspirasi Fashion untuk membentuk dan berpola yang sama. Sebagai analogy bentuk juga sebagai brand</p>

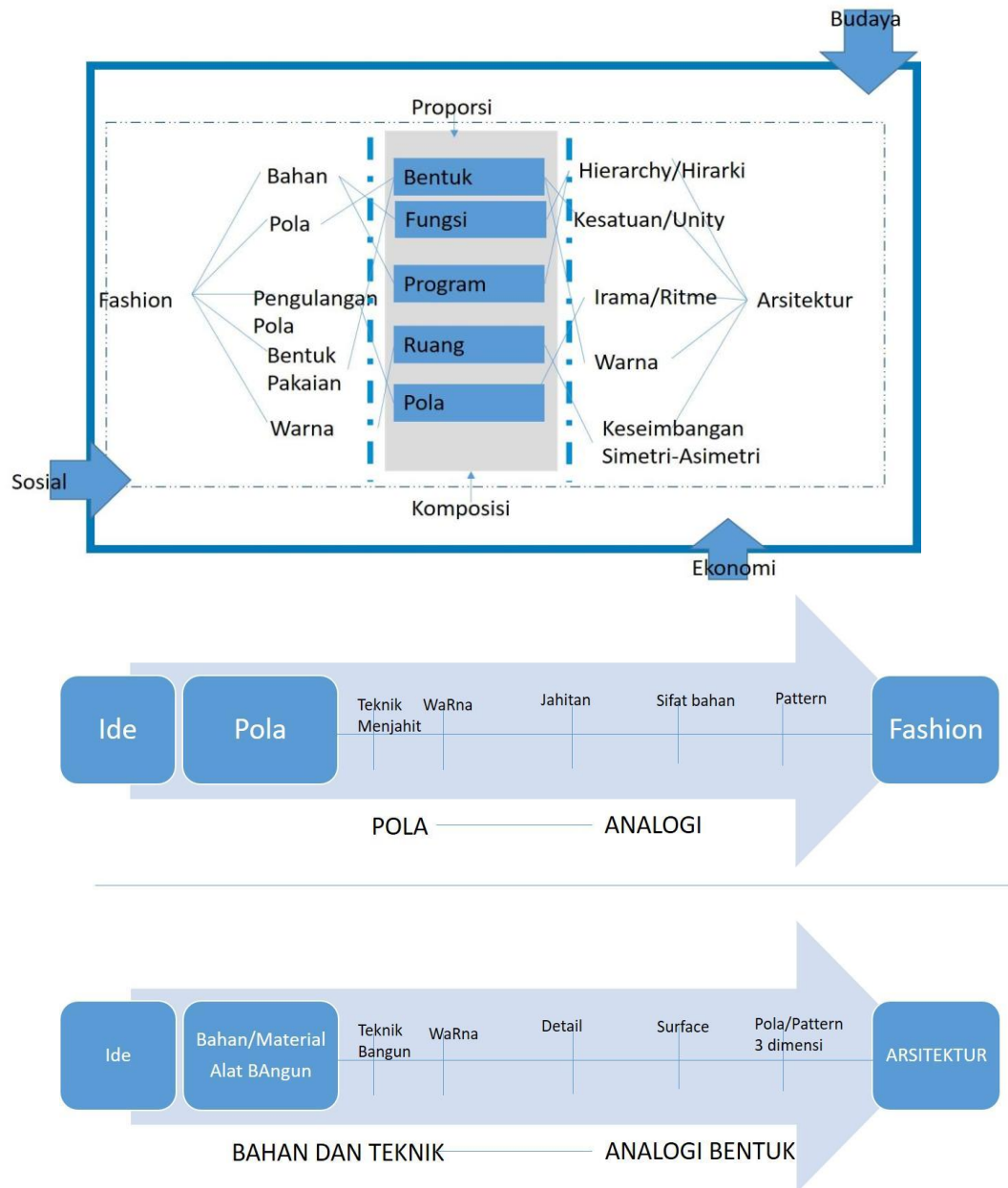
[Source: <https://www.archdaily.com>]

Figure 3. Iconic architectural buildings that influenced fashion

This iconic thought began to emerge when there was an idea to make this architectural work in another form, namely in the form of fashion in the form of clothing. If architecture's shape is influenced by the space that occurs on the outside and inside of the building and the function and activities of its occupants, in fashion it is linked to the shape and size of the human body who wears it so that it can be worn comfortably.

Architecture and fashion share similarities in their composition. Not only do they both adapt to the people they use, but also in their formation and the creation of ideas until their formation occurs. We also think about several principles of structuring both fashion and architecture. The principles of arrangement in architecture pertain to unity, hierarchy, rhythm, and balance. Architecture combines and repeats basic elements such as dots, plane lines, and volumes in a manner that maintains good composition and proportion. But not only that, the transformation of the architectural form from a basic form to a new form is also adjusted to the composition of elements between one element and other elements and the way of playing with forms are decisive. Similarly, in fashion, hierarchy is the shape element that you want to display in your front

appearance, whether you want it on the front, chest, or other parts. Balance is also very important when creating fashion pieces. Many fashions aim to create symmetrical shapes that balance left and right, but if you observe some iconic architectural features, you'll notice that the resulting fashion can be asymmetrical yet still maintain balance.



[Source: Yanita Mila Ardiani Digitalization, 2024]
Figure 4. The Application of pattern in aesthetic’s architecture.

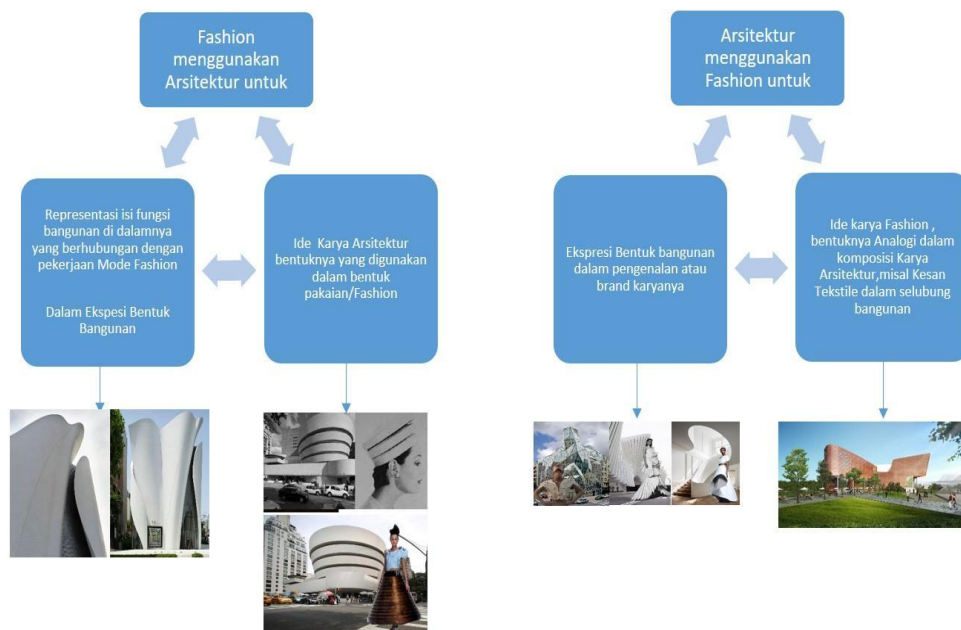
Fashion Uses Architecture and Architecture Uses Fashion

From many precedents on the relationship between architecture and fashion, it turns out that not only do iconic buildings by famous architects

influence fashion and inspire clothing, but there are many other similarities. There are:

(1) Fashion uses architecture to:

- Representation of buildings in it related to Fashion or Fashion work. The building wants to reflect the function within it, so a building concept is created that is the same as its function on the inside. This is widely used in existing showroom buildings that sell fashion brand works by well-known fashion designers. For example, several streets in big cities are devoted to selling the works of famous fashion designer brands. Each has a plot and builds a building, competing to show the front façade, which is their design's defining feature and the branding of their architectural work. Mention brands such as Christian Dior, Louis Vuitton, etc., which give the characteristic pattern of the bag or textile and the shape of the clothing in its building form.
- Architectural work ideas whose shapes are used as ideas and are the same as fashion works. Not only the architecture, but also the interior during runway or catwalk shows. Victoria Secret, for example, holds a fashion show every season to show certain themes that are different from the previous season. As a result, stage setting and interior work are required to support various themes that are different and related to the season. For example, there are certain seasons with a beach theme. In certain seasons, there is a theme, a circle, or a theme full of balloons or white and diamonds; this is all tied together in one concept with what is displayed in the fashion.

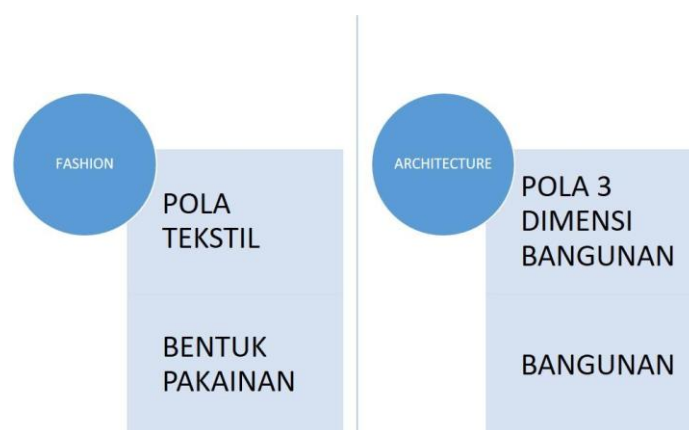


[Source: Yanita Mila Ardiani Digitalization, 2024]
Figure 5. Between fashion and architecture

(2) Architecture uses fashion to:

- Expression of the shape of the building as a work brand.. This expression relates to the concept used by architecture to create a similarity in composition and proportion to the nature of the fashion or textile material in many of its works, for example, on human movement, which is analogous to forms that are transformed with existing dynamic movement genes There are numerous other examples that pertain to the properties of various materials.

The nature of fashion is analogous to architectural works, such as the example of a work from the Batik Museum. Batik, a method of writing on clothing, is currently evolving beyond its traditional patterns. However, the essence of batik in textiles is what makes an analogy in the appearance of a textile museum building as a whole, namely the flexible nature of the textile when it is dropped, which is then captured and made into a façade of a batik museum building in Taman Mini Indonesia Indah, which is the winning result of the contest. Another analogy can be seen when a textile is used on the human body and there is a movement or performative system that exists, and this can be related to student work experiments. In this experiment, fashion textile patterns in the shape of buildings were examined. The aesthetics work here only looked at shapes. This form of clothing will later be compared to the achievement of an architectural or building work. In this instance, students draw a connection to performative theory. Students can utilize the movement and bending of a fabric to craft an artistic piece, which they can then affix to various parts of the human body to form a bracelet, necklace, or piece of clothing. Several processes of form discovery, such as experimenting with the materials used in the shape game, are necessary to accomplish this. Some students utilize the same artistic medium to draw comparisons between the flexibility of fabric and the stiffness of a building, which they can accomplish by conducting experiments.



[Source: Yanita Mila Ardiani Digitalization, 2024]
Figure 6. Fashion and architecture

Clothing works can be made somewhat stiff by adding thick wire and using a piece of glass cloth to make it look stiff in relation to the analogy of a building

that is not flexible but stands upright and stiff. This wire can strengthen existing fabric which is already strong on its own. As for the colors here, many of them are still made using the same experiments, namely with white. Textiles from fashion are made in the shape of buildings and screen Here, aesthetics focus solely on the shape rather than the building itself. This form of clothing will later be compared to the achievement of an architectural or building work. In this instance, students draw a connection to performative theory. Where the movement and bending of a fabric can be used to create an aesthetic work that can be attached to parts of the human body to form a bracelet, necklace or clothing.

To achieve this, several processes of form discovery are required that must be passed, for example in experimenting with the materials used in the shape game. Some students use the same art form to make an analogy with the flexibility of fabric and also between flexibility and stiffness which can be created by experimenting with the analogy of a building.



[Source: Yanita Mila Ardiani Digitalization, 2024]

Figure 7. The Application of architecture as a fashion in Student's Aesthetics class

Clothing works can be made somewhat stiff by adding thicker wire, and using a type of glass cloth to make it look stiff in relation to the analogy of a building that is not flexible but stands upright and stiff. This wire can strengthen existing fabric which is already strong on its own. Many of the colors here are still created using effective experimentation.

Other experiments were carried out using structuring principles in architectural aesthetics, proportions and composition in fashion. There are 3 materials used: clear cloth with stiff properties, plastic and white rope. All colors use white and monochrome. The game of shapes in Fashion uses principles of

arrangement such as unity, balance, symmetry and asymmetry. The experiment has created asymmetrical fashion trends. This can be seen from the image below.



[Source: Yanita Mila Ardiani Digitalization, 2024]

Figure 8. The Experimental of architecture in fashion, an experiment by Yanita Mila Ardiani

Conclusion

The form of a combination fashion and architecture, can be made into: (1) Fashion uses architecture to: a representation of buildings in it related to fashion or fashion work. Architectural work ideas whose form is used as an image and are the same as fashion works. (2) Architecture uses fashion to: an expression of the shape of the building as a brand for his work, and: the nature of fashion is analogous to architectural works.

The composition of a work of architecture shares similarities with that of fashion. Not only do they both adapt to the people who use them, but in forming and taking ideas until the formation occurs, people must also consider several principles of structuring both fashion and architecture. Unity, hierarchy, rhythm, and balance are the organizing principles in architecture. Good composition and proportions combine and repeat many repetitions of basic elements such as points, plane lines, and volumes..

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Authenticity in Biased Diversity: Investigating the Language of Prompt Performances in AI Image Generators

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Abstract: This paper reanalysis discriminatory biasness and ethicality in effects of artificial intelligent productions over the last decade of associated news reports. The rise of AI generators and generated contents has been increasing since the last two years after text-to-image models in deep learning machineries were reintroduced in 2015. This significantly brought volumes of positive public responses to the new discoveries, but this study however focuses more on evaluating overlooked biased problems interlinking the endangerment of the human positionality within artificial production. Performing under the theoretical framework of Marxism, the case study chosen, centres around the specific theories of machine replacing human labour in "Capital" chapter 15. Incorporating reviews, news reports, articles, interviews and other means of secondary resources, the secondary qualitative researches will contextualize a past case-study before the analysis and accompanied comparative experimentations. The cross-case analysis concludes a strong correlation between human bias to the artificial intelligences' biased judgements that leads to more debate towards the safety of all participants and participatory data the machine learns from. The results however prove its limitations within the grounds of circumstantially supported instead of factually evidenced due to the lack of primary research aside from the experimental examples. Subjectively, what are in need of improvements are the supervision of data used as the source of learning and classification, which to this day are mostly unmonitored scraps of data from the wide web.

Keywords: AI generators, algorithm, biasness, deep-learning, machine learning, neural network, prompt.

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Introduction

There has been an instant surge of popularity in artificial intelligence yet again in the form of AI-powered content synthesis tools or also known as AI generators in the recent months of 2022, labelled as the year of "2022 Was The Year Of AI Art" by Medium (DeSignore, 2022). This can be rooted back to the reintroduction of Deep-learning methodology in 2014, the teachings of artificial intelligence in replicating how a human brain would process learnings as a means "the only viable approach to building AI systems that can operate in complicated real-world environments" from "Deep Learning" textbook (Goodfellow et al., 2015: 8). Deep learning is a subset of machine learning that focuses on training artificial neural networks with multiple layers of data sets to learn from and

extract hierarchical representations of data. It has revolutionized AI art generation by enabling models to learn complex patterns and generate realistic or innovative outputs. In the context of AI art generators, deep learning models are often used to generate images, music, or text stemming the positive responses from users across the States and had since increased in favouritism internationally.

This paper however will be studying the opposite effects and primarily analyse the negative sides to AI and algorithm operated productions, most specifically the biasness reproduced within the subjected results and whilst confirming the present allegations broadcasted throughout the job industries. Focusing on the main arguments connected to artificial biasness, discrimination and ethicality to conclude with suggestions on how the ethics and protocols surrounding AI can be improved to bring importance. The main goal is to find and bring awareness towards unnoticed or even hidden discriminative concerns that are often overshadowed by the extreme successes of new technologies, alike artificial intelligence in companies.

Methodology

By using a case study and only secondary qualitative researches (news reports, articles and recorded interviews) to evidence for, the research gap surfaces in the form of circumstantial evidencing rather than factuality. This in turn will cause results to not be as reliable and accurate to that with prior mixed-method contextualization, questioning the importance of the argument. Due to the subject itself being one of the earliest research topics, there has always been gaps within both live news reports and past conclusive theories, which will unfortunately limit the research itself. The goals of this case study analysis is to deepen the understandings of effect caused by such machine operated models and reevaluate its effects in the jobs and industries. This particular case will then be followed after by exemplified experiments to strengthen either the problems, solutions or hypothesis, that the final cross-case analysis (between experiments) will be concluding from.

Automation and human interventions will as well be discussed as AI began to spread throughout many industries, slowly replacing more human workforces, where in which case study one will highlight in recognition to Karl Marx's theoretical framework of "Marxism" and the prioritization of capitalistic surplus values over the labour force. Although his prediction focuses more on how machinery may affect societal and capitalistic labour, it was the first pivotal resource that had drove the research towards the main topic as of present, through the correlations of "human vs machine" scenarios. As proven that AI are truly not fully machine and still needing of contract workers running them as summated in one of BBC's corresponded, "AI is not new, so why suddenly does it matter?" (Cellan-Jones, 2015) proving the Moore's law fore-castings as AI are dependent on Hardware computing, it does not fall far from still being highly influenced by human hands and trends.

The experiments are in need of prior knowledges of operating Artificial Intelligent generators - the assistive platform that is involved are the generative artificial intelligence program and service, Midjourney. The program runs under a well-known social platform server known as Discord. A social platform that allows direct communal communications, VoIP (Voice over Internet Protocol) and sharing contents. Like other rising AI generators, Midjourney develops through a research laboratory in San Francisco. It is still under development and was only publicized as an open beta tool by 2022, allowing discord users to produce their own AI imageries. This is where the significance of academic disciplinary like computer science are needed, which was primarily supported by textbooks like Deep Learning by Courville et al., 2015) to defined specific terms and technical theories in of support newer developments and cases.

Each problem is then assessed through technical theories referenced from the specific academic disciplinaries alike laws and social sciences to question the AI ethicalities. Within the evaluative section, solutions or problems concluded will be amplified further in the form of AI text-to-image generating experiments, that involves visual semiotics in relativist manners. A table will then be produced to collect significant visual signs or symbols that indicates any cultural or social niches and conventions. The trends and patterns of similarities and differences will be evaluated in the end of each experiments. This is to significantly understand and learn how artificial intelligence interpret, respond and enact on what they have learned and commanded from humans as well as support new hypothesis drawn from cases analysis.

Results and discussion

Case Study: Discrimination within AI Automation

(1) Biasness within AI in Recruitment Tools

Karl Marx once said "Labour produces marvels for the rich but it produces deprivation for the worker. It produces palaces, but hovels for the workers. It produces beauty, but deformity for the worker. It replaces labour by machines, but it throws one section of the workers back to barbaric labour, and it turns the remainder into machines" (Marx, 1983: 135).

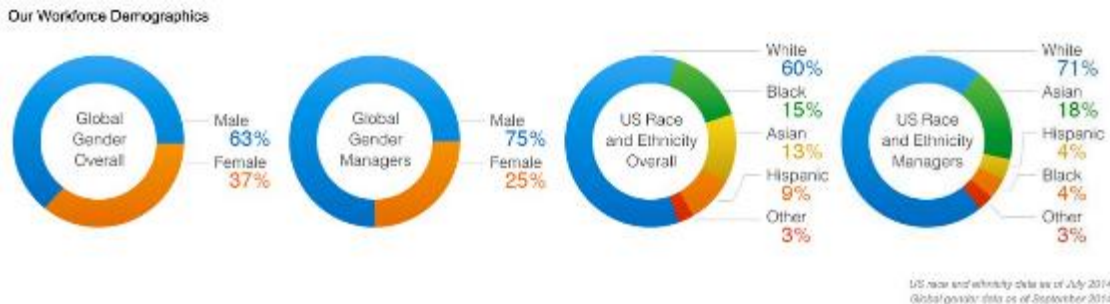
That to him, machinery will be another set of hands to automate production by man. Asserting the statement into our theoretical framework, Artificial Intelligent is not far from any forms of machine labour or industrial equipment we started since the early 1700s, Industrial Revolution period; through Thomas Newcomen's creation of first modern steamed engine (prototype), James Hargreave's yarn spinning machine - the "Spinning Jenny" (1764, patent in 1770) or even James Watt's reparation of Newcomen's steam engine that earned himself his own engine, patent by 1769. The differences lie on the various forms machineries comes in; e.g. industrial equipment are physical assets, several gadgets are both hardware (tools, machinery, and other durable equipment) and software (the programs and other operating information used by a computer) build whilst systems like Artificial Intelligence are digital/virtual based and etc.

This case is chosen to exemplify exactly why the rapid growth of unauthorized AI automation can be of danger to all industries and not just the arts and designs, especially the working class and low-income workers. Take “Amazon.com, Inc” or better known as “Amazon”, one of five largest multinational running E-commerce tech company from America, as an example.

Amazon began applying algorithmic methodologies to increase efficiency in attending to every single user connected to the data providers. Whilst API is the method of communication between operations and functions, algorithms are the process and instructions used to complete the performance of said operations. Both are differentiated between requests and performances. The application of AI within Amazon began as means to improve customer service, in product quality, recommendations and shipping (About Amazon, 2023). As they continued their generative AI of AWS, they began to venture towards more physical automations alike transport and manufacturing, from AI controlled robots to do heavy-lifting, flagging defective goods to serve the best qualified products and shipping processes under the Flywheel management. The Amazon Flywheel also known as Amazon Virtuous Cycle, is Amazon’s marketing strategy when their small successes in the beginning cycles on one another to compile the growth they have today, from any means of Web traffic (sessions of visitation by users), Sellers, Selection, Customer experiences, Lower cost structure (expenses) and Lower pricing (products) (Grasso, 2020).

In simple terms, the effect replicates the function of a “heavy wheel attached to a rotating shaft so as to smooth out delivery of power from a motor to a machine. The inertia of the flywheel opposes and moderates’ fluctuations in the speed of the engine and stores the excess energy for intermittent use” (Britannica, 2023).

(2) Problem Analyzation and Evaluation

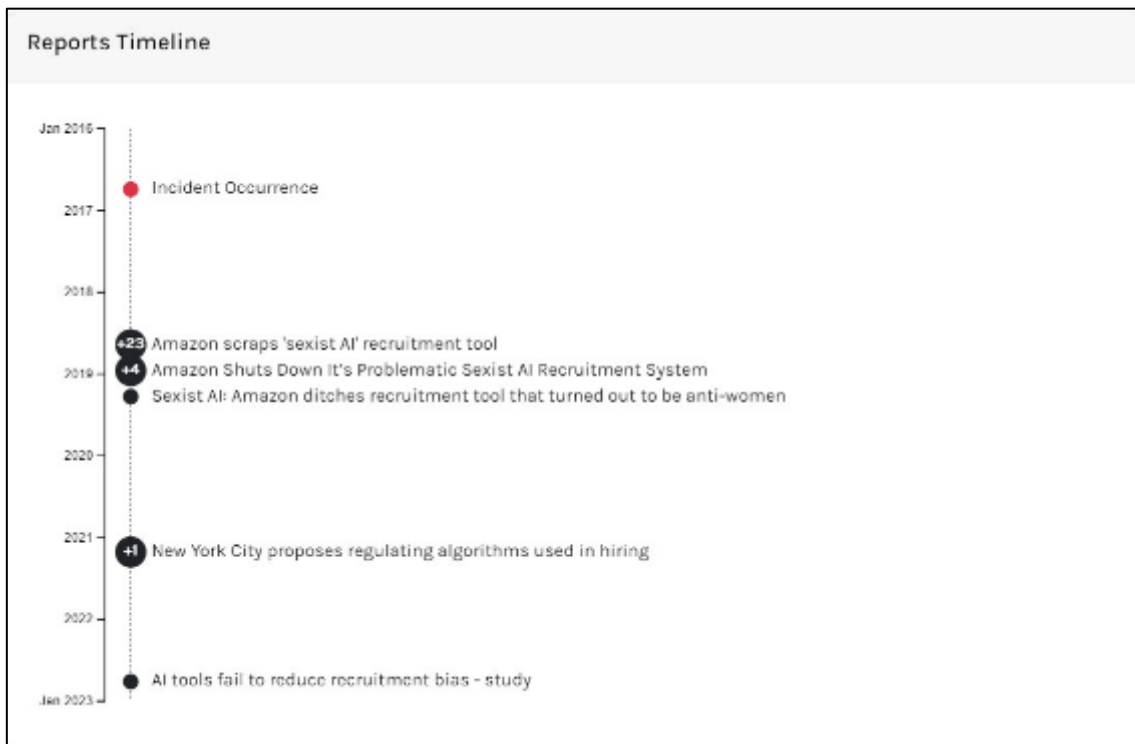


[Source: Amazon, 2014]

Figure 1. Workforce Demographic

Being one of the largest E-commerce providers, Amazon’s number of employees and applicants increases by over 90x more globally since 2007 of only approximately 17,000 to the 1,600,000 we now know on 2021, until the slight decrease by 100,000 in 2022. This wasn’t the only dominance however that rose as percentages of male workforces calculated are over that of female workers in 2014’s Amazon Diversity Report. The number of female employees were at least

half of the total number of male employees and even lesser so for the diversity in race between: White (60%), Black (15%), Asian (13%), Hispanic (9%) and other races (3%) in the overall rate by the end of 2014 (Amazon, 2014). This conclusion leads to a larger discussion in the transference of bias from human nature to machine. The very same year, Amazon set off a team of engineers from their Edinburgh office in Scotland, beginning the development of applying AI into their recruitment system, provided a three-year duration to succeed the potentially new tool.



[Source: McGregor, 2023]
Figure 2. Incident Report Timeline

The following figure shows the timeline to which the incident occurred, showing already a faulty possibility to the project as at the same year, the company calculated the non-diverse past recruitments. This was channelled thoroughly as the team decided to reuse data from the last 10 years and ran 500 computer models over candidates' resumes. Although each computer models were designated to various different job functions, the 50 000 keywords collected were still limited to the past recruitment data (Reuters, 2018). This was highly reflected on 2015, when the algorithm excluded dozens of applicants that had keywords of "Women" and mostly accepted key terms that are associated to top performing employees; which unfortunately were dominated by mainly male employees for the past decades the company has been running.

According to Reuters, "the algorithms learned to assign little significance to skills that were common across IT applicants, such as the ability to write various computer codes." In practise, it turned out that the algorithms focused on verbs

commonly used by male engineers' such as "captured" and "executed". The underlying problem was that the majority of the resumés from successful employees had one decisive thing in common; almost all of them were men. This leads us to the main issue; Amazon's AI technology favoured men and thus discriminated against women (Nordmark, 2020).

(3) Biasness within AI in Recruitment Tools

Apart from the main incident, the other problems that had occurred upon further analyzation were the unclear positionality of the team. As several headlines highlighted the very experimental nature of the project, plenty had stated the lesser qualified process of developing the tool. Whether intentional or not this could well be seen through the lack of consideration of past data used being less diverse and the very speedy demands the company itself had in for the project. One of the five engineers interviewed by Reuters stated, "They literally wanted it to be an engine where I'm going to give you 100 resumes, it will spit out the top five, and we'll hire those" (Reuters, 2018).

Which in given the scale of the team, would not be achievable in such a short timeframe duly because of how new AI Systems still were, even after their 58 years of development. And most of the developments, focused primarily towards research rather than production with teams mainly accumulating into research laboratories. Data security and ownership or data governance are the other sets of issues that may transpire depicted from the lesser care acted, the lesser quality of security. Rendering the system to not be as protected as imposed with the company's big brand which does not guarantee the safety of applicants' personal data from external attacks of potential cyber-crimes being; security hackings, malware attacks, cyberstalking or even identity theft. Although the team commented that the system "was never used by Amazon recruiters to evaluate candidates" (Synergia Foundation, 2018) they still essentially involved applicants' data, without certain acknowledgements of the experimentation, testing the boundaries of consent as the project was kept internally.

Many start-ups specializing in AI-powered recruiting solutions are promoting the idea that such tools can eliminate human bias in job-hiring decisions. However, hiring algorithms can only reduce biases in the hiring process so long as the input data is accurate and unbiased. Given that these algorithms are trained on historical data, any earlier biases embedded in the data must be addressed and eliminated (Synergia Foundation, 2018).

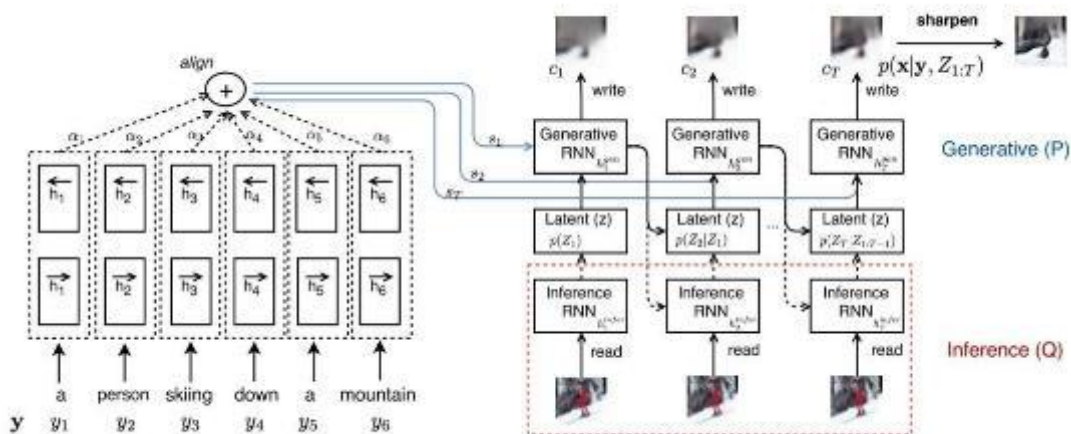
This brings us to other debatable considerations involved within the process, which would be the status of recruiters themselves. Returning to the roots of applying Karl Marx's and Marxists' theories on machinery replacing human labour; that capitalism machinery is not to lighten the load of workers and employees but to slowly replace them for the sake of surplus value as the profitable outcomes, which potential creates an argument towards the contradictory nature of Amazon's advocacy, "Leaders work every day to create a safer, more productive, higher performing, more diverse, and more just work environment" (About Amazon, 2023). Which was eventually proven over the years' machinery

and AI growth within the company over the recent decades and as many employees were hire, many were as well laid-off with either being replaced by newer candidates or labour machineries. These practises do not define job security and safety of job positionality amongst the workers. Which as an exemplary is proven most recently with leaked reports of Amazon’s newer AI recruitment tools. In accordance to Jason Del Rey’s Vox report, as a senior correspondent at Vox and over a decade experienced journalist of big E-commerce industries, the company has not been transparent with the outcome of internal projects including the AI recruitment tools as many recruiters were left feeling their positionality to be threatened, let alone the many applicants that might be excluded due to automated biasness.

Experimentation and Hypothesis

(1) Type of AI System Utilized

Although not new to research and computer science, Deep Learning is relatively renewed to the larger markets and public eyes once again since its recent modern debut in 2015 through align DRAW (hosted by researchers from Toronto University) - where the text-to-Image model indicates and generates from the process of aligning each part of the text, which combines those output to reiterate a new depiction in reference to whatever is prompted (e.g. Breaking-down a prompt sentence).



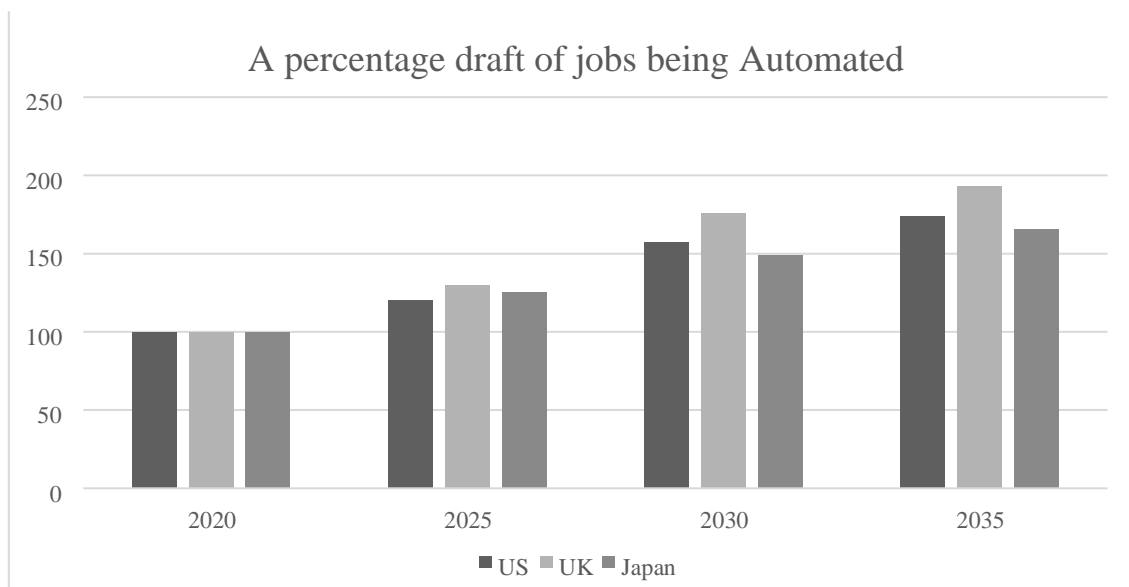
[Source: Zhu et al., 2020]

Figure 3. AlignDRAW model for generating images by learning an alignment between the input captions and generating canvas

The image above shows the caption is encoded using the Bidirectional RNN (left). The generative RNN takes a latent sequence $z_{1:T}$ sampled from the prior along with the dynamic caption representation $s_{1:T}$ to generate the canvas matrix c_T , which is then used to generate the final image x (right). The inference RNN is used to compute approximate posterior Q over the latent sequence (Zhu et al., 2020).

Today we still discuss this model as the Text-to-Image model and one of the learning machine methods Deep Learning (A method in AI that teaches computers to process data inspired by biological human brains). The art community has been one of the sole debaters amongst the launches of several digital AI art and image generators (e.g. OpenAI's DALL-E 2, Google Brain's Imagen, StabilityAI's Stable Diffusion, and David Holt's Midjourney server within discord) where linguistic literacy models are incorporated into the classification system to allow users input prompts to be translated to digital imageries. As all systems are in need of artificial neural network, these research labs in turn used the internet and mostly gain their datasets off web-scraping - collection millions and billions of assessible images – but keep in mind assessible does not always mean public domain or unauthorized data usage.

On a recent statistic study by Keelan Balderson under MSPoweruser, the statistics to workers losing their jobs and positions to AI has been mildly charted with an approximately annual growth rate of 37% within certain industries (Forbes, 2023). On current studies, United States were the first to be bombarded with researches regarding their development and increase of automated systems and machineries that rules modern factories. Then the research crossed to European countries and calculatedly had a higher prospect to having jobs at risked being replaced by Artificial intelligence and machineries.



[Source:Tansri, dkk., 2024]

Figure 4. The percentage draft of jobs being automated

The estimated (draft) statistic study on the percentage of jobs being automated or replaced by Artificial Intelligence. While annually the percentages of jobs at risk of being replace differs from time to time and countries and as exemplified here; the United States increases from about 20% - 74%, United Kingdom by 30%-93% and Japan from 25%-66% by 2035 (span of 5-10 years),

however they all similarly still have a higher probability of increasing then decreasing. But how does this concern a lot of what has been argued?

(2) Trial Experiment

(2a) Methodologies

The following experiment is conducted within a similar learning model of Deep-learning, which in this concept is used for generating imageries through text-to-image prompts, in a platform maintained by Midjourney and Discord. Discord's server or platform is used by Midjourney for discord users to produce any imagery under descriptive texts within the chat boxes and chatrooms. Taking Midjourney (San Fransisco based independent research laboratory that runs the program and service the AI text-to-image generator opened on 2022) in mind as a test subject, it should be noted that all experimentations are still in its own rights limited in terms of accuracy due to the very broad subject and as well in its early stages as the platform itself are constantly updating and progressing; with the version used now its 5th (--v 5.2) as its current default beta (when a version of a software is still in development and limited to a number of beta-testers or users) model. Any prompts have to always begin with the command formula of "/Imagine [Prompt]" and standard launches will produce 4 primary images. As mentioned on the above, this experiment will depict example of how similar problems arises and how similar solutions can be applied or demonstrated.

You can interact with ChatGPT in Swahili, but ChatGPT was developed primarily to work in English. So, a lot of the scrubbing, the content moderation, the important safety measures within the chatbot were done in English. So, when your prompt it in Swahili, you'll get more misinformation. You'll get more confusing sentences that don't make sense, and you will potentially get more of this content that they worked so hard to filter out because they were only filtering it in English (The Journal, 2023).

Taking-in to the listed capabilities of Midjourney, quoted above, the following experiments conducted will focus more towards the semiotic study of accuracy in interpretations and results when different languages are in use. With the help of Google translator, the languages chosen may not be overtly included under their supported linguistics but as Philipp Stelzel had suggested, "Midjourney understands commands in other languages such as German. Theoretically, you could even speak in Chinese or Swahili with the tool."

(2b) Trial & Errors

This trial experiment will limit itself to 6 prompts for 4 variables, that each launch or generation produces their own 4 different images themselves. This experiment will involve the prompts and generated images as subjects of a comparative analysis between results with 4 given chances to each prompt. This is to also test the knowledgeability of the system between the varieties of languages used and how much inclusivity it provides to users. This can show whether or not they present diverse results, as to prevent harmful stereotypes and messages in imagery that is accessible globally. The goal is to create the

most realistic and diverse versions of the subjects, be it age, body type, gender, race and so on.

Prompts (Words/Commands) Utilized

(A) Flower



- Figure 1. The top left image is generated from the English term "Flower";
- Figure 2. to its right would be the Indonesian translation "Bunga"
- Figure 3. bottom left "花" (Huā) the simplified chinese version
- Figure 4. bottom right the Japanese (Kanji) translation "花" (Hana).

(B) Fruit



- Figure 5. The top left image is generated from the English term "Fruit".
- Figure 6. to its right would be the Indonesian translation "Buah".
- Figure 7. bottom left "水果"(Shuǐguǒ) the simplified chinese version.
- Figure 8. bottom right the Japanese (Romaji) translation "フルーツ" (Furūtsu).

(C) Food



- Figure 9. The top left image is generated from the English term "Food"
- Figure 10. to its right would be the Indonesian translation "Makanan"
- Figure 11. bottom left "食物"(Shíwù) the simplified Chinese version.
- Figure 12. bottom right the Japanese (Katakana) translation "食べ物" (Tabemono).

(D) Person



- Figure 13. The top left image is generated from the English term "Person".
- Figure 14. to its right would be the Indonesian translation "Orang".
- Figure 15. bottom left "人" (Rén) the simplified Chinese version.
- Figure 16. bottom right the Japanese (Kanji) translation "人" (Hito).

(E) Doctor



- Figure 17. The top left image is generated from the English term "Doctor".
- Figure 18. to its right would be the Indonesian translation "Dokter".
- Figure 19. bottom left "医生" (Yīshēng) the simplified Chinese version.
- Figure 20. bottom right the Japanese (Kanji) translation "医者" (Isha).

(F) Nurse



- Figure 21. The top left image is generated from the English term "Nurse".
- Figure 22. to its right would be the Indonesian translation "Perawat".
- Figure 23. bottom left "护士" (Hùshi) the simplified Chinese version.
- Figure 24. bottom right the Japanese translation "看護師" (Kankoshi).

Table 1. Table of analysis on the prompts based on the glossaries.

F. TABLE OF ANALYSIS		
PROMPTS	TRENDS	DIFFERENCES
Flower	Light-skinned women, variations of flowers and colours, abstracted portraits, non-existent flower species, digital illustrations	Two images have no woman figures within the English and Indonesian prompt, whilst both the Chinese (simplified) and Japanese (Kanji) versions all have women present with different breeds of flowers, due to similar characters in usage - “花”, as Japan also has ideograms (or characters) adapted from the latter. These associations could rely from metaphorical symbolism of flowers and women to being feminine to the languages’ cultures.
Fruit	Colourful, the usage of colour red and various forms of floras or plants, digital illustrations and concept art	The Indonesian version may lightly depict particular fruits (pomegranate, dragon fruit) that can be found in native America but as well Asian countries compared to the more western arrangement in English. There were no direct representations of fruits present on either the Chinese (Simplified) and Japanese versions depicting more abstract results, however the terms “水果” (Shuǐguǒ) could be split to “水” meaning “water” and “果” meaning “berry”, whilst since the Japanese version is in Romaji - a system of Romanised spelling used to transliterate Japanese, the word could not be retranslated clearly.
Food	Piles of food, colourful, variations of ingredients (meat, vegetables, fruits and more)	There is a portrayal of only desserts in the English version, but mostly diverse in western cuisine. Indonesian version mostly has depiction of human interaction with southeast food and ingredients, and with the Chinese (simplified) depicts more abstract results in direct translation of “食” (Shí) meaning “eclipse” and “物” (wù) meaning “object/matter” but still including food ingredients. “食べ
		物” (Tabemono) is the Katanaka version translated from google and meant both ingredients or dishes on the table. The common portrayal of fishes maybe symbolic to East Asian art and society and mostly for representing wealth, due to characters having similarities.
Person	Portrayal of women, fair-skinned characters, coloured but less brighter colours	The English portrayed Caucasian human figures which the Indonesian version differs by portraying “Orangutan”, an ape species native to Malaysia, interpreted from “Orang” and the Chinese and Japanese versions, both portrays similar East Asian women with mixed elements due to the nature of Chinese characters and Kanji arrangements.
Doctor	Portrayal of human, Cooler colours, abstracted portraits	The English and Indonesian version portrays all Caucasian men, with the latter being more abstract/fictional in form. By Breaking down the Chinese characters, definitions are the same for both Chinese and Japanese - “医”(Yī) meaning “medicine/doctor” with “生” (shēng) meaning “Life/student” and “者” (zhě) meaning “person”.

<p>Nurse</p>	<p>Portrayal of women, Cooler colours, the usage of colour red, abstracted portraits</p>	<p>The English version portrays Caucasian women while the rest has more conceptual designs. Both the Indonesian and Japanese version has portrayals of abstract architecture and landscape backgrounds. The Japanese version is the gender-neutral noun of the job position Nurse, hence no specification of genders similar to the Chinese version “护” (Hù) means “protect” and “士” (shì) means “scholar/warrior” but results solely shows East Asian Women in traditional-like clothing.</p>
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Final Experiment

(1) Methodologies

This final experiment will be enacting a similar method in comparative analyzation but will be conducted upon a real exemplified case – 3rd case study. Alike the trial, it will limit itself to 6 prompts for 3 variables that stems from Amazon’s list of available jobs, running under the tertiary sector (e.g. healthcare, retail, tourism, hospitality, entertainment and etc), that are more associated to services and assistive services then production. And this time, each of the 3 prompts would gradually have more descriptions add to each of the 6 launches/generation. This is also to test the knowledgeable and bias of the system between varieties of specific job positions and their capability in the level of accuracy. The goal is to create the most realistic and diverse versions of the subjects working in the sectors, be it age, body type, gender, race and so on.

Glossaries (Variables): Technical Recruiter – “an HR professional responsible for sourcing, screening, and selecting qualified candidates for technical roles” (Workable, 2023). Software Development Engineer – “Amazon software engineers have the responsibility of building, maintaining and running the software they own including the dependencies of their team's software, hardware platform, operating system and build” (Amazon Jobs, 2023). Warehouse Operative – “-receive and stow products, pick and pack customers’ orders. It’s an essential role at Amazon: you literally bring customers’ orders to life, every day” (Amazon Jobs, 2023).

(G) Technical Recruiter



[Source: Midjourney, 2023]

Figure 1. The three AI images produce under the prompt “/Imagine [Technical Recruiter]”



[Source: Midjourney, 2023]

Figure 2. The three AI images produce under the prompt “/Imagine [A good technical recruiter]”



[Source: Midjourney, 2023]

Figure 3. The three AI images produce under the prompt “Imagine/ [A realistic, skilled and professional technical recruiter]”



[Source: Midjourney, 2023]

Figure 4. The three AI images produce under the prompt “Imagine/ [A skilled and professional, technical recruiter from Human resource department]”



[Source: Midjourney, 2023]

Figure 5. The three AI images produce under the prompt “Imagine/ [Real, skilled and professional, technical recruiter from Human resource department working in an office]”



[Source: Midjourney, 2023]

Figure 6. The three AI images produce under the prompt “Imagine/ [Photography of diverse casts of skilled and professional technical recruiters from Human resource department working in an office]”

Table 2. Table of analysis on the prompts based on the glossaries and job position “Technical Recruiter”

G. TABLE OF ANALYSIS				
PROMPTS	STYLE	SIMILARITIES	DIFFERENCES	CONCLUSIONS
Technical Recruiter	Art Concepts	<ul style="list-style-type: none"> • Mostly white Caucasian Men, fewer women • Clothed in suits, mostly accessorized with eye wears, electronic devices, documents and beverages • Mostly situated on desks • Several smiling figures • There are shades of brown all throughout each launch. 	Detailed but conceptually fictional (sci-fi) and takes a more fantastical route (robots) to the terms used.	Lesser terms and vague descriptions: The first three launches have lesser specificity to go by, thus had more explorative concept and narratives, however there is a lack diversity and only limiting to expressions (smiling) to be associated to adjectives like “Good”.
A good technical recruiter	Conceptual Illustration and Clip Arts		Lesser portrayal of fantastical narratives but more of illustrate nature with one imagery portraying an Asian woman and another without a figure	
A realistic, skilled and professional technical recruiter	Clip Arts and Flat art or Corporate Memphis and Alegria art (Big Tech Art)		A more modernized take, with two portrayals being realism art-style, one imagery having a woman figure and mostly simpler flat arts inspired by big tech illustrations	
A skilled and professional technical recruiter from Human resource department	Photo-realism and Flat arts		Having mostly photo-realistic images, with only three being of flat art styles and only one portrayal of a woman	More terms and descriptive details: Although there are still a few launches depicting illustrative imageries, the last three versions of the prompt have produced more modern realistic results as the more descriptive terms are added to the prompts, the more detailed the generated images turn out to be. There are still a few instances of fictional elements to the results, however the machine has shown enough realism to the generator’s ideas of how “modern” technical recruiters would look like.
Photo-realistic, skilled and professional technical recruiter from Human resource department working in an office	Digital-realism and Photo-realism		Mostly photo-realistic with a few details being plausibly out of place (fictional), with three portrayals of woman smiling compared to the men	
Photography of diverse casts of skilled and professional technical recruiters from Human resource department working in an office	Digital-realism and Photo-realism		Following the detailed prompt sentencing, there is more diversity within the imagery in terms of subjects, however there is still fictional elements.	

(H) Software Development Engineer



[Source: Midjourney, 2023]

Figure 7. The three AI images produce under the prompt “/Imagine [Software Development Engineer]”



[Source: Midjourney, 2023]

Figure 8. The three AI images produce under the prompt “/Imagine [A good and qualified software development engineer]”



[Source: Midjourney, 2023]

Figure 9. The three AI images produce under the prompt “/Imagine [A qualified, skilled and professional software development Engineer]”



[Source: Midjourney, 2023]

Figure 10. The three AI images produce under the prompt “/Imagine [A qualified, skilled and professional software engineer fixing a computer]”



[Source: Midjourney, 2023]

Figure 11. The three AI images produce under the prompt “/Imagine [A real photography of diverse types of qualified, skilled and professional software engineer fixing a computer]”



[Source: Midjourney, 2023]

Figure 12. The three AI images produce under the prompt “/Imagine [A real photography of diverse types of qualified, skilled and professional software development engineer of different genders, races, ages, body types fixing a computer]”

Table 3. Analysis table on the prompts based on the glossary and job position "Software Development Engineer"

H. TABLE OF ANALYSIS				
PROMPTS	STYLE	SIMILARITIES	DIFFERENCES	CONCLUSIONS
<i>Software Development Engineer</i>	Conceptual Illustration and Clip Arts	<ul style="list-style-type: none"> All imageries depict under the modern era with element examples of advanced laptops, computers or interior design (desks, types of pendant lighting in the background) All are Male Subjects Mostly bearded, Caucasian men as subjects wearing glasses and in casual wears. Mostly in a sitting position and working in the dark. Almost mostly working in front of devices or machineries Split-Complementary and cooler Colour Schemes and subjects are mostly shaded. 	Subjects are depicted in a mixture of different digital and illustrative art styles.	Lesser terms and vague descriptions: The first two launches have less details to the prompts, resulted in more abstracted or illustrative imageries. Associating adjectives like "good" to expressions of joy or smiling and generally lacks diversity in subject depictions as most if not all subjects are similar in appearance.
<i>A good and qualified software development engineer</i>	Conceptual Illustration, Clip Arts and digital realism		More subjects are starting to have more differences in features. Most subjects are facing the camera, smiling and there are more conceptual illustrative depictions of the prompt.	
<i>A qualified, skilled and professional software development engineer</i>	Digital-realism and Conceptual Illustration		All subjects are facing the camera, but not all are smiling and there is an increase of a more realistic (art style, background/setting elements) design, with cooler and warmer tones respectively used.	Descriptive but no direct details: The second two launches have lesser illustrative imageries and started to have more realistic digital images and stayed in the modern settings of how some elements (gadget, clothing) looked. There is still however lack of diversity in terms of subjects' portrayed.
<i>A qualified, skilled and professional software development engineer fixing a computer</i>	Digital-realism and Photo-realism		Most subjects are photo-realistic or digitally realistic and compared to the other generated imageries, subjects are physically working on machineries. More subjects have distinctive facial features.	
<i>A real photography of diverse types of qualified, skilled and professional software engineer fixing a computer</i>	Digital-realism and Photo-realism		Following the more detailed and direct command of the prompts, the imageries generated has taken a photo-realistic style and are now mostly cooler tones.	More terms and detailed descriptive: the more detailed and specific the prompts were, the more realistic the portrayal became. The fifth launch came out to be the most realistic compared to the previous four, however needed more specific details ("of different genders, races, ages, body types") to be able to generate more variations of people in each image. Most are working under the dark.
<i>A real photography of diverse types of qualified, skilled and professional software development engineer of different genders, races, ages, body types fixing a computer</i>	Digital-realism and Photo-realism		More diversity in terms of gender and race to the subjects' portraits. Visually, there are as well more differences in lighting, shading and colour schemes to each image. A few are facing the camera.	

(I) Warehouse Operative



[Source: Midjourney, 2023]

Figure 13. The three AI images produce under the prompt “/Imagine [Warehouse Operative]”



[Source: Midjourney, 2023]

Figure 14. The three AI images produce under the prompt “/Imagine [A good warehouse operative]”



[Source: Midjourney, 2023]

Figure 15. The three AI images produce under the prompt “/Imagine [A professional warehouse operative handling packages]”



[Source: Midjourney, 2023]

Figure 16. The three AI images produce under the prompt “/Imagine [Diverse professional warehouse operatives handling and moving packages]”



[Source: Midjourney, 2023]

Figure 17. The three AI images produce under the prompt “/Imagine [A diverse body type and aged professional warehouse operatives handling and moving packages]”



[Source: Midjourney, 2023]

Figure 18. The three AI images produce under the prompt “/Imagine [Diverse types of professional warehouse operative, from different ages and body types, handling and moving packages]”

Table. 4: Analysis table on the prompts based on the glossary and job position "Warehouse Operative"

I. TABLE OF ANALYSIS				
PROMPTS	STYLE	SIMILARITIES	DIFFERENCES	CONCLUSIONS
<i>Warehouse Operative</i>	Digital-realism, illustration, Photo-realism	<ul style="list-style-type: none"> • Most imageries resulted in digital or photo realistic styles of design. • Most are dressed in similar uniforms (Safety vests, head gears, etc) 	More conceptual in style and less photo-realistic with one imagery not being a close-up shot of a subject. Diverse features of gender and ethnicity as well as uniforms (colour).	Lesser terms and vague descriptions: Overall the first launches are diverse in gender, albeit more male to female ratio and has more art style varieties.
<i>A good warehouse operative</i>	Digital-realism, illustration, Photo-realism	<ul style="list-style-type: none"> • Backgrounds are limited to indoor spaces (e.g. storage) 	Most subjects are directly smiling at the camera. Subjects wearing similar clothing (safety vest colour)	
<i>A professional warehouse operative handling package</i>	Digital-realism, illustration, Photo-realism	<ul style="list-style-type: none"> • Timeline are mostly of modern settings as can be seen through the interior elements and the constant presents of cardboard boxes, instead of other alternatives alike plastic containers or older wooden crates 	Half of the subjects are smiling or facing the camera, whilst others are occupied in carrying packages and are in a brighter setting (lighting). Not as diverse in featured races, as most are Caucasian (estimation)	Descriptive but no direct details: Mostly realistic results, increased the number of female workers and has further diversity in race, age and body type. Still lack diversity in settings and backgrounds for work environment – as all portrays similar, uniforms, equipment and shelving units.
<i>Diverse professional warehouse operatives handling and moving packages</i>	Digital-realism and Photo-realism		Imageries are portraying more than one subject in each pictures and diversity in both gender and ethnicity.	
<i>A diverse body type and aged professional warehouse operatives handling and moving packages</i>	Digital-realism and Photo-realism	<ul style="list-style-type: none"> • All launches have diverse casts of workers in terms of races or ethnicity, however there are lack of different body types and age ranges 	More subjects are of different ages and body types, but diversity in gender and race are lesser. Lighting are in a darker setting compared to previous results.	More terms and detailed descriptive: The fifth batch of launches are hype realistic and has more diversity in race, age, and body type but no female workers, whilst the last launch portrays more numbers of employees in one image and more diversity in art style and social demographics.
<i>Diverse types of professional warehouse operative, from different ages and body types, handling and moving packages</i>	Digital-realism, Photo-realism, Conceptual illustration	<ul style="list-style-type: none"> • Colour schemes are more of warmer tones than cooler. 	Design styles are mixed with illustratively conceptual interpretations, but more diverse subjects in gender, races, body types and ages.	

Analyze and Evaluate

(1) Trial Evaluation

The launches' trend could be described to have similarity in style depiction - illustrative and digitally conceptual than hyper-realistic. The first and the third prompts have the closest results to each different languages' versions of the terms used. However, the first English prompt "Flower" seems to associate the single flora term to women instead of directly resulting an imagery of non-human flowers, whilst the second and third English prompts had successfully depicted the subject without humans. This could either: one; shows the large datasets and sources attached to the term in the system or, second; that the machine had started to create its own interpretation, to what a "flower" is. In the form of linguistic history, the connection between flowers and women could be exemplified through western culture's associations of the terminologies dating back to the Middle Ages - in the many forms of visuality, symbolisms and metaphors through the physical similarities between the two subjects. Since datasets actively scrap billions of accessible images, the data collection may as well include uploaded photography and scans of traditional paintings, especially those of which are of public domain to the wide-web. In Stott's journal article "Floral Femininity: A Pictorial Definition", emphasizes on these connections being portrait extensively throughout history.

Floral analogies have been employed to describe various attributes of femininity in art, literature, and thought at least since the Middle Ages. In Western painting, this often took the form of Individual flowers used as symbols of specific feminine virtues (Stott, 1992)

However, what happens if these results were to be misinterpreted in a harmful manner by both the moderators and users. As clearly shown, several of the prompts presented human subjects with distinctive but repetitive appearances for all languages (E.g. the women are shown to have similar body types and face shapes, even with race differences) which may unconsciously reveal the lack of inclusivity. Due to the English dominant system, the machine translates other languages letter-per-letter (alphabets) which works best, mostly for alphabetical-based languages including Indonesian, but still the system also has instances of words being retranslated with culture associations like the results for the prompt "Person". Results could as well be of risk being misinterpreted through the western lenses leading to stereotypical perspective or biases such as orientalism. According to Edward Said, "Orientalism" could be defined to be a mixture of its two older versions of the academic and imaginative definition.

Taking the late eighteenth century as a very roughly defined starting point Orientalism can be discussed and analysed as the corporate institution for dealing with the Orient—dealing with it by making statements about it, authorizing views of it, describing it, by teaching it, settling it, ruling over it: in short, Orientalism as a Western style for dominating, reconstructing, and having authority over the Orient (Said, 1979: 3).

Applying this theory towards the limitation of current AI generators could lead to accessibility complications of users whom may not be fluent in English, so

many won't be able to use the generators to its fullest potential, as larger platforms like Midjourney had started to globally promote its various functionality to be multi-lingual. Worst scenarios could as well include data collection from foreign countries, especially low-income countries that has lesser chance of encountering its existence due to affordability. Although the system does not outrightly copy or infringe from original sources, consent is just as important to be acknowledged by sourced authors and creators.

(2) Final Evaluation

All prompts as well needed enough descriptive terms to have the most realistic and diverse results, but each job position had varying levels of reaching the goal. Specifically, the prompt "Technical Recruiter" initially only produced abstract depictions if compared to the real job-title itself and portrays more stylistically in the form of illustrations with fictional elements, backgrounds and backdrops. The overall art style within the content are more picturesque illustrations than realistic photography, but even so a trend and pattern could already be indicated from the very beginning. Exceptionally, only two launches produced women figures dressed in the same manner within the first three prompts. This is similar to the prompt of "Software Development Engineer", where the first three launches are illustrative and mostly portrayal of men in similar appearances, and amongst all the labels, this prompt needed the most description which could potentially estimate the gap dominance in these types of work force. Distinctively "Ware house Operative" had the most realistic and needed the least descriptive prompts to have diverse results which could be speculated, that the machine may have lesser illustrations associated to the job position and more photographical datasets (e.g. stock images).

The problems lie within the default pattern the AI assumes over the launches with repetitive similarities and lack of diversity as stated within the similarity lists with only producing one figure to be mostly as - Caucasian men in similar appearances. With subjective prompts like "good", they mostly associated the portrayal of expressions through facial gestures of smiling that however could be speculated as an act of friendliness for the other prompts as the term "good" were only used once, it may have connections to the roles of recruiters (human resource department) having to service others. But the experiment could conclude, how the level of detail in data could be just as impactful as the results it gives and one misinterpretation could lead to a large amount of inclusivity towards labour.

Conclusion

This research aimed to identify the authorship and displacement concerns of Artificial Intelligence generators and their content in regards of the risks of losing one's positionality in personal, general and professional settings. By analysing and evaluating newer cases which initially could only be connected through AI automation, the comparative analysis between each case studies could draw out the trend of AI replacement and lack of accessibility

responsibilities, whilst uncovering other unknown or newer problems to the systems. It can be concluded that although Artificial Intelligence should be welcomed for its rapid advancement, volumes of issues as well increases and whilst the systems are still all in its earlier stages, there is an importance of fixing present problems first before continuing the development as to avoid absolute uncontrollability in the future.

By analysing this case study, where large amount of Amazon workers was reported to have been dismiss after the company began to incorporate more AI systems in the organization. Bringing back Marxist theory of human labour displacement due to the advancement of automation and machineries, AI place a crucial factor in following suit. One of the impactful job positions being recruiters, whom are in charge of recruiting new employees in every company. This further enforces the worry and pressure of new applicants and day-to-day workers working under the corporates that are applying such methods. As depicted through the final experiment with Midjourney, the lack of general diversity in the AI's visual interpretations and results could lead exclusion of certain communities, whether due to appearance, skill sets or even key-words on resumes. There are already existing workforce gaps when it comes to payment, employment and opportunities which would lead to the increase of unemployment and worst-case scenario, poverty.

This brings back the problem statements of AI bias causing misinterpretation or stereo-typical generalization by reflecting on the human's whom runs them, as English-based AI systems. Which could be easily seen from the first trial experiment in testing the linguistic capabilities of a global AI content generator. This is not to say, that it's the labellers' nor primarily the machine's fault but more so the carelessness of organizations debuting and marketing such new technologies without considering further measures. Technical platforms that are expose to a global wide audience through just the means of with-holding the services online. Before the enactment of usage responsibility on users, companies should as well start being the first to supervise and constantly review before releasing contents or access to the mass public. Although this paper could only focus on one case study, but simple solutions like editing prompts suffices in showing the flexibility of the tool's nature and gives an open-ended hope for improvements.

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