

de-lite

P-ISSN: 2798-3609

E-ISSN: 2798-3595

Vol. 6, No. 1, July 2026

Editor in Chief

Brian Alvin Hananto, S.Sn., M.Ds.

Universitas Pelita Harapan

Managing Editor

Kartika Magdalena Suwanto, S.Ds., M.Ds.

Universitas Pelita Harapan

Editors

Dr. Brian Alvin Hananto, S.Sn., M.Ds.

Universitas Pelita Harapan

Kartika Magdalena Suwanto, S.Ds., M.Ds.

Universitas Pelita Harapan

Reviewer

Alfiansyah Zulkarnain, S.Sn., M.Ds.

Universitas Pelita Harapan

Dr. Karna Mustaqim, S.Sn., M.A.

Universitas Esa Unggul

Lia Herna, S.Sn., M.M.

Universitas Multimedia Nusantara

Naldo Yanuar Heryanto, S.Sn., M.T.

Universitas Pelita Harapan

Layout & Design

Dr. Brian Alvin Hananto, S.Sn., M.Ds.

Universitas Pelita Harapan

Office

Universitas Pelita Harapan

Jl. M. H. Thamrin Boulevard 1100
Lippo Village, Tangerang, Banten 15811
Telp: +62621 5460901

E-mail

de.lite.journal@uph.edu

Website

<https://ojs.uph.edu/index.php/DE-LITE/index>



UPH Universitas
Pelita
Harapan



de-lite
ISSN 2828-4151
E-ISSN 2828-3953

de-lite

P-ISSN: 2798-3609

E-ISSN: 2798-3595

Preface

The first issue of de-lite Volume 6 reflects the continuously expanding landscape of Visual Communication Design (VCD) research. While design has traditionally been associated with aesthetics, visual expression, and creative production, the studies presented in this issue demonstrate that contemporary design scholarship increasingly positions design as a multidisciplinary field that intersects with communication, technology, culture, psychology, education, marketing, and social issues. Rather than functioning merely as visual artifacts, design products are examined as media that construct meaning, influence human behaviour, shape identities, and facilitate social interaction.

Several contributions in this issue investigate how visual media communicate complex cultural and psychological meanings. Historical visual artifacts are revisited through an examination of interactive marketing strategies embedded in JK Records cassette album covers during Indonesia's popular music era of the 1980s, illustrating how visual communication anticipated participatory consumer engagement long before the emergence of digital platforms. Likewise, two studies explore music videos as contemporary audiovisual texts, examining how visual signs construct philosophical meanings of nihilism and how audiences negotiate persuasive messages related to self-development through Stuart Hall's encoding–decoding framework. Together, these studies reaffirm that visual communication is not only produced by designers but continuously reconstructed through audience interpretation and cultural context.

Another important direction highlighted in this issue concerns the growing relationship between design and emerging technologies. The study investigating ChatGPT adoption among first-year Visual Communication Design students provides an initial empirical understanding of how Generative Artificial Intelligence is being perceived within design education. Rather than portraying AI solely as a productivity tool, the findings encourage educators to reconsider how emerging technologies may support ideation, learning, and creative exploration while maintaining critical awareness of their limitations. As artificial intelligence continues to reshape creative industries, such discussions become increasingly relevant for design education and future professional practice.

This issue also emphasizes the broader social responsibility of design. Through the perspective of Julia Kristeva's theory of abjection, one article examines how film design represents dehumanization and social exclusion, demonstrating that visual narratives participate in constructing collective understandings of identity, humanity, and "the Other." Complementing this critical perspective, the featured community service article illustrates how design education can directly empower creative communities through participatory workshops that strengthen storytelling, illustration skills, and character

design. These contributions collectively reinforce the notion that design functions not only as representation but also as intervention within society.

The issue concludes with a design project focusing on the redevelopment of Tan Mart's visual identity. This work demonstrates that branding extends beyond logo creation, encompassing systematic visual identity development capable of strengthening brand positioning, communicating organizational values, and enhancing competitiveness within an increasingly dynamic marketplace. Such work reminds readers that professional design practice remains firmly grounded in research-based methodologies and strategic thinking.

Taken together, the articles published in this issue illustrate the breadth of contemporary Visual Communication Design research. They span historical inquiry, design research, media analysis, branding, technology adoption, audience reception, and community engagement, while sharing a common concern with understanding how visual communication shapes human experience across different contexts. This diversity reflects the maturity of the discipline, in which design is increasingly recognised not only as a creative practice but also as a rigorous field of scholarly inquiry capable of addressing complex cultural, technological, and societal challenges.

We extend our sincere appreciation to all authors, reviewers, and editorial board members whose commitment has made this issue possible. We hope that the research presented in this volume contributes to ongoing academic conversations, inspires future interdisciplinary collaborations, and encourages further exploration of the evolving role of Visual Communication Design in responding to contemporary challenges.

Dr. Brian Alvin Hananto, S.Sn., M.Ds.

de-lite Editor in Chief

Universitas Pelita Harapan

Table of Contents

1 – 17

Pemasaran Interaktif yang Melampaui Zaman dalam Industri Musik Pop Indonesia Era 1980-an: Studi Kasus Sampul Album Kaset JK Records

Inko Sakti Dewanto

Institut Teknologi Nasional Bandung, Indonesia

Asep Ramdhan

Institut Teknologi Nasional Bandung, Indonesia

18 – 32

Exploring ChatGPT Usage Intention Among First-Year Visual Communication Design Students

Brian Alvin Hananto

Universitas Pelita Harapan, Indonesia

Tiara Kiatama

Universitas Pelita Harapan, Indonesia

33 – 45

Social Perspective of Kristeva's Abjection: Representation of Dehumanization in the Film Design of Kingdom of the Planet of the Apes

Naldo Yanuar Heryanto

Universitas Pelita Harapan, Indonesia

Dina Fatimah

Universitas Komputer Indonesia, Indonesia

46 – 64

Basic Design Training for Ngumpul Komik Bogor (NKB) Community to Strengthen Superhero Identity

Felisa Naomi Sitorus

Universitas Pelita Harapan, Indonesia

Hady Soenarjo

Universitas Pelita Harapan, Indonesia

65 – 88

Analisis Semiotika Roland Barthes: Representasi Nihilisme dalam Video Musik Planetarium Karya Jirapah

Dara Puspa Maharani

Universitas Budi Luhur, Indonesia

Dhika Purnama Putra

Universitas Budi Luhur, Indonesia

Benny Muhdaliha

Universitas Budi Luhur, Indonesia

89 – 104

Perancangan Ulang Identitas Visual Supermarket Bangunan Tan Mart

Leony Kurniawan

Universitas Pelita Harapan, Indonesia

Ferdinand Indrajaya

Universitas Pelita Harapan, Indonesia

Ellis Melini

Universitas Pelita Harapan, Indonesia

105 – 116

Analysis of Tulus's Music Video 'Satu Kali' as a Persuasive Medium for Student Self-Development

Dilan Dzikurullah

Institut Teknologi Nasional, Indonesia

Rosa Karnita

Institut Teknologi Nasional, Indonesia

Pemasaran Interaktif yang Melampaui Zaman dalam Industri Musik Pop Indonesia Era 1980-an: Studi Kasus Sampul Album Kaset JK Records

Inko Sakti Dewanto*

Program Studi Desain Komunikasi Visual
Fakultas Arsitektur dan Desain
Institut Teknologi Nasional Bandung
Indonesia
inkosakti@itenas.ac.id

Asep Ramdhan

Program Studi Desain Komunikasi Visual
Fakultas Arsitektur dan Desain
Institut Teknologi Nasional Bandung
Indonesia
asep.ramdhan@itenas.ac.id

(*Corresponding Author)

Diterima: May, 2026 | Disetujui: May, 2026 | Dipublikasikan: July, 2026

ABSTRAK

Industri musik pop Indonesia pada dekade 1980-an didominasi oleh media kaset pita sebagai komoditas budaya, sehingga menciptakan persaingan antar label rekaman yang sangat ketat. Di tengah situasi tersebut, label rekaman JK Records hadir dengan strategi visual yang visioner dengan mentransformasi sampul album kaset yang tidak sekadar sebagai kemasan pembungkus, melainkan sebagai *platform* pemasaran interaktif yang melampaui zamannya. Penelitian ini bertujuan untuk membedah secara mendalam bagaimana elemen-elemen visual dan interaktif pada sampul kaset JK Records bekerja secara sistematis sebagai mesin pemasaran untuk mendorong penjualan dan membangun loyalitas para penggemar musik pop. Penelitian kualitatif ini menggunakan pendekatan *purposive sampling* dalam proses seleksi artefak fisik sampul kaset JK Records era 1980-an, berdasarkan kriteria sampul yang memiliki fitur-

fitur interaktif seperti undian berhadiah, bonus kalender, foto-foto eksklusif para musisinya, serta korespondensi surat menyurat melalui PO BOX. Data primer juga ditunjang oleh wawancara dengan pihak manajemen kreatif JK Records. Analisis dilakukan dengan menggunakan pisau bedah teori *experiential marketing* (*sense, feel, think, act, relate*), *sales promotion* (*sweepstakes* dan *premiums*), serta konsep *impulse buying* dan *collecting behavior*. Hasil penelitian menunjukkan tiga temuan utama, yaitu: 1) JK Records secara sadar mengkonstruksi identitas visual idola pop melalui komodifikasi wajah rupawan musisi sebagai jangkar emosional yang menyentuh ranah sensorik dan perasaan audiens; 2) nilai *craftsmanship* tinggi melalui penerapan teknik tipografi manual (*hand-lettering*) yang memberikan eksklusivitas dan karakter organik; 3) inovasi pemasaran interaktif diterapkan secara terstruktur melalui penyertaan bonus fisik seperti kalender dan poster (*premiums*), penyediaan undian berhadiah mewah (*sweepstakes*), serta pencantuman alamat PO BOX untuk korespondensi surat-menyurat yang memfasilitasi interaksi parasosial di ruang privat penggemar. Kesimpulannya, JK Records telah mempraktikkan manajemen pengalaman konsumen (*customer experience*) terpadu di era pra-digital, sehingga menjadikan kemasan kaset sebagai artefak visual yang signifikan dalam membentuk budaya populer Indonesia masa itu.

Kata Kunci: sampul album kaset, musik pop, 1980-an, pemasaran interaktif

PENDAHULUAN

Keberadaan label rekaman telah menjadi entitas sentral dalam sejarah desain sampul album sejak awal kemunculannya. Para desainer bekerja secara langsung untuk label guna menciptakan representasi visual dari musik yang menjadi bagian integral dari pemasaran serta ekspresi artistik. Bukti sejarah menunjukkan bahwa peran ini bersifat konkret dan fundamental. Alex Steinweiss, yang menjabat sebagai direktur desain untuk label rekaman Columbia Records pada era 1930-an hingga 1940-an, merancang sampul album menyerupai miniatur poster. Dengan ciri khas rancangan grafis modern yang memikat mata, warna-warna primer yang kontras, serta tipografi *clean*, Steinweiss secara mendasar menciptakan sampul album berilustrasi sebagai sebuah bentuk seni yang mandiri (McKnight-Trontz & Steinweiss, 2000). Karya ini muncul sebagai tren baru dalam perkembangan desain grafis yang menjadi momentum signifikan dalam aspek perancangan sampul album musik. Pada tahun 1939, Steinweiss berhasil meyakinkan Columbia Records bahwa penggunaan karya seni orisinal akan jauh lebih menarik minat konsumen dibandingkan kemasan kardus coklat kusam standar yang sebelumnya hanya memuat nama artis dan judul album. Inovasi ini terbukti sukses besar di pasaran; lonjakan angka penjualan yang dihasilkan dengan cepat mampu menutupi tambahan biaya cetak yang dikeluarkan oleh pihak label (Alexander, 2009).

Melampaui sejarah awal di Amerika Serikat, perkembangan sampul album sebagai medium eksperimental juga terlihat di belahan dunia lain. Label Continental di Brasil,

misalnya, merilis sampul album eksperimental pada tahun 1970-an di mana desain mencoba menerjemahkan proyek estetika komposer dan musisi ke dalam bidang visual (Vargas, 2013). Secara lebih luas, sampul album berfungsi sebagai bagian yang tidak terpisahkan (*indispensable part*) dari sistem rekaman yang lengkap. Ia melayani berbagai fungsi secara simultan: sebagai pelindung fisik, alat periklanan, sekaligus pendamping artistik bagi materi audio yang dikandungnya (Vad, 2021).

Dalam konteks global, evolusi ini menunjukkan bahwa sampul album bukan lagi sekadar pembungkus, melainkan instrumen *experiential marketing* primer, yang menegaskan bahwa pemasaran modern harus menyentuh aspek sensori dan emosional konsumen (Schmitt, 1999). Fenomena ini kemudian beresonansi kuat di Indonesia, khususnya saat industri musik memasuki masa keemasan kaset pita pada dekade 1980-an. Seiring dengan pertumbuhan kelas menengah dan stabilitas politik Orde Baru, kaset menjadi komoditas budaya yang paling demokratis (Sakrie, 2015). Di era ini, persaingan antar-label rekaman lokal menuntut adanya nilai tambah (*added value*) yang melampaui kualitas audio.

Budaya populer Indonesia era 1980-an ditandai dengan hegemoni visualitas yang dikonstruksi secara masif melalui media cetak dan layar (Heryanto, 2014). Citra penyanyi, terutama dalam genre pop cengeng, menjadi modal utama untuk menarik minat pasar (Dewanto, 2025). Dalam lanskap yang sangat kompetitif tersebut, JK Records muncul sebagai kekuatan disruptif yang mendefinisikan ulang fungsi kemasan kaset. Mereka tidak hanya mengikuti tradisi visual yang telah diletakkan oleh para pendahulu seperti Steinweiss, tetapi melangkah lebih jauh dengan mengintegrasikan aspek interaktivitas ke dalam desain kemasannya.

JK Records berhasil membangun identitas kolektif melalui jajaran penyanyi yang dijuluki "Bidadari JK", di mana kecantikan visual dikomodifikasi secara konsisten. Namun, inovasi yang paling signifikan terletak pada bagaimana mereka memanfaatkan ruang terbatas pada sampul kaset sebagai platform pemasaran interaktif (Sen & T. Hill, 2007). Desain sampul JK Records tidak lagi pasif; ia bertransformasi menjadi "poster miniatur" yang menawarkan janji hadiah mewah, kolektibilitas, dan akses langsung untuk berkomunikasi dengan sang idola.

Strategi ini mencerminkan penerapan dini dari taktik *sales promotion* yang agresif. Melalui penyertaan kupon undian berhadiah mobil atau sepeda motor, JK Records mengubah motivasi konsumen dari sekadar penikmat musik menjadi partisipan dalam permainan keberuntungan. Secara psikologis, hal ini memicu perilaku konsumsi berganda, di mana satu konsumen membeli banyak kaset yang sama demi memperbesar peluang menang. Inovasi ini secara radikal menggeser paradigma sampul album dari representasi seni menjadi alat aktivasi ekonomi yang masif (Simamora, 2001).



Gambar 1 Salah satu sampel sampul album kaset JK Records, “Mana Kasih Sayang” oleh Chintami Atmanagara (1984), yang menerapkan strategi pemasaran interaktif melalui undian berhadiah, bonus kalender saku, serta surat menyurat dengan musisinya.

(Sumber: arsip JK Records, 2024)

Selain aspek undian, JK Records memaksimalkan fungsi sampul sebagai penyedia pengalaman (*experience provider*). Penyertaan undian berhadiah, poster lipat, kalender saku, dan foto cetak eksklusif dalam setiap kemasan memberikan kepuasan sensorial (*Sense*) dan emosional (*Feel*) bagi penggemar. Hal ini memperkuat hubungan parasosial antara artis dan penggemarnya, di mana artefak visual tersebut berfungsi

sebagai ekstensi kehadiran sang idola di ruang pribadi konsumen (Horton & Wohl, 1956). Interaktivitas pada sampul kaset JK Records mencapai puncaknya melalui penyediaan kolom surat-menyurat. Di era pra-internet, pencantuman alamat PO BOX pada sampul kaset adalah bentuk awal dari manajemen komunitas penggemar (*fan engagement*). Strategi ini memungkinkan adanya komunikasi dua arah yang memberikan ilusi kedekatan personal antara penggemar dengan musisi idolanya, yang dalam teori pemasaran modern dikenal sebagai aspek *Relate* (Schmitt, 1999). Konsumen tidak hanya membeli produk, tetapi membeli tiket masuk ke dalam ekosistem hubungan sosial yang diatur oleh label.

Urgensi penelitian ini terletak pada perlunya meninjau kembali sejarah DKV di Indonesia melalui artefak populer yang sering kali dianggap remeh. Meskipun kaset JK Records adalah benda kolektif dalam memori masyarakat khususnya pada rentang dekade 1980-an, analisis mengenai bagaimana desain sampulnya bekerja sebagai mesin pemasaran yang "*beyond visual*" masih sangat terbatas. Penelitian ini bertujuan untuk membedah secara mendalam bagaimana elemen-elemen interaktif tersebut bekerja secara sistematis dalam mendorong penjualan dan membangun loyalitas merek. Secara keseluruhan, kajian ini akan mengungkap bahwa kesuksesan JK Records pada era 1980-an bukan sekadar kebetulan tren musik, melainkan hasil dari strategi desain komunikasi visual yang visioner. Dengan mengintegrasikan sejarah desain sampul global ke dalam konteks lokal yang interaktif, JK Records membuktikan bahwa kemasan kaset dapat menjadi medium yang sangat berkuasa dalam menggerakkan pasar dan membentuk budaya konsumsi di Indonesia.

METODOLOGI

Berikut ini adalah uraian mengenai tahapan dan prosedur penelitian yang diterapkan:

Metode Pengumpulan Data

Penelitian menerapkan metode kualitatif yang didefinisikan sebagai metode bersifat deskriptif dengan menganalisis objek atau subjek secara mendalam, baik berupa karya seni, desain, maupun fenomena sosial tertentu (Creswell, 2017). Peneliti melakukan analisis komprehensif terhadap unsur visual dan tekstual dalam konteks aslinya melalui pendekatan kualitatif, dengan mengutamakan pemahaman kontekstual menyeluruh (Sambeka & Ali, 2024). Objek material dalam penelitian ini adalah sampul album kaset JK Records era 1980-an, yang dipilih berdasarkan metode *purposive sampling*. Kriteria pemilihan sampel didasarkan pada keberadaan elemen interaktif pada sampul album musik JK Records era 1980-an, seperti informasi undian berhadiah, bonus poster/kalender, dan surat penggemar. Seluruh data yang digunakan (primer dan sekunder), bersumber dari dokumentasi artefak fisik sampul kaset JK Records, literatur pustaka (buku dan jurnal), serta arsip digital terkait industri musik pop Indonesia.



Gambar 2 Beberapa contoh lain sampul album JK Records yang menerapkan strategi pemasaran interaktif: “Aduh Rindu!” oleh Obbie Messakh (1986) dan “Jawab-lah Rindu-ku...” oleh Anna Ciska. (Sumber: arsip JK Records, 2024).

Peneliti telah melakukan wawancara langsung kepada pihak JK Records yang diwakili oleh Bapak Rudi Mulyadi selaku *Head of Creative* dan telah mendapatkan ijin atas akses arsip sampul-sampul album untuk keperluan penelitian. Berikut beberapa poin penting wawancaranya yang terkait dengan penelitian ini:

Strategi Pemilihan Artis dan Genre

JK Records konsisten mengorbitkan penyanyi wanita cantik yang berlatar belakang model serta penyanyi pria yang merangkap sebagai pencipta lagu handal. Strategi "hits maker" ini terbukti sukses besar di pasar melalui tema lagu patah hati yang sangat menyentuh emosi masyarakat kala itu.

Inovasi Desain dan *Craftsmanship*

Label ini menjadi *trendsetter* desain sampul album dengan pendekatan artisan melalui teknik *manual lettering* dan montase yang dikerjakan secara teliti oleh Judi Kristianto (pemilik label) dan Kusnaedy (desainer grafis pada masa itu). Keunikan visual tersebut memberikan ciri khas visual kuat dengan tipografi yang semarak, yang membedakan JK Records dari label kompetitor lainnya.

Promosi Interaktif dan Bonus Produk

Strategi promosi JK Records tergolong inovatif dan “melampaui zaman” dengan menyertakan bonus fisik seperti kalender, kartu pos, hingga undian berhadiah di dalam kemasan kaset. Selain itu, mereka membangun kedekatan dengan penggemar

melalui penyediaan alamat PO BOX untuk surat-menyurat langsung antara artis dan penggemar.

Dampak Regulasi dan Sensor Orde Baru

Pada tahun 1988, kebijakan pemerintah Orde Baru yang mencekal musik "pop cengeng" memaksa JK Records untuk beradaptasi dengan mengubah lirik lagu mereka. Tema-tema melankolis atau KDRT harus diganti dengan narasi yang lebih positif agar tetap bisa ditayangkan di media televisi negara.

Masa Keemasan dan Produktivitas Industri

Era 1980-an merupakan masa keemasan di mana JK Records sangat produktif merilis hingga ratusan album untuk memenuhi permintaan pasar yang sangat tinggi. Ekosistem ini didukung oleh padatnya antrean di toko-toko kaset serta ruang promosi yang intens melalui program televisi seperti "Aneka Ria Safari".



Gambar 3 Sesi wawancara peneliti dengan Bapak Rudi Mulyadi di JK Records, Jakarta.
(Sumber: Dok. Peneliti, 2024).

Metode Analisis

Penelitian ini menggunakan beberapa teori terkait dalam membedah objek kajiannya, yaitu sebagai berikut:

Experiential Marketing (Strategic Experiential Aspects)

Pendekatan ini digunakan untuk membedah bagaimana sampul kaset menciptakan pengalaman yang melampaui fungsi audio produk. Pemasaran modern bekerja melalui penciptaan pengalaman yang melibatkan panca indra, emosi, pikiran, tindakan, dan hubungan sosial (Schmitt, 1999). Lima aspek strategis yang digunakan adalah:

1. *Sense*: Analisis terhadap pengalaman sensorial visual melalui komposisi warna, fotografi, dan tipografi sampul.

2. *Feel*: Analisis ikatan emosional dan nuansa nostalgia yang dibangun melalui citra penyanyi.
3. *Think*: Analisis keterlibatan kognitif konsumen terhadap teks promosi dan pesan interaktif.
4. *Act*: Analisis dorongan fisik untuk melakukan tindakan pembelian dan mengoleksi.
5. *Relate*: Analisis hubungan sosial dan interaksi parasosial antara penggemar, idola, dan label.

Sales Promotion (Consumer-Oriented)

Teori ini digunakan untuk menganalisis insentif tambahan yang diberikan label untuk mendorong respons cepat konsumen. Promosi penjualan dalam hal ini berlaku sebagai instrumen yang memberikan nilai tambah guna memicu tindakan (Belch & Belch, 2008). Fokus analisis diarahkan pada dua bentuk promosi *Below The Line*:

1. *Sweepstakes* (Undian Berhadiah): Menganalisis mekanisme interaksi melalui kupon undian berhadiah mewah yang melekat pada kemasan.
2. *Premiums* (Bonus Langsung): Menganalisis keberadaan item koleksi seperti poster lipat, kalender, dan foto eksklusif sebagai nilai tambah fisik produk.

Impulse Buying & Collecting Behavior

Untuk mempertajam analisis terhadap perilaku konsumen, penelitian ini menggunakan konsep pembelian impulsif dan perilaku mengoleksi. *Impulse buying* dijelaskan sebagai dorongan membeli yang muncul seketika akibat rangsangan emosional atau situasional dari visual produk (Rook, 1987). Sementara itu, perspektif kepemilikan dan koleksi digunakan untuk menjelaskan bagaimana kaset dan bonus di dalamnya bertransformasi menjadi identitas diri dan memorabilia bagi penggemar (Belk, 1988). Konsep ini relevan untuk melihat bagaimana strategi visual DKV mampu menyentuh sisi psikologis penikmat musik pop di Indonesia.

Tahapan Analisis

Prosedur analisis dilakukan secara sistematis melalui langkah-langkah berikut:

1. Identifikasi dan dokumentasi visual sampel sampel kaset JK Records;
2. Klasifikasi elemen visual dan teks ke dalam lima aspek *Experiential Marketing*;

3. Bedah fitur promosi menggunakan teori *Sales Promotion*;
4. Interpretasi data untuk mengungkap hubungan antara desain visual, strategi interaktif, dan perilaku konsumsi;
5. Penarikan kesimpulan mengenai inovasi pemasaran JK Records dalam konteks DKV dan industri kreatif.

HASIL & PEMBAHASAN

Bagian ini memaparkan hasil analisis mendalam terhadap artefak fisik sampul kaset JK Records yang diperkuat oleh data wawancara primer yang menunjukkan bahwa strategi kreatif yang diterapkan pada dekade 1980-an ini telah melampaui batas fungsional kemasan sebagai pelindung produk audio semata. JK Records secara visioner mengintegrasikan taktik promosi penjualan yang terstruktur untuk menciptakan sebuah ekosistem pengalaman konsumsi yang komprehensif. Melalui kerangka teori *experiential marketing* dan *sales promotion*, bagian ini akan mengupas bagaimana setiap elemen pada sampul kaset bekerja secara sistematis dalam menarik perhatian serta membangun loyalitas pasar. Berikut adalah elaborasi mendalam mengenai temuan penelitian yang dimulai dari analisis dimensi sensorik dan emosional pada kemasan produk.

Konstruksi Idola ala JK Records

Strategi JK Records sejak awal menunjukkan kesadaran terhadap aspek *visual attraction* melalui seleksi penyanyi yang memiliki daya tarik fisik rupawan, baik pria maupun wanita. Penggunaan figur-figur yang berwajah cantik dan tampan bukan sekadar pilihan acak, melainkan sebuah keputusan komunikasi yang bertujuan untuk membangun standar visual label yang memikat. JK Records secara konsisten mengomunikasikan citra "keindahan dan pesona" sebagai DNA visual yang melekat kuat pada identitas label tersebut di mata publik melalui aspek *Sense* (sensorik). Dalam kacamata DKV, konsistensi pemilihan subjek visual yang menarik ini menciptakan sebuah identitas korporat yang kuat dan mudah dikenali oleh massa di tengah pusaran persaingan antar label rekaman musik pop kala itu.

Standar kecantikan yang diorbitkan oleh jajaran penyanyi wanita JK Records umumnya berasal dari latar belakang mereka sebagai model maupun aktris profesional, yang secara empiris memberikan nilai *brand awareness* pada desain sampul albumnya. Figur seperti Chintami Atmanagara dan Meriam Bellina mampu menyuguhkan aura "keanggunan" yang dikonstruksi secara sistematis melalui tata rias dan pencahayaan studio yang lembut (*softlight*) untuk membangkitkan aspek *Feel*. Menariknya, terdapat anomali pada figur Dian Piesesha yang merupakan satu-satunya penyanyi yang berangkat murni dari jalur prestasi (juara kompetisi menyanyi), namun dalam pengemasan visualnya tetap diselaraskan dengan bingkai estetika JK yang elegan. Wajah penyanyi pada sampul tidak hanya menjadi representasi audio,

melainkan bertransformasi menjadi janji visual mengenai representasi kecantikan ideal bagi para penggemarnya.

Selain didominasi penyanyi wanita, JK Records juga memperkuat lini penyanyi pria yang memiliki paket lengkap antara wajah rupawan dan kompetensinya sebagai pencipta lagu. Penyanyi pria seperti Obbie Messakh atau Pance Pondaag tidak hanya diposisikan sebagai objek visual yang menawan di atas lembaran sampul kaset, tetapi juga memegang otoritas kreatif atas karya-karya yang mereka bawaan sendiri. Strategi ini menciptakan sinergi antara daya tarik maskulinitas dengan citra seniman berbakat, yang memberikan dimensi kepercayaan lebih bagi konsumen terhadap kredibilitas produk. Secara desain, keberadaan penyanyi yang rupawan sekaligus bertindak sebagai kreator lagu ini berfungsi sebagai *point of interest* utama yang efektif dalam memicu keterlibatan kognitif (aspek *Think*) konsumen sebelum mereka memutuskan untuk membeli kaset tersebut.



Gambar 4 Ciri khas gaya visual JK Records pada sampul album yang vibrant (warna), ekspresif (tipografi), dan atraktif (foto musisi). Kiri-kanan: “Kerinduan” - Meriam Bellina (1985), “Kau Milik-ku” - Richie Ricardo (1985), “Yang Kusayang Pandai Berdusta” - Maria Elsera (1986), “Aduh Rindu!” - Obbie Messakh (1986)

Identitas visual yang dibangun melalui wajah-wajah ikonik ini berfungsi sebagai jangkar emosional yang memicu kedekatan serta loyalitas konsumen secara masif dan berkelanjutan. Berdasarkan teori *experiential marketing*, JK Records berhasil mengelola aspek *sense* dan *feel* secara simultan melalui fotografi potret yang sangat terencana untuk menciptakan "impian" bagi pendengarnya. Setiap rilisan label ini

selalu dinantikan bukan hanya karena lagunya, tetapi karena kehadiran visual sang idola yang selalu tampil prima di setiap rilisan album. Hal ini membuktikan bahwa dalam industri musik pop Indonesia era 1980-an, sampul kaset adalah gerbang utama yang menentukan keberhasilan sebuah produk melalui kekuatan estetika yang mampu menyentuh sisi psikologis para penggemar musik pop.

Nilai *Craftsmanship* dalam Teknik *Lettering* Manual

Aspek paling unik dari desain sampul JK Records terletak pada pendekatan *craftsmanship* yang sangat personal dalam pengerjaan tipografi judul album. Seluruh tulisan pada sampul album dihasilkan melalui teknik *lettering* manual yang dikerjakan langsung oleh sang pemilik label Judi Kristianto, yang dikenal sangat idealis dan enggan mengikuti tren mesin cetak pada umumnya, yang juga dibantu oleh Kusnaedy (desainer grafis pada masa itu). Pendekatan ini menunjukkan tingkat dedikasi yang tinggi dalam menciptakan visual sampul album yang eksklusif dan memberikan karakter organik yang membedakan produk JK dari para label pesaingnya saat itu. Tipografi manual atau *hand-lettering* ini memberikan sentuhan jiwa pada desain, menciptakan kesan "buatan tangan" yang secara empiris memberikan nilai seni tambahan pada sebuah produk masal.

Keterlibatan Kusnaedy sebagai desainer grafis pada masa itu membawa standar profesionalisme media cetak (berkat latar belakang sebelumnya di majalah *Aktuil*) ke dalam format kecil sampul kaset melalui proses kolaboratif yang presisi. Pengerjaan font secara manual menggunakan teknik *lettering* dengan bantuan *rugos* dan montase mencerminkan dedikasi terhadap detail yang luar biasa di era pra-digital. Setiap huruf tidak hanya berfungsi sebagai pemberi informasi teks, tetapi juga diperlakukan sebagai elemen grafis murni yang membangun harmoni komposisi visual secara keseluruhan. Teknik montase manual ini memberikan tekstur dan kedalaman visual yang khas, yang kemudian menjadi identitas grafis JK Records selama satu dekade penuh sekaligus menjadi benteng pertahanan dari upaya pembajakan yang marak kala itu.

Ketelitian dalam proses pengerjaan desain ini memberikan dampak psikologis yang signifikan bagi konsumen, di mana mereka merasa mendapatkan produk yang dikerjakan secara serius, berkualitas, dan eksklusif. Gaya desain JK Records ini kemudian menjadi *trendsetter* yang memengaruhi label besar lainnya untuk mengikuti pola visual serupa, membuktikan pengaruh selera estetika mereka di industri. Berdasarkan aspek *Think*, konsumen dirangsang untuk mengapresiasi kerumitan visual yang disajikan, yang pada gilirannya meningkatkan nilai persepsi (*perceived value*) terhadap merek JK Records. Desain komunikasi visual di sini berhasil menciptakan standar baru mengenai bagaimana sebuah produk budaya populer yang memang seharusnya dikemas dengan cita rasa seni yang tinggi namun tetap komunikatif.



Gambar 5 Craftmanship tinggi dalam perancangan tipografi pada sampul-sampul album kaset JK Records.

Keberhasilan JK Records bertahan di tengah persaingan ketat saat itu menunjukkan bahwa kekuatan desain yang berakar pada keahlian manual memiliki daya tahan visual yang lebih kuat dibandingkan tren instan yang dihasilkan mesin. Praktik ini secara teoretis memperkuat aspek *sense* melalui tekstur visual yang unik dan aspek *feel* melalui keintiman hasil karya tangan manusia. Setiap judul album yang digurat secara manual oleh Judi Kristianto menjadi unsur visual yang menjamin orisinalitas dan kualitas konten audio di dalamnya. Hal tersebut semakin menegaskan bahwa peran desainer dan tim kreatif di JK Records bukan sekadar “tukang” pembuat sampul, melainkan perancang pengalaman yang sangat menghargai setiap inci ruang pada kemasan produk kaset sebagai karya desain grafis.

Inovasi Pemasaran Interaktif: Sampul Kaset sebagai *Media* Pengendali Pengalaman dan Koleksi

JK Records merevolusi fungsi sampul kaset dari sekadar pembungkus menjadi media interaktif yang menghubungkan idola dengan penggemarnya secara langsung melalui strategi *sales promotion* yang agresif. JK Records secara konsisten menawarkan insentif tambahan untuk mendorong respons cepat konsumen melalui berbagai fitur interaktif di dalam kemasan (Belch & Belch, 2008). Strategi ini memanfaatkan ruang terbatas pada lembaran sampul kaset untuk menyisipkan berbagai elemen promosi yang mampu meningkatkan volume penjualan. Sampul album kaset tidak lagi menjadi benda pasif, melainkan bertransformasi sebagai media komunikasi dua arah yang melibatkan partisipasi aktif dari pembelinya. Implementasi strategi *premiums* (bonus langsung) berupa kalender saku/kalender meja duduk, hingga foto eksklusif artis merupakan nilai tambah konkret yang diberikan kepada konsumen. Bonus fisik ini dirancang dengan kualitas visual yang setara dengan sampul utama, sehingga memuaskan aspek *sense* konsumen saat menyentuh dan memiliki item tersebut. Keberadaan bonus ini mengubah fungsi kaset dari sekadar media audio menjadi objek koleksi yang memiliki nilai material di luar musiknya. Secara empiris, bonus *merchandise* ini sering kali menjadi alasan utama bagi penggemar untuk segera melakukan pembelian sesaat setelah album dirilis di toko kaset. Benda-benda koleksi ini bertransformasi menjadi “bagian dari identitas diri” penggemar, di mana

kelengkapan koleksi menjadi kebanggaan tersendiri. Desain visual yang konsisten memudahkan konsumen dalam mengorganisir koleksi mereka, yang secara psikologis memberikan kepuasan melalui aspek *feel* dan *act*. Kaset JK Records tidak lagi dipandang sebagai komoditas audio yang dapat dibuang, melainkan sebagai memorabilia berharga yang disimpan dan dirawat sebagai bagian dari memori kolektif era 1980-an.

Strategi *sweepstakes* atau undian berhadiah mewah yang diumumkan secara mencolok pada bagian depan sampul merupakan alat aktivasi aspek *act* (tindakan) yang sangat kuat, yang mendorong konsumen untuk melakukan interaksi fisik yang nyata dengan produk tersebut. Fenomena ini memicu perilaku *impulse buying*, di mana rangsangan visual mengenai hadiah mobil atau motor menciptakan dorongan membeli yang seketika tanpa perencanaan yang matang (Rook, 1987). Konsumen bahkan mungkin rela membeli lebih dari satu kaset untuk judul yang sama demi mengumpulkan lebih banyak kupon undian, menimbulkan sebuah gejala perilaku konsumsi yang sangat masif pada masanya. Aspek *relate* (hubungan sosial) dibangun secara cerdas melalui penyediaan alamat PO BOX resmi untuk korespondensi antara penggemar dan artis idola mereka. Rudi Mulyadi menjelaskan bahwa ribuan surat diterima setiap bulannya, yang dipicu oleh informasi kontak yang tertera dengan jelas pada desain sampul kaset. Interaksi ini menciptakan hubungan parasosial yang intim, di mana penggemar merasa memiliki ikatan pribadi yang nyata dengan sang artis melalui balasan surat atau kiriman foto bertandatangan. Strategi ini membuktikan bahwa sampul album kaset sebagai media desain grafis mampu mewujudkan ruang interaksi sosial yang efektif, meskipun hanya melalui lembaran kertas dan sistem korespondensi konvensional.



Gambar 6 Berbagai implementasi strategi pemasaran atraktif dan interaktif ala JK Records dalam rilisan-rilisan sampul album kaset.

Sinergi antara visual yang memikat dan metode interaktif yang inovatif menjadikan setiap rilisan JK Records selalu dinantikan sebagai sebuah peristiwa budaya yang melibatkan partisipasi massa. Konsumen dirangsang secara kognitif melalui teks promosi (aspek *think*) untuk menyadari bahwa mereka adalah bagian dari keluarga besar JK Records (yang makin dipertegas oleh slogan “Ingat Musik Pop Ingat JK Records”). Desain grafis di sini bekerja untuk memvalidasi narasi harapan yang ditawarkan label, sehingga keputusan pembelian dianggap sebagai langkah yang menguntungkan baik secara emosional maupun material. Efektivitas ini menunjukkan bahwa JK Records telah menerapkan manajemen pengalaman konsumen yang komprehensif jauh sebelum istilah tersebut populer, terutama di kalangan sesama kompetitor label rekaman di Indonesia pada era yang sama. Keseluruhan inovasi interaktif ini menunjukkan bahwa sampul kaset JK Records adalah artefak visual yang berfungsi sebagai *platform* pemasaran terpadu (*integrated marketing communication/IMC*) yang canggih pada zamannya. Integrasi antara estetika visual,

promosi penjualan, dan desain interaksi pengalaman berhasil menciptakan loyalitas merek yang sangat militan terutama selama satu dekade. JK Records berhasil membuktikan bahwa di tengah keterbatasan teknologi analog, kreativitas dalam memanfaatkan medium fisik sebagai ruang interaksi dapat menghasilkan dampak sosial, ekonomi, dan budaya yang masif. Transformasi sampul album kaset menjadi media "*beyond visual*" ini adalah bukti nyata dari kecerdasan komunikasi visual yang menyentuh dimensi kemanusiaan konsumennya.

Sampul Kaset sebagai Artefak Desain Komunikasi Visual yang Visioner

Berdasarkan seluruh uraian analisis di atas, maka dapat disimpulkan bahwa JK Records telah melakukan praktik desain komunikasi visual yang jauh melampaui zamannya melalui integrasi lima aspek *experiential marketing* secara serentak. Kesuksesan mereka bukan sekadar kebetulan tren, melainkan hasil dari visi artistik yang organik, strategi promosi interaktif yang memicu tindakan (*act*) dan perilaku mengoleksi, serta keberhasilan membangun hubungan sosial (*relate*) yang mendalam. Desain sampul album kaset JK Records berhasil menyatukan aspek sensorik, emosional, dan kognitif dalam satu genggam fisik kaset pita, menjadikannya *platform* pemasaran terpadu yang sangat efektif. Penelitian ini menegaskan bahwa setiap detail kecil pada sebuah sampul kaset menyimpan narasi besar tentang sejarah desain, ekonomi, dan kebudayaan Indonesia khususnya pada dekade 1980-an. Inovasi seperti bonus fisik (*merchandise*) dan korespondensi surat menyurat melalui PO BOX adalah embrio dari manajemen pengalaman konsumen yang kini menjadi standar di era digital. Dengan demikian, kaset JK Records tetap menjadi artefak desain yang penuh dengan kecerdasan komunikasi visual yang sangat relevan untuk dipelajari sebagai referensi strategi kreatif masa kini, khususnya dalam hal membangun loyalitas merek melalui penciptaan pengalaman yang bermakna dan relevan dengan target audiensnya.

KESIMPULAN & REKOMENDASI

Penelitian ini menyimpulkan bahwa JK Records berhasil merevolusi fungsi sampul kaset dari sekadar pembungkus pelindung menjadi mesin pemasaran pengalaman yang sangat strategis. Integrasi identitas idola pop ala JK Records dan teknik *lettering* manual mampu menciptakan DNA merek yang eksklusif serta sulit ditiru oleh para kompetitor pada masanya. Studi ini menegaskan bahwa keberhasilan label tersebut bukan sekadar fenomena selera musik, melainkan hasil kalkulasi desain komunikasi visual yang menyentuh aspek sensorik dan emosional audiens secara mendalam. Dengan memperlakukan sampul sebagai media interaktif, JK Records menetapkan standar estetika profesional baru dalam industri musik populer Indonesia dekade 1980-an. Secara teoretis, temuan ini menunjukkan bahwa kemasan fisik mampu bertransformasi menjadi artefak budaya yang melampaui fungsi audio melalui narasi visual yang terencana secara sistematis.

Inovasi fitur interaktif seperti undian hadiah, bonus fisik, dan korespondensi surat menyurat terbukti berhasil dalam meruntuhkan pembatas jarak antara idola dengan penggemarnya di era analog. Pendekatan yang melampaui zamannya ini memicu perilaku pembelian impulsif sekaligus membangun loyalitas merek jangka panjang melalui dimensi keterlibatan sosial yang sangat intim. Kemampuan JK Records dalam mengelola komunitas penggemar melalui media cetak menunjukkan pemahaman visioner terhadap manajemen pengalaman pelanggan jauh sebelum era digital dimulai. Elemen interaktivitas tersebut mengubah konsumsi musik menjadi sebuah peristiwa sosial yang partisipatif, di mana setiap pembelian menawarkan rasa kepemilikan dan harapan bagi konsumennya. Strategi ini membuktikan bahwa desain komunikasi visual bukan sekadar urusan estetika dekoratif, melainkan instrumen perancang interaksi sosial dan aktivasi ekonomi dalam ruang yang terbatas.

Sebagai rekomendasi, upaya dokumentasi dan pengarsipan artefak visual populer ini sangat krusial untuk memperkaya khazanah sejarah perkembangan desain grafis di Indonesia. Akademisi dan praktisi desain perlu meninjau kembali bagaimana nilai-nilai *craftsmanship* manual tersebut dapat diadaptasi kembali ke dalam strategi *digital branding* yang relevan di masa kini. Penelitian selanjutnya sangat disarankan untuk mengeksplorasi lebih jauh mengenai strategi-strategi visual interaktif yang lebih terkini terkhusus di platform-platform musik digital. Melalui kajian komprehensif ini, diharapkan artefak-artefak visual dalam negeri dapat lebih diapresiasi sebagai warisan intelektual signifikan yang membentuk budaya populer pada suatu zaman.

DAFTAR PUSTAKA

- Alexander, J. (2009). *Pop art in the era of the pixel*. BBC News. <http://news.bbc.co.uk/2/hi/entertainment/7959714.stm>
- Belch, G., & Belch, M. (2008). *Advertising and Promotion: An Integrated Marketing Communications Perspective*. McGraw-Hill Companies, Incorporated.
- Belk, R. W. (1988). Possessions and the Extended Self. *Journal of Consumer Research*, 15(2), 139–168. <https://www.jstor.org/stable/2489522%0A>
- Creswell, J. W. (2017). *Research Design: Qualitative, Quantitative, and Mixed Methods Approaches*. Sage Publications Ltd.
- Dewanto, I. S. (2025). HUMANISM PERSPECTIVE OF INDONESIAN POP MUSIC ALBUM COVERS IN THE 1980S ERA. *International Journal of Humanity Studies (IJHS)*, 8(2), 275–288. <https://doi.org/https://doi.org/10.24071/ijhs.v8i2.9693>
- Heryanto, A. (2014). *Identitas dan Kenikmatan: Politik Budaya Layar Indonesia*. Paperback.

- Horton, D., & Wohl, R. R. (1956). Mass Communication and Para-Social Interaction. *Psychiatry*, 19(3), 215–229. <https://doi.org/https://doi.org/10.1080/00332747.1956.11023049>
- McKnight-Trontz, J., & Steinweiss, A. (2000). *For the Record: The Life and Work of Alex Steinweiss*. Princeton Architectural Press.
- Rook, D. W. (1987). The Buying Impulse. *Journal of Consumer Research*, 14(2), 189–199. <https://doi.org/https://doi.org/10.1086/209105>
- Sakrie, D. (2015). *100 Tahun Musik Indonesia*. Gagas Media.
- Sambeka, F. L., & Ali, M. I. (2024). Evolution of Abstracting Metaphors in Modern Japanese J-pop Lyrics: Analysis of Linguistic Devices. *Acta Linguistica Lithuanica*, 91, 310–328. <https://doi.org/10.35321/all91-13>
- Schmitt, B. (1999). Experiential Marketing. *Journal of Marketing Management*, 15(1–3), 53–67. <https://doi.org/https://doi.org/10.1362/026725799784870496>
- Sen, K., & T. Hill, D. (2007). *Media, Culture, and Politics in Indonesia*. Equinox Publishing.
- Simamora, B. (2001). *MEMENANGKAN PASAR DENGAN PEMASARAN EFEKTIF DAN PROFITABEL*. PT Gramedia Pustaka Utama.
- Vad, M. (2021). The Album Cover. *Journal of Popular Music Studies*, 33(3), 11–15. <https://doi.org/10.1525/jpms.2021.33.3.11>
- Vargas, H. (2013). Album covers of Continental label in the 70's: popular music and visual experimentalism. *Revista FAMECOS Mídia, Cultura e Tecnologia*, 20(2), 1–27. <https://doi.org/https://doi.org/10.29146/eco-ps.v26i01.27910>

Exploring ChatGPT Usage Intention Among First-Year Visual Communication Design Students

Brian Alvin Hananto*

Visual Communication Design
Faculty of Design
Universitas Pelita Harapan
Indonesia
brian.hananto@uph.edu

Tiara Kiatama*

Visual Communication Design
Faculty of Design
Universitas Pelita Harapan
Indonesia
Tiara.kiatama@uph.edu

(*Corresponding Author)

Article Received: May, 2026 | Article Accepted: June, 2026 | Article Published: July, 2026

ABSTRACT

The growing adoption of Generative Artificial Intelligence (Generative AI) has increased the relevance of tools such as ChatGPT within design education. Despite its growing use among students, limited research has examined the factors influencing students' intention to use ChatGPT in design-related activities. This study aims to explore the relationships among Intrinsic Motivation, Performance Expectancy, and Behavioral Intention to Use ChatGPT among first-year Visual Communication Design students.

A quantitative research approach was employed using a cross-sectional survey administered to first-year Visual Communication Design students at Universitas Pelita Harapan. Following data screening procedures, 27 valid responses were retained for

analysis. Data were analyzed using Partial Least Squares Structural Equation Modeling (PLS-SEM).

The results indicate that Intrinsic Motivation has a significant positive effect on Performance Expectancy. However, neither Performance Expectancy nor Intrinsic Motivation significantly influences Behavioral Intention to Use ChatGPT. Furthermore, Performance Expectancy does not mediate the relationship between Intrinsic Motivation and Behavioral Intention to Use. These findings suggest that while students generally perceive ChatGPT as useful and demonstrate positive motivation toward its use, such perceptions have not yet translated into a strong intention to continuously integrate the technology into future design-related activities.

This study contributes to the emerging literature on Generative AI adoption in design education by providing preliminary evidence from first-year design students. The findings indicate that ChatGPT adoption among novice design students remains largely exploratory, reflecting experimentation and curiosity rather than long-term commitment to technology use.

Keywords: ChatGPT, Generative Artificial Intelligence, Design Education, Visual Communication Design Students, Technology Adoption

INTRODUCTION

The rapid advancement of Generative Artificial Intelligence (Generative AI) has transformed the way creative work is conceived, developed, and evaluated across various design disciplines (Abdipour, 2026). Generative AI refers to artificial intelligence systems capable of producing original content, including text, images, audio, and other forms of digital media based on user inputs and learned patterns from large datasets (Popescu & Schut, 2023). In the context of Visual Communication Design, Generative AI tools such as ChatGPT, Midjourney, and DALL-E are increasingly being integrated into design workflows to support activities ranging from idea generation and concept development to research, prototyping, and content creation (Abdipour, 2026; Popescu & Schut, 2023). Consequently, these technologies are becoming increasingly relevant not only in professional design practice but also in design education, where students are beginning to incorporate AI-assisted tools into their creative and learning processes.

Recent studies have increasingly explored the integration of artificial intelligence within design education and design practice. Existing research has examined the impact of AI on creativity and design production processes (Alam & Haikal, 2024), the implementation of AI to support students' design skills and design-related activities (Qusyairi et al., 2025), as well as the use of AI-assisted tools in design education through training and instructional initiatives (Jimmy et al., 2025; Nurcahyani et al., 2026). In addition, scholars have begun to discuss the ethical implications associated with the growing adoption of AI in contemporary design practice (Karrol et al., 2026).

Collectively, these studies provide valuable insights into the opportunities, applications, and challenges of AI within design contexts. However, relatively limited attention has been devoted to understanding the psychological factors that influence students' acceptance and intention to use AI technologies in design-related activities.

Understanding these factors is important because the successful integration of Generative AI in design education depends not only on the availability of technological tools but also on students' willingness to adopt and continuously use them (Venkatesh et al., 2003). Despite the growing presence of Generative AI in design education and design practice (Abdipour, 2026; Popescu & Schut, 2023), empirical evidence explaining why students intend to use such technologies remains limited, particularly within the context of design education.

Against this background, ChatGPT has emerged as one of the most widely used Generative AI tools among students due to its ability to support various academic and creative tasks, including idea generation, information retrieval, and content development. For Visual Communication Design students, ChatGPT may serve as a valuable tool to support design-related activities such as brainstorming, concept development, and research. However, despite its growing use, limited empirical evidence exists regarding the factors that influence students' intention to use ChatGPT within design education. This issue is particularly relevant for first-year students, who are in the early stages of developing their design processes and technological competencies. Therefore, this study aims to examine the relationships among Intrinsic Motivation, Performance Expectancy, and Behavioral Intention to Use ChatGPT among first-year Visual Communication Design students.

LITERATURE REVIEW

The present study draws upon two theoretical perspectives to explain students' intention to use ChatGPT in design-related activities. First, Self-Determination Theory (SDT) suggests that individuals are more likely to engage in activities when they experience enjoyment, interest, and personal satisfaction from the activity itself (Ryan & Deci, 2000). Second, the Unified Theory of Acceptance and Use of Technology (UTAUT) proposes that individuals' perceptions regarding the usefulness of a technology play a central role in shaping technology adoption and usage intentions (Venkatesh et al., 2003). These perspectives provide a useful foundation for understanding why design students may be willing to adopt and continue using Generative AI tools such as ChatGPT.

According to SDT, intrinsically motivated individuals tend to engage more actively with a particular activity because they perceive it as interesting and personally rewarding. When students enjoy using ChatGPT and perceive positive experiences from interacting with the technology, they are more likely to recognize its potential benefits for supporting their learning and design-related tasks. Previous studies suggest that intrinsic motivation contributes to more favorable evaluations of technology usefulness and expected performance outcomes (Ryan & Deci, 2000; Yang, 2024).

H1: Intrinsic Motivation positively influences Performance Expectancy

Performance expectancy refers to the extent to which individuals believe that using a technology will improve their task performance and help them achieve desired outcomes (Venkatesh et al., 2003). In educational settings, students who perceive ChatGPT as useful for generating ideas, obtaining information, and supporting academic tasks are expected to demonstrate stronger intentions to continue using the technology. Consistent with the UTAUT framework, previous studies have repeatedly identified performance expectancy as one of the strongest predictors of behavioral intention to use emerging technologies, including AI-based applications (Venkatesh et al., 2003; Yang, 2024). Therefore, the following hypothesis is proposed:

H2: Performance Expectancy positively influences Behavioral Intention to Use

Beyond its indirect influence through performance expectancy, intrinsic motivation may also directly affect students' intention to use ChatGPT. Students who find ChatGPT enjoyable, engaging, and personally beneficial may develop favorable attitudes toward the technology and become more willing to integrate it into future learning and design activities. Previous studies have demonstrated that intrinsic motivation contributes directly to technology adoption and continuance intentions in various educational and digital contexts (Ryan & Deci, 2000; Venkatesh et al., 2003). Therefore, the following hypothesis is proposed:

H3: Intrinsic Motivation positively influences Behavioral Intention to Use

Furthermore, the relationship between intrinsic motivation and behavioral intention may be explained through performance expectancy. Students who enjoy using ChatGPT are likely to perceive greater performance benefits from the technology, which in turn strengthens their intention to continue using it. In this sense, performance expectancy serves as a mechanism through which intrinsic motivation influences behavioral intention. Similar findings have been reported in previous AI acceptance studies, where performance-related perceptions acted as important explanatory variables linking motivational factors and usage intentions (Yang, 2024). Therefore, the following hypothesis is proposed:

H4: Performance Expectancy mediates the relationship between Intrinsic Motivation and Behavioral Intention to Use

Based on the theoretical arguments and hypotheses developed in this study, the proposed research model is presented in Figure 1.

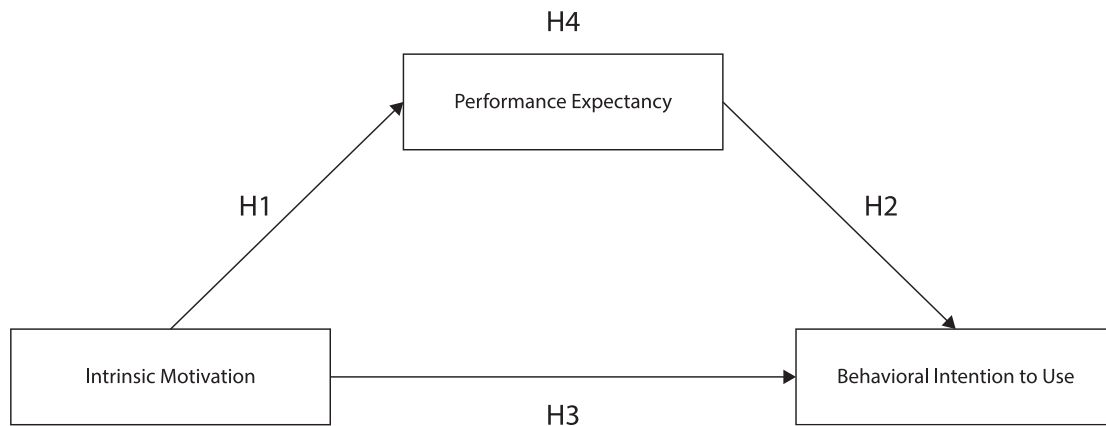


Figure 1. Conceptual Framework

METHODOLOGY

This study employed a quantitative research approach to examine the relationships among intrinsic motivation, performance expectancy, and behavioral intention to use ChatGPT among first-year Visual Communication Design students. A cross-sectional survey design was adopted to collect data at a single point in time, allowing the investigation of students' perceptions and intentions regarding the use of generative artificial intelligence in design-related activities.

The target population consisted of first-year students enrolled in the Visual Communication Design program at Universitas Pelita Harapan. Since the study aimed to obtain an initial understanding of students' acceptance of ChatGPT within a specific educational context, a census approach was applied by inviting all students in the class to participate in the survey. A total of 31 responses were initially collected. During the data screening process, four responses were identified as straight-lining cases, where respondents selected the same response option across all questionnaire items. These responses were excluded from further analysis to improve data quality. Consequently, 27 valid responses were retained for the final analysis.

Given the relatively small sample size, additional justification for the use of PLS-SEM is warranted. According to the commonly applied 10-times rule, the minimum sample size should be at least ten times the maximum number of structural paths directed at a latent construct (Hair et al., 2011, 2022; Kock & Hadaya, 2018). In the proposed model, the maximum number of paths pointing to a single endogenous construct was two (i.e., Behavioral Intention to Use), resulting in a minimum sample size requirement of 20 observations. Therefore, the final sample of 27 respondents exceeded this minimum requirement. Furthermore, the present study is exploratory in nature and focuses on a specific cohort of first-year Visual Communication Design students, making PLS-SEM an appropriate analytical approach for this preliminary investigation.

Data were collected through an online questionnaire administered using Microsoft Forms. Participation was voluntary, and respondents were informed that the collected data would be used solely for research purposes. Confidentiality and anonymity were ensured throughout the study, and no personally identifiable information was collected. The questionnaire consisted of two sections. The first section gathered demographic information, including gender, length of ChatGPT usage, and frequency of ChatGPT

usage. The second section measured the research constructs using a series of structured statements.

The measurement instrument was adapted from previous studies on artificial intelligence acceptance, technology adoption, and intrinsic motivation (Yang, 2024). The constructs included Intrinsic Motivation (IM), Performance Expectancy (PE), and Behavioral Intention (BI). The instrument items were adapted and modified to fit the context of ChatGPT use among design students. Intrinsic Motivation refers to students' internal drive to use ChatGPT due to interest, enjoyment, and personal satisfaction gained from its use. Performance Expectancy reflects students' beliefs that ChatGPT can improve the effectiveness and quality of their design-related activities. Behavioral Intention represents students' intention to continue using ChatGPT in future design activities. Each construct was measured using four reflective indicators. Responses were recorded using a five-point Likert scale ranging from 1 (strongly disagree) to 5 (strongly agree).

Data were analyzed using Partial Least Squares Structural Equation Modeling (PLS-SEM) with SmartPLS 4. PLS-SEM was selected because it is suitable for exploratory studies, prediction-oriented research, and models with relatively small sample sizes (Hair et al., 2011, 2017, 2019, 2022). Following the guidelines proposed by Hair et al. (2022), the analysis was conducted in two stages. First, the measurement model was evaluated by examining indicator reliability through outer loadings, internal consistency reliability using Cronbach's alpha and composite reliability, convergent validity through the average variance extracted (AVE), and discriminant validity using the heterotrait–monotrait ratio (HTMT). Second, the structural model was assessed by examining collinearity among constructs, path coefficients, and their significance levels. The significance of the hypothesized relationships was evaluated using a bootstrapping procedure with 1,000 resamples. Path coefficients, t-values, and p-values were used to determine whether the proposed hypotheses were supported.

RESULTS & DISCUSSIONS

Respondents Profile

A total of 31 responses were initially collected from first-year Visual Communication Design students at Universitas Pelita Harapan. Following the data screening process, four responses were excluded due to straight-lining behavior, resulting in 27 valid responses for further analysis. Table 1 presents the demographic characteristics and ChatGPT usage profiles of the respondents, including gender, length of ChatGPT usage, and frequency of ChatGPT usage.

Table 1. Respondents profile

Description	Category	Frequency	Percentage (%)
Gender	Female	20	74.1
	Male	7	25.9
Length of ChatGPT Usage	Less than 1 month	2	7.4
	1–3 months	3	11.1
	4–6 months	5	18.5
	7–12 months	3	11.1
	More than 12 months	14	51.9

Frequency of ChatGPT Usage	Less than once per month	7	25.9
	1–3 times per month	7	25.9
	1–2 times per week	9	33.3
	3–5 times per week	4	14.8

As shown in Table 1, the majority of respondents were female students (74.1%), while male students accounted for 25.9% of the sample. Regarding their experience with ChatGPT, more than half of the respondents (51.9%) had used the technology for more than 12 months, indicating that most participants were already familiar with ChatGPT prior to the study. The remaining respondents reported shorter periods of usage, ranging from less than one month (7.4%) to twelve months (11.1–18.5%).

In terms of usage frequency, the largest proportion of respondents reported using ChatGPT 1–2 times per week (33.3%). Meanwhile, 25.9% used ChatGPT less than once per month, and another 25.9% used it 1–3 times per month. Only 14.8% reported using ChatGPT more frequently, namely 3–5 times per week. These findings suggest that while most respondents had considerable experience with ChatGPT, their frequency of use varied, reflecting different levels of integration of the technology into their design-related activities.

Measurement Model

The measurement model was evaluated by examining indicator reliability, internal consistency reliability, and convergent validity. As shown in Table 2, all indicators exhibited outer loading values above the recommended threshold of 0.70 (Hair et al., 2022), ranging from 0.747 to 0.957. This indicates that all indicators adequately represented their respective constructs and were retained for further analysis.

Table 2. Indicator reliability, internal consistency reliability, and convergent validity

Construct	Indicator		Outer Loadings
Intrinsic Motivation	IM1	I enjoy using ChatGPT in design-related activities.	0.747
	IM2	I am interested in using ChatGPT to help solve design-related problems.	0.907
	IM3	Using ChatGPT in the design process motivates me to learn new things.	0.878
	IM4	I believe that using ChatGPT is beneficial for my development as a design student.	0.852
	CA= 0.869; CR= 0.911; AVE= 0.719		
Performance Expectancy	PE1	ChatGPT helps me complete design-related activities more efficiently.	0.876
	PE2	ChatGPT helps me achieve the objectives of my design assignments or projects.	0.899
	PE3	ChatGPT helps me gain knowledge and insights that support the design process.	0.903
	PE4	ChatGPT is a useful tool for my design-related activities.	0.879
	CA= 0.912; CR= 0.938; AVE= 0.791		

Behavioral Intention to Use	BI1	I plan to use ChatGPT in design-related activities in the future.	0.957
	BI2	I intend to use ChatGPT to support my future design projects.	0.930
	BI3	I would recommend the use of ChatGPT to other design students.	0.925
	BI4	I intend to use ChatGPT more frequently to support my design activities.	0.868
	CA= 0.940; CR= 0.957; AVE= 0.847		

Regarding internal consistency reliability, all constructs demonstrated satisfactory reliability, with Cronbach's alpha values ranging from 0.869 to 0.940 and composite reliability values ranging from 0.911 to 0.957. These values exceed the recommended minimum threshold of 0.70, indicating strong internal consistency among the measurement items. Furthermore, convergent validity was established as the average variance extracted (AVE) values for Intrinsic Motivation (0.719), Performance Expectancy (0.791), and Behavioral Intention to Use (0.847) all exceeded the recommended threshold of 0.50. Overall, the results suggest that the measurement model possesses adequate reliability and convergent validity. Discriminant validity was subsequently assessed using the heterotrait–monotrait ratio (HTMT), and the results are presented in Table 3.

Table 3. Discriminant Validity

	Behavioral Intention to Use	Intrinsic Motivation	Performance Expectancy
Behavioral Intention to Use			
Intrinsic Motivation	0.873		
Performance Expectancy	0.857	0.983	

Discriminant validity was assessed using the heterotrait–monotrait ratio (HTMT), as recommended by Hair et al. (2022). As presented in Table 3, the HTMT values between Behavioral Intention to Use and Intrinsic Motivation (0.873), as well as between Behavioral Intention to Use and Performance Expectancy (0.857), were below the recommended threshold of 0.90, indicating acceptable discriminant validity between these constructs. However, the HTMT value between Intrinsic Motivation and Performance Expectancy was relatively high (0.983), exceeding the recommended threshold. This finding suggests a substantial conceptual overlap between the two constructs in the context of ChatGPT use among first-year design students. Nevertheless, both constructs were retained in the model because they represent theoretically distinct concepts and were measured using separate indicators adapted from prior studies.

Structural Model

Following the assessment of the measurement model, the structural model was evaluated by examining collinearity, explanatory power, effect sizes, and the significance of the hypothesized relationships. The variance inflation factor (VIF) values ranged from 1.000 to 4.848, remaining below the recommended threshold of 5 (Hair et al., 2022). These results indicate that multicollinearity was not a critical concern in the structural model.

The model demonstrated substantial explanatory power. Intrinsic Motivation explained 79.4% of the variance in Performance Expectancy ($R^2 = 0.794$), while Intrinsic Motivation and Performance Expectancy jointly explained 67.3% of the variance in Behavioral Intention to Use ($R^2 = 0.673$). Furthermore, the effect size analysis revealed that Intrinsic Motivation exerted a large effect on Performance Expectancy ($f^2 = 3.848$). In contrast, the effects of Intrinsic Motivation ($f^2 = 0.102$) and Performance Expectancy ($f^2 = 0.123$) on Behavioral Intention to Use were small.

To evaluate the proposed hypotheses, a bootstrapping procedure with 1,000 resamples was conducted. The significance of the hypothesized relationships was assessed based on the path coefficients (β), t-values, and p-values. The results of the hypothesis testing are presented in Table 4.

Table 4. Direct effect hypotheses testing

Hypotheses	Path	Std. path coefficient	T-statistics	p-values	Results
H1	IM $\rightarrow$ PE	0.891	16.264	0.000	Supported
H2	PE $\rightarrow$ BI	0.441	1.732	0.084	Not Supported
H3	IM $\rightarrow$ BI	0.402	1.599	0.110	Not Supported

As shown in Table 4, Intrinsic Motivation had a positive and significant effect on Performance Expectancy ($\beta = 0.891$, $t = 16.264$, $p < 0.001$). Therefore, H1 was supported. This result indicates that students who experience higher levels of intrinsic motivation toward using ChatGPT tend to perceive the technology as more useful in supporting their design-related activities. However, Performance Expectancy did not have a significant effect on Behavioral Intention to Use ($\beta = 0.441$, $t = 1.732$, $p = 0.084$). Similarly, Intrinsic Motivation did not have a significant direct effect on Behavioral Intention to Use ($\beta = 0.402$, $t = 1.599$, $p = 0.110$). Consequently, H2 and H3 were not supported.

In addition to the direct effects, the mediating role of Performance Expectancy in the relationship between Intrinsic Motivation and Behavioral Intention to Use was also examined. Following the recommendations of Zhao et al. (2010), mediation was assessed by evaluating the significance of the indirect effect obtained through the bootstrapping procedure. The results of the mediation analysis are presented in Table 5.

Table 5. Mediation hypotheses testing

Hypotheses		Indirect Effect		Direct Effect		Results
No.	Path	Std. path coefficient	p-values	Std. path coefficient	p-values	
H4	IM $\rightarrow$ PE $\rightarrow$ BI	0.393	0.094	0.402	0.110	Not Supported

As shown in Table 5, the indirect effect of Intrinsic Motivation on Behavioral Intention to Use through Performance Expectancy was not statistically significant ($\beta = 0.393$, $p = 0.094$). Similarly, the direct effect of Intrinsic Motivation on Behavioral Intention to Use was also not significant ($\beta = 0.402$, $p = 0.110$). Therefore, H4 was not supported. Based on the mediation framework proposed by Zhao et al. (2010), this result is classified as no-effect nonmediation, as neither the indirect effect nor the direct effect was statistically significant. These findings indicate that Performance Expectancy does not mediate the relationship between Intrinsic Motivation and Behavioral Intention to Use among first-year Visual Communication Design students.

Discussion

The findings provide insights into the factors influencing first-year Visual Communication Design students' intention to use ChatGPT in design-related activities. Overall, the results indicate that Intrinsic Motivation plays an important role in shaping students' perceptions of ChatGPT's usefulness. However, neither Intrinsic Motivation nor Performance Expectancy was found to significantly influence Behavioral Intention to Use. Furthermore, Performance Expectancy did not mediate the relationship between Intrinsic Motivation and Behavioral Intention to Use.

The results show that Intrinsic Motivation significantly and positively influences Performance Expectancy ($\beta = 0.891$, $p < 0.001$), supporting H1. This finding suggests that students who enjoy using ChatGPT and perceive the experience as personally rewarding are more likely to recognize its usefulness in supporting design-related activities. Consistent with Self-Determination Theory (Ryan & Deci, 2000), intrinsic enjoyment and interest encourage deeper engagement with an activity, leading to more favorable evaluations of its outcomes. The substantial explanatory power of the model ($R^2 = 0.794$) and the large effect size ($f^2 = 3.848$) further highlight the central role of Intrinsic Motivation in shaping students' perceptions of ChatGPT's usefulness. In the context of design education, students who are intrinsically motivated to use ChatGPT may become more aware of its benefits for brainstorming, concept development, information gathering, and other design-related tasks.

Contrary to expectations, Performance Expectancy did not significantly influence Behavioral Intention to Use ($\beta = 0.441$, $p = 0.084$), resulting in the rejection of H2. Although students generally perceived ChatGPT as useful, such perceptions were insufficient to establish a stronger intention to continue using the technology. One possible explanation is that first-year design students are still exploring different learning approaches and digital tools, causing ChatGPT to be viewed as a

supplementary rather than essential component of their design workflow. This interpretation is consistent with findings from the *Indonesia Millennial and Gen Z Report 2025*, which indicate that AI adoption among Indonesian Gen Z users remains at a relatively early stage despite increasing familiarity with AI technologies (Pasaman et al., 2025). The small effect size observed for this relationship ($f^2 = 0.123$) further suggests that Performance Expectancy contributes only modestly to students' intention to use ChatGPT. Another explanation may be related to the nature of Visual Communication Design itself. Unlike image-generating AI tools such as Midjourney, DALL-E, or Adobe Firefly, ChatGPT primarily operates through text-based interactions. While students may perceive ChatGPT as useful for brainstorming, concept development, research, and idea exploration, its contribution to the creation of visual artifacts remains indirect. Consequently, students may recognize the usefulness of ChatGPT without necessarily perceiving it as an essential component of their visual design workflow. This distinction may help explain why perceived usefulness did not translate into a stronger intention to continue using the technology.

Similarly, H3 was not supported, as Intrinsic Motivation did not significantly influence Behavioral Intention to Use ($\beta = 0.402$, $p = 0.110$). While students may enjoy using ChatGPT and perceive the experience positively, such enjoyment does not necessarily translate into a commitment to continue using the technology. From the perspective of Self-Determination Theory, intrinsic motivation may encourage initial engagement and exploration (Ryan & Deci, 2000); however, sustained behavioral intention may depend on additional considerations beyond personal interest alone. For first-year students, ChatGPT may still represent a novel technology that supports experimentation rather than a tool that has become fully integrated into their design practices. This interpretation is also reflected in the small effect size associated with this relationship ($f^2 = 0.102$). This finding may also reflect the characteristics of early-stage design education. First-year Visual Communication Design students are typically encouraged to experiment with different creative approaches, media, and design tools while developing their own design processes. In this context, ChatGPT may be perceived as one of many available resources for creative exploration rather than a tool that should become a permanent component of future design practice. As a result, students may enjoy using ChatGPT and find it intellectually stimulating without necessarily developing a strong intention to continue relying on it in the long term.

The mediation analysis revealed that Performance Expectancy did not mediate the relationship between Intrinsic Motivation and Behavioral Intention to Use ($\beta = 0.393$, $p = 0.094$). Therefore, H4 was not supported. Following the mediation typology proposed by Zhao et al. (2010), this result can be classified as no-effect nonmediation because neither the indirect effect nor the direct effect was statistically significant. Although Intrinsic Motivation substantially enhanced students' perceptions of ChatGPT's usefulness, these perceptions did not subsequently translate into stronger intentions to continue using the technology. This finding is consistent with the non-significant relationship between Performance Expectancy and Behavioral Intention to Use identified in the structural model.

Overall, the findings suggest that first-year Visual Communication Design students generally recognize and appreciate the usefulness of ChatGPT, particularly when they are intrinsically motivated to engage with the technology. However, neither Intrinsic Motivation nor Performance Expectancy was sufficient to explain students' intention to continue using ChatGPT. Despite the model explaining a substantial proportion of variance in Behavioral Intention to Use ($R^2 = 0.673$), the non-significant structural relationships indicate that additional factors may influence AI adoption among novice design students. These findings suggest that the use of ChatGPT among first-year design students remains largely exploratory in nature, reflecting experimentation and curiosity rather than a stable commitment to integrating the technology into future design workflows. Furthermore, the findings indicate that students may currently perceive ChatGPT primarily as a supporting tool for ideation, research, and concept development rather than as a core tool for visual production within the design process.

CONCLUSIONS

This study examined the relationships among Intrinsic Motivation, Performance Expectancy, and Behavioral Intention to Use ChatGPT among first-year Visual Communication Design students. The findings revealed that Intrinsic Motivation significantly and positively influenced Performance Expectancy, indicating that students who enjoy and are interested in using ChatGPT are more likely to perceive the technology as useful for supporting design-related activities. However, neither Performance Expectancy nor Intrinsic Motivation significantly influenced Behavioral Intention to Use. Furthermore, Performance Expectancy did not mediate the relationship between Intrinsic Motivation and Behavioral Intention to Use. These findings suggest that although first-year design students generally recognize the usefulness of ChatGPT, such perceptions have not yet developed into a strong intention to continuously integrate the technology into their future design workflows. The findings further indicate that ChatGPT is currently perceived more as a supporting tool for ideation, concept development, and learning rather than as a core tool for visual production within the design process.

This study contributes to the growing literature on Generative AI adoption in design education by providing an initial and exploratory examination of the factors associated with ChatGPT usage among first-year design students. Given the relatively small sample size and the focus on a single cohort of students, the findings should be interpreted as preliminary evidence rather than definitive conclusions regarding Generative AI adoption in design education. From a practical perspective, the findings may assist Visual Communication Design educators in understanding how students perceive and utilize Generative AI tools within their learning process. Rather than positioning ChatGPT solely as a technology for productivity enhancement, design educators may consider integrating it as a tool for research, ideation, concept exploration, and reflective learning activities. The findings also highlight the importance of helping students critically evaluate the role and limitations of text-based AI tools within a discipline that remains fundamentally visual in nature.

Nevertheless, several limitations should be acknowledged. First, the study involved a relatively small sample drawn from a single cohort within one institution, limiting the generalizability and statistical robustness of the findings. While the study was intended as an exploratory investigation of ChatGPT adoption among first-year Visual Communication Design students, future studies should seek to validate and extend these findings using larger and more diverse samples. Future studies are encouraged to employ larger and more diverse samples across different educational institutions and student populations. Second, the present study focused exclusively on ChatGPT as a representative Generative AI tool. Future research may extend this investigation to other Generative AI applications, such as Midjourney, DALL-E, Adobe Firefly, or other emerging AI-assisted design tools. Finally, replication studies involving different educational contexts, academic disciplines, and levels of study may provide a more comprehensive understanding of the factors influencing Generative AI adoption among students.

ACKNOWLEDGEMENTS

The authors would like to thank all first-year Visual Communication Design students at Universitas Pelita Harapan who participated in this study. Their valuable contributions and willingness to complete the survey provided the data necessary for this research.

AUTHOR CONTRIBUTIONS

Brian Alvin Hananto: Conceptualization, methodology, investigation, formal analysis, data curation, writing—original draft preparation, writing—review and editing, visualization, and supervision.

Tiara Kiatama: Data collection

All authors have read and agreed to the published version of the manuscript.

FUNDING STATEMENT

This research received no financial support.

CONFLICT OF INTEREST

The authors declare that there is no conflict of interest regarding the publication of this paper. The research was conducted independently without any commercial or financial relationships that could be construed as a potential conflict of interest.

ETHICAL APPROVAL

This study was conducted in accordance with established ethical standards for academic research. The study did not involve experimental manipulation, sensitive personal data, or clinical procedures beyond minimal-risk academic research.

GENERATIVE AI DISCLOSURE

Generative AI tools, including ChatGPT, were used during the preparation of this manuscript to assist with language refinement, editing, and the development of draft text. The authors reviewed, revised, and verified all AI-assisted outputs. All decisions related to the conceptualization of the study, theoretical framing, research design, data collection, data analysis, interpretation of findings, and conclusions were made solely by the authors. The authors take full responsibility for the accuracy, integrity, and originality of the content presented in this manuscript.

REFERENCES

- Abdipour, M. (2026). Designing with Generative AI: Symbiosis, Authorship, and the Evolving Image. *She Ji: The Journal of Design, Economics, and Innovation*, 12(1), 85–106. <https://doi.org/https://doi.org/10.1016/j.sheji.2026.02.004>
- Alam, T. Z., & Haikal, J. (2024). Dampak Produksi Desain Grafis Pada Penggunaan Teknologi Artificial Intelligence (AI) Dengan Menggunakan Grounded Theory. *Jurnal Seni Nasional Cikini*, 10(1), 15–26. <https://doi.org/10.52969/jsnc.v10i1.265>
- Hair, J. F., Hult, G. T. M., Ringle, C. M., & Sarstedt, M. (2022). *A Primer on Partial Least Squares Structural Equation Modeling (PLS-SEM)* (Third). SAGE Publishing.
- Hair, J. F., Matthews, L. M., Matthews, R. L., & Sarstedt, M. (2017). PLS-SEM or CB-SEM: updated guidelines on which method to use. *International Journal of Multivariate Data Analysis*, 1(2), 107–123. <https://doi.org/10.1504/IJMDA.2017.087624>
- Hair, J. F., Ringle, C. M., & Sarstedt, M. (2011). PLS-SEM: Indeed a Silver Bullet. *Journal of Marketing Theory and Practice*, 19(2), 139–152. <https://doi.org/10.2753/MTP1069-6679190202>
- Hair, J. F., Risher, J. J., Sarstedt, M., & Ringle, C. M. (2019). When to use and how to report the results of PLS-SEM. *European Business Review*, 31(1), 2–24. <https://doi.org/10.1108/EBR-11-2018-0203>

- Jimmy, Sugianto, Simanihuruk, T., Johan, & Putra, J. (2025). Pelatihan Desain Grafis dengan Canva AI untuk Siswa SMA Bodhicita. *LEBAH*, 19(2), 166–172. <https://doi.org/10.35335/lebah.v19i2.451>
- Karrol, Y. P., Keytimu, J. M. Y. D. A., Bria, B. J., & Marchelino, C. J. (2026). Kesenjangan Etika dalam Implementasi AI pada Praktik Desain Grafis Kontemporer. *Visualoka: Jurnal Kajian Visual, Desain, Komunikasi, Dan Budaya*, 1(1). <https://jurnal.nusanipa.ac.id/index.php/visualoka/article/view/1150>
- Kock, N., & Hadaya, P. (2018). Minimum sample size estimation in PLS-SEM: The inverse square root and gamma-exponential methods. *Information Systems Journal*, 28(1), 227–261.
- Nurcahyani, E., Adam, N. D. N., Suwarno, A. N., Faqih, M., & Setiawan, I. (2026). Transformasi Desain Grafis Di Era AI : Pendampingan/Pelatihan Penggunaan Canva Untuk Desain Kreatif. *Jurnal Akademik Pengabdian Masyarakat*, 4(3), 321–330. <https://doi.org/10.61722/japm.v4i3.9917>
- Pasaman, K. A., Hutauruk, Y. G., Hotnauli, F. G., Maharani, D., & Davisca, M. A. (2025). *Indonesia Millennial and Gen Z Report 2025*.
- Popescu, A.-R., & Schut, A. (2023). Generative AI in creative design processes: a dive into possible cognitive biases. *IASDR 2023: Life-Changing Design*, 9–13. <https://doi.org/10.21606/iasdr.2023.784>
- Qusyairi, M., Almantara, I. P. S., Putra, Y. D., & Prayudha, P. A. (2025). Pendampingan dan Penerapan AI dalam Proses Desain Grafis untuk Meningkatkan Keterampilan Siswa. *Jurnal Teknologi Informasi Untuk Masyarakat (Teknokrat)*, 3(2), 309–318. <https://doi.org/10.29408/jt.v3i2.33183>
- Ryan, R. M., & Deci, E. L. (2000). Self-Determination Theory and the Facilitation of Intrinsic Motivation, Social Development, and Well-Being. *American Psychologist*, 55(1), 68–78.
- Venkatesh, V., Morris, M. G., Davis, G. B., & Davis, F. D. (2003). User Acceptance of Information Technology: Toward A Unified View. *Management Information Systems Quarterly*, 27(3), 425–478. <https://doi.org/10.2307/30036540>
- Yang, H.-H. (2024). The Acceptance of AI Tools Among Design Professionals: Exploring the Moderating Role of Job Replacement. *International Review of Research in Open and Distributed Learning*, 25(3), 326–349. <https://doi.org/10.19173/irrodl.v25i3.7811>

Social Perspective of Kristeva's Abjection: Representation of Dehumanization in the Film Design of Kingdom of the Planet of the Apes

Naldo Yanuar Heryanto*

Visual Communication Design
Faculty of Design
Universitas Pelita Harapan
Indonesia
naldo.heryanto@uph.edu

Dina Fatimah

Interior Design
Faculty of Design
Universitas Komputer Indonesia
Indonesia
dina.fatimah@email.unikom.ac.id

(*Corresponding Author)

Article Received: March, 2026 | Article Accepted: May, 2026 | Article Published: July, 2026

ABSTRACT

This analysis aims to explore the concept of social design through the lens of the theory of abjection proposed by Julia Kristeva, by highlighting its application in the representation of dehumanization in the science fiction film Kingdom of the Planet of the Apes. This film is chosen because it represents conflict and warfare among humans as well as post-humans within a complex narrative framework, thereby enabling a critical reading of the construction of identity, the boundaries of humanity, and mechanisms of social exclusion. Through this approach, the research seeks to examine how visual media not only reflects social reality but also actively shapes collective perceptions of "the Other," alienation, and hierarchies of humanity. By integrating the theoretical framework of abjection with visual and semiotic analysis, this study highlights how design elements such as characters, mise-en-scène, and visual composition function in producing dehumanization effects while simultaneously opening spaces for empathy. Furthermore, this research aims to identify the implications of these representations on the audience's social awareness. This study is expected to contribute conceptually to the understanding of the role of social design

in shaping cultural discourse, as well as its potential as a reflective and transformational instrument in promoting more inclusive social change.

Keywords: Abjection; Dehumanization; Social Design; The Other; Film Design

INTRODUCTION

Conflict and war have been inseparable elements of human history, reflecting various social, political, and economic tensions within society (Said, 2011). In today's world, we witness various ongoing conflicts, such as wars in the Middle East, tensions between the United States and Iran, Israel and Palestine, the conflict between North Korea and South Korea, as well as ethnic conflicts in Myanmar. The main causes of these conflicts often involve differences in political ideologies, such as capitalism versus communism, religious differences, and struggles over power and limited natural resources. Various human ideologies drive the occurrence of war and conflict. Extreme nationalism, imperialism, and religious fanaticism often become the main triggers of major conflicts. For example, World War II was triggered by imperial expansion and Nazi racist ideology, while modern conflicts such as in Syria often involve power struggles among different religious and political groups.

In media, many films have depicted the reality of war based on true stories, such as *Saving Private Ryan* (1998), *Schindler's List* (1993), and *Black Hawk Down* (2001). *Saving Private Ryan* portrays the Normandy invasion during World War II, highlighting the brutality and sacrifices on the battlefield. *Schindler's List* depicts the Holocaust and Oskar Schindler's efforts to save Jews from Nazi extermination. *Black Hawk Down* portrays the battle in Mogadishu, Somalia, illustrating the chaos and destruction caused by armed conflict. The film *Capernaum* (2018) depicts the human side of the consequences of war and conflict, following the story of a young boy in Beirut living in poverty and suffering due to harsh social conditions. This film shows the profound impact of conflict on individuals, especially children, and invites audiences to reflect on troubling social conditions. Other films that also portray the human side of war include *The Pianist* (2002), which depicts the struggle of a Jewish musician during the Holocaust, and *Hotel Rwanda* (2004), which tells the story of a hotel manager saving thousands of refugees during the Rwandan genocide. *Grave of the Fireflies* (1988) is an animated film that portrays two orphaned children struggling to survive during the bombing in Japan during World War II, showing the horrors of war from a child's perspective. Such films illustrate how war deeply affects human life through the visualization of cruelty and suffering (Arnheim, 1974).

In science fiction cinema, themes of conflict and war are also frequently explored to reflect this reality, but are often conveyed through symbolism to make them more subtle and acceptable to audiences. For example, films such as *Atlas* (2024), *Ghost in the Shell* (1995), *The Terminator* (1984–2019), and *Ex Machina* (2014), among many others, explore conflicts between humans and, in other cases, against Artificial

Intelligence that resembles or seeks to become human, as this technology is designed by humans to replace or even surpass them with all their strengths and weaknesses. This reflects fears of increasingly advanced and autonomous technology and often shows that humans themselves create the root of these conflicts through greed and selfishness, ultimately becoming the source of wars driven by competing interests.

Films such as *Avatar* (2009) by James Cameron depict conflict between humans and indigenous people on the planet Pandora. In this story, humans are portrayed as invaders who destroy the environment and local culture for economic gain, demonstrating how human greed and selfishness can destroy harmony and peace (Cameron, 2009). The anime series *Pluto* (2023) highlights a similar theme by portraying robots as more humane than humans, criticizing human inhumanity and showing how human-created technology can become more ethical than its creators. The video game adaptation series *Fallout* (2024) depicts a post-apocalyptic world where ongoing conflicts occur among surviving human groups. The destruction caused by nuclear war in *Fallout* criticizes humanity's inability to learn from past mistakes, showing that greed and egoism continue to be the main causes of conflict. In films such as *Dune* (2021–2024) and *Furiosa: A Mad Max Saga* (2024), war and conflict are depicted as inseparable parts of human civilization, suggesting that war will never end due to the persistent desire for power, ideological justification, and domination over religion and natural resources.

From various representations of war-themed films rooted in ideological conflict, whether political, racial, or power struggles, even when packaged within science fiction, a pattern can be identified: visual narratives often reflect internal conflicts within humanity itself, particularly concerning domination, identity, and moral legitimacy. The antagonistic relationships constructed in these narratives mirror historical dynamics in which “the other” is constructed as a threat to legitimize domination, demonstrating that external conflict is essentially a projection of internal conflict in the development of human civilization. Based on this perspective, this research establishes a science fiction film as a relevant case study. The conflict between humans and “others” does not merely represent interspecies opposition, but can be read as an allegory of the evolution of human intellectuality, where rationality, language, and social structures become instruments of power that simultaneously produce subordination and dehumanization. The conflict between humans and the “other” reflects internal conflicts within the evolution of human intellectuality itself.

Based on this allegory, dehumanization can be identified as the main analytical benchmark in examining conflict representation in film, as this concept directly indicates the extent to which a group is positioned outside the boundaries of humanity. Dehumanization becomes a crucial analytical parameter because it not only represents the outcome of ideological conflict but also functions as a mechanism that enables such conflict to occur and escalate. In film narratives, processes of identity reduction such as the loss of language, rationality, and social position demonstrate how humanity can be negated through symbolic construction and power relations. Dehumanization is relevant as a benchmark because it reveals how structures of

domination operate through visual representation. By using dehumanization as the foundation of analysis, this research can identify the ideological mechanisms underlying conflict and assess their impact on perceptions of identity, empathy, and the boundaries of humanity within the context of visual culture.

Planet of the Apes is a film series depicting a world where apes have evolved and assumed dominance over humans, creating complex dynamics that can be analyzed through the lens of abjection. Specifically, this study focuses on its latest installment, *Kingdom of the Planet of the Apes*. The film is directed by Wes Ball and produced by 20th Century Studios. The franchise began with *Planet of the Apes*, adapted from a novel by Pierre Boulle. It has since expanded into films, television series, comics, and other media. The recent reboot trilogy, *Rise of the Planet of the Apes*, *Dawn of the Planet of the Apes*, and *War for the Planet of the Apes*, received widespread acclaim. *Kingdom of the Planet of the Apes* (figure 1) continues this narrative, set in a future where evolved chimpanzees attempt to build a new civilization after the collapse of human society. Owen Teague plays the main character, alongside Freya Allan, Peter Macon, and Kevin Durand. The story follows Noa, a young ape hunter, who becomes involved in a conflict against Proximus Caesar, a tyrant seeking access to human technology, while collaborating with a human named Mae. The film explores themes of abjection and dehumanization, particularly through interspecies relations and the rediscovery of human artifacts, ending with an ambiguous hope for coexistence.

The representation of dehumanization in this film is framed through Kristeva's theory of abjection, offering a new way to understand how visual narratives create discomfort toward "others." Through symbolism, the film invites reflection on human selfishness and greed as roots of conflict. This study applies abjection theory to analyze how narrative and visual elements represent conflict and dehumanization, as well as their impact on social perception and identity (Kristeva, 1982). This study will also examine how social design can be used as a tool for positive social change, leading to a better understanding of social life.



Figure 1. Poster Campaign of Kingdom of the Planet of the Apes. (Source: Jones, 2024)

LITERATURE REVIEW

Dehumanization is a process in which individuals or groups are treated or perceived as lacking human qualities, including a harmful psychological process in which certain social groups are represented through language that diminishes their humanity, triggering bias, hate speech, and potential violence (Mendelsohn, 2020). This can reduce the human qualities of a group and is difficult to detect computationally due to its subtle nature and model bias toward certain groups (Zhang, 2024). This mental process enables exclusion and inhumane treatment, which can be analyzed through patterns of language in political and media discourse (Engelmann, 2024). This broad and layered psychological process from subtle to extreme forms has significant impacts on social life and mental health, as it reduces empathy, increases violence, and reinforces exclusion (Haslam, 2024). In social psychology, dehumanization is understood as a mechanism that allows individuals or groups to commit violence without guilt because victims are no longer seen as equal humans (Smith, 2011; Haslam, 2006). It often involves stripping individuals or groups of dignity and human value, treating them as objects or animals. Dehumanization typically occurs in contexts of conflict, oppression, and violence, where one group seeks to dominate or destroy another. It often appears in two main forms, animalistic dehumanization and mechanistic dehumanization, both involving the loss of human characteristics. In social and political conflict, collective violence can occur when individuals deny the humanity of others, remove moral restraint, and obscure personal responsibility (Kelman, 1973). Totalitarian regimes systematically use dehumanization to strip individuals of their rights, particularly in the context of the Holocaust (Arendt, 1973). Dehumanization is also a key mechanism in moral disengagement, a psychological process that allows individuals to commit immoral acts without feeling guilt (Bandura, 1999).

Dehumanization can be understood from various theoretical perspectives, including social psychology, philosophy, and sociology. In social psychology, it is often studied to understand how individuals or groups can commit cruelty against others, as demonstrated in classic experiments such as the Stanford Prison Experiment by Philip Zimbardo and the Obedience Experiment by Stanley Milgram. In philosophy and ethics, dehumanization is linked to discussions of morality, justice, and human rights, with philosophers such as Emmanuel Levinas emphasizing the importance of recognizing the humanity of others as the basis of ethics. From a sociological and anthropological perspective, dehumanization is seen as a structural process in which social and cultural institutions shape dehumanizing attitudes and behaviors, often involving stereotypes, prejudice, and systemic discrimination. Historical and cultural examples include the Holocaust, slavery in the United States, and the Rwandan genocide, all of which demonstrate extreme forms of dehumanization. Therefore, dehumanization can be concluded as a complex process involving the denial of dignity and human value, and understanding it through multiple disciplines helps identify early signs and prevent future atrocities. Julia Kristeva is a French philosopher, psychoanalyst, novelist, and cultural theorist. Born on June 24, 1941, in Sliven, Bulgaria, Kristeva moved to Paris in the mid-1960s and became one of the leading

thinkers in the fields of semiotics, linguistics, psychoanalysis, and literary theory. She earned her doctoral degree in linguistics from the University of Paris in 1973 with a dissertation titled *La Révolution du langage poétique* (Revolution in Poetic Language). She later became a professor at Paris VII–Denis Diderot University, where she taught linguistics and gender studies. In addition to teaching, Kristeva also practiced as a psychoanalyst. She is widely recognized for her contributions to literary theory and structural linguistics, as well as for her innovative ideas on identity, language, and subjectivity. Some of her most influential works include *Séméiotikè* (1969), which examines theories of signs and semiosis across cultural and linguistic contexts; *Powers of Horror: An Essay on Abjection* (1980), which analyzes the concept of abjection and its role in shaping identity and culture; and *Black Sun: Depression and Melancholia* (1987), which combines psychoanalysis with literary studies to examine melancholy and depression. Kristeva is also known as a novelist, with works such as *The Old Man and the Wolves* and *Possessions*, which reflect her theoretical concerns.

The theory of abjection is one of the key concepts in Kristeva's thought. Abjection is a psychological condition related to an individual's experience of something that lies outside the normal boundaries of identity and social order. It refers to feelings of disgust or rejection toward something that threatens one's identity or sense of purity. It is a response to something that does not conform to the symbolic or social order and is often associated with liminal or ambivalent phenomena. A classic example of the abject is the dead body or bodily fluids such as blood and excrement, which remind us of the boundaries between life and death. As a psychological process, abjection describes how individuals expel or reject certain aspects of themselves or their bodies in order to form identity. It is an effort to separate oneself from what is considered impure or undesirable. In terms of identity, abjection helps shape the individual by defining what is "not allowed" or "not acceptable" within society. In this sense, it functions as a mechanism for maintaining symbolic order and social structure. Kristeva applies the theory of abjection in cultural, literary, and artistic analysis. In literature and film, abjection often appears through disturbing, grotesque, or horrific themes that compel audiences to confront the limits of identity and social norms. For example, in horror films, monstrous creatures or grotesque scenes often embody abjection, where viewers experience a simultaneous sense of fear and attraction toward something that exists beyond normal boundaries. From the perspective of Kristeva's theory of abjection, *Planet of the Apes* can be analyzed as a representation of abjection, particularly in the transformation and relationship between apes and humans. Let us further explain how this can be connected to the concept of abjection.

METHODOLOGY

This research (Figure 2) uses a literature review method to put Kristeva's Abjection theory into the context of analyzing the scenes on *Kingdom of the Planet of the Apes*. The first stage of this method is the comprehensive collection of research data. This initial step involves searching for and gathering relevant literature, including books, journal articles, and Kristeva's writings related to the theory of abjection. Furthermore, the study also includes a critical analysis of secondary literature that discusses the application of abjection theory in film and media studies. After the data are collected,

the next stage is the filtering and classification of information to ensure the relevance and accuracy of the sources. In the analysis stage, the selected literature is examined in depth to understand the key concepts of abjection theory, such as the identification of the abject, the roles of subject and object, and the process of dehumanization. Subsequently, these concepts are applied in the narrative and visual analysis of the film *Kingdom of the Planet of the Apes*.

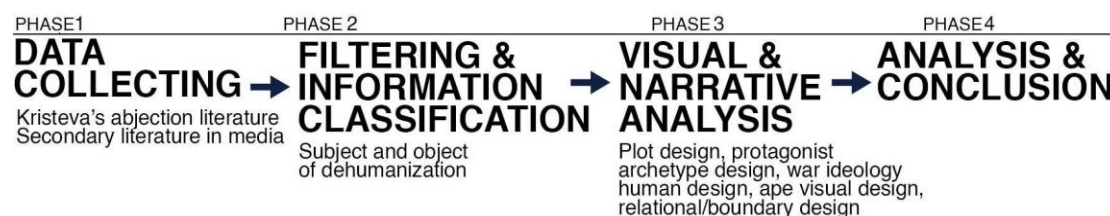


Figure 2. Stages of the Analysis Method. (2025)

The research focuses on how characters and narrative structures in the film represent themes of abjection and dehumanization, with particular emphasis on how beings considered as “the Other” or “non-human” are treated. The final stage involves the compilation of the study derived from this literature analysis. This study summarizes the main findings, connects theoretical concepts with empirical observations from the film, and situates the results within a broader context of film studies and critical theory. This research not only strengthens the understanding of Julia Kristeva’s theory of abjection but also provides new insights into the representation of dehumanization in contemporary cinema, particularly in *Kingdom of the Planet of the Apes*. The resulting study is expected to contribute significantly to academic discussions on dehumanization and abjection in visual media.

RESULTS & DISCUSSIONS

Several analytical findings that can be examined as the boundaries of abjection and dehumanization in Table 1 are as follows:

Table 1 Analysis Table. (2025)

Narrative & Visual Elements	Constructed Narrative	Symbolic Meaning	Abjection Findings	Analysis
Plot Design	Intellectual evolution of apes into humans	Ambivalence of human and ape identity	Rejection (abjection) occurs because apes attempt to surpass the boundaries of humanity	Abjection can occur due to ontological instability, where intellectual evolution blurs the boundary between humans and apes
Protagonist Archetype	Ape design with human-like features	The hierarchy of the protagonist (the “righteous” figure) is not always human	Human behavior in an ape form creates a grotesque effect (abjection)	Abjection emerges as the traditional protagonist archetype is replaced by apes, disrupting the identificatory subject position
War Ideology	The threat of animal evolution surpassing humans	Humans are no longer superior over nature	Rejection (abjection) occurs based on hierarchical distinctions between superior and inferior species within the	Abjection operates when the structure of life is threatened and symbolic exclusion mechanisms take place

order of life				
Human Design	Humans become oppressed victims	Humans themselves are the cause	Rejection (abjection) toward ape society occurs because humans are positioned as victims	Similar to the war ideology narrative, abjection is an inversion of subject-object positions resulting from resistance due to being "colonized"
Ape Visual Design	Humanoid / Anthropomorphic	The value of life and intellectual essence is not always represented by ideal beauty; apes appear more "human" than humans themselves	Superficial abjection toward the non-human appearance of apes	Abjection emerges because the most empathetic figure is not human, existing within visual liminality, an overlap between similarity and difference between ape and human
Relational / Boundary Design	Equal intellectual capacity between humans and apes	Identity ambiguity	Mutual abjection between humans and apes results in the dissolution of symbolic categories	As reflected in the narrative structure, boundaries become blurred, yet both continue to reject each other (abjection) due to their historical relations

Plot Design: Ape-to-Human Transformation, Identity Ambivalence

Apes that evolve and develop abilities typically associated with humans such as speech, logical thinking, and the formation of complex societies, create identity ambivalence. These apes exist between the categories of animal and human, generating discomfort and rejection (abjection) within humans because they challenge the boundaries of human identity. In this context, the transformation or evolution of apes itself symbolizes the development of human thought. The blurring of boundaries between animal and human produces abjection by threatening the symbolic order that positions humans as superior entities. This condition distorts the limits of human identity, resembling a process of dehumanization in which humans degrade or alienate other beings to maintain dominance over apes. Abjection emerges through ontological instability, where apes can no longer be definitively categorized as either "animal" or "human." This transformation disrupts the symbolic boundaries that have sustained human identity as superior. Within Kristeva's framework, this condition provokes rejection because the subject is confronted with something that threatens the integrity of its identity namely, the possibility that the "non-human" may in fact reflect the essence of humanity itself.

Apes as Protagonist Archetype Design

The visual design of apes, which incorporates human-like features (such as facial expressions, movement, and body language) while retaining animal characteristics (fur, posture, etc.), produces a grotesque effect. This evokes ambivalence and a sense of abjection, as the entity is neither fully human nor fully animal, replacing the traditionally human archetype of the protagonist in this genre. These human-like apes challenge the conventional hierarchy of human protagonists, despite being positioned as the central characters in the narrative. The grotesque visuality generates abjection

because the entity does not fully conform to either human or animal categories, thereby exceeding the traditional concept of a protagonist as a representation of humanity. Abjection operates through the disruption of the identificatory subject position: the audience is compelled to empathize with a figure that is neither visually nor ontologically fully human. This tension produces affective ambivalence, where the ape becomes both a center of empathy and a source of discomfort. Thus, abjection manifests as a crisis in identification, in which the subject can no longer stabilize the question of "who qualifies as human."

Ideological War Narrative Design

Within the narrative, humans positioned as subjugated by apes are constructed as the "other" or marginalized subjects. Apes perceive humans as a threat to their new social order, reflecting how abjection functions within societies to preserve dominant group identity by rejecting and excluding what is deemed incompatible. In this world, ape dominance reflects dehumanization, as the ruling group defines norms and eliminates difference. Abjection becomes evident in the way humans are framed as threats to systemic stability. In the ideological conflict between humans and apes, abjection emerges as a mechanism of symbolic exclusion. As the dominant group, apes affirm their collective identity by rejecting humans as disruptive entities. This process demonstrates that abjection is not merely an emotional response, but also an ideological strategy to maintain power through the construction of what is considered "unacceptable to exist."

Plot Design: Humans as Victims

Humans in the film frequently feel threatened by the existence of evolved apes. This reflects Kristeva's concept of abjection, where something that challenges the symbolic order (in this case, the distinction between human and animal) provokes both disgust and rejection, alongside a simultaneous attraction to what is strange and different. This condition reflects abjection toward something that is both foreign and familiar (the uncanny). It also involves a reversal of dehumanization, where humans are positioned as inferior subjects within a new power hierarchy. Abjection manifests through the inversion of subject-object relations, in which humans typically the center of humanity, experience a degradation of status. When humans are reduced to inferior entities, the uncanny emerges: something familiar (humanity) becomes strange. This produces psychological tension, as the subject is forced to confront the potential loss of its own ontological status.

Visual Design of Apes

The visual design of apes (Figure 3) in *Kingdom of the Planet of the Apes* is explicitly constructed to emphasize strong humanoid elements through advanced technologies such as facial stereo cameras and Unreal Engine. Ape characters are created using 3D facial imaging technology, enabling highly realistic emotional expressions that mirror human affect. This is evident, for instance, in scenes where the character Noa discovers his father, displaying profound emotion through detailed eye movement and facial expression. These technologies grant apes anthropomorphic qualities that bring them closer to humans, while still retaining primate physical characteristics. In this way, the design invites analysis through abjection and dehumanization, as viewers experience discomfort from the fusion of human and non-human traits.

Dehumanization appears in narrative conflicts where humans and apes confront one another, reflecting how apes though more “human-like” can mirror the brutality or predatory tendencies of humans themselves. Visually, environmental motifs of nature reclaiming human spaces reinforce the narrative that apes are more harmoniously integrated with nature, granting them a form of moral superiority. All these elements support the depiction of an existential conflict between humans and apes, reflecting deeper ethical and moral dilemmas at the level of abjection. Abjection arises from the overlap between visual similarity and difference: apes that closely resemble humans in expression, emotion, and gesture yet retain primate features, produce a grotesque effect. Within the logic of abjection, this constitutes visual liminality, something too close to humanity to be dismissed, yet not fully acceptable as human, thereby generating simultaneous empathy and repulsion.



Figure 3 Compilation of the character Noa. (courtesy 20th Century Studios, 2024)

The Dissolution of Boundaries Between Humans and Apes

The film frequently portrays the destruction of boundaries between humans and apes, both physically and socially. This reflects the process of abjection, in which something unclear and ambiguous challenges established orders and identities. The collapse of the human–ape boundary symbolizes a threat to the symbolic order that structures human identity. This process embodies abjection through identity confusion and a sense of disgust toward such ambiguity. Abjection operates most intensely at the level of the dissolution of symbolic categories, when the boundary between human and non-human fully collapses. This ambiguity threatens the structure of meaning that has long governed identity, producing a sense of epistemological instability. In Kristeva’s framework, this condition represents the extreme point of abjection, where the subject loses a clear reference to define itself and “the other.”

CONCLUSIONS

Kingdom of the Planet of the Apes can be considered a strong example of social abjection in design and visual narrative. The transformation of apes into beings with human-like characteristics creates tension and ambivalence that are characteristic of abjection. Evolved apes become symbols of what cannot be fully accepted by humans, challenging the boundaries of identity and social order, and generating feelings of disgust and rejection, as well as deep fascination. By employing Kristeva’s theory of abjection, we can understand how this film constructs a narrative that invites audiences to confront fear and ambivalence toward the “other” and toward what does not fully conform to familiar categories. The film also presents reversed dehumanization, where humans become the oppressed within a new social hierarchy established by apes. Through grotesque visual design, the film questions power dynamics and explores how human identity is put at stake when the boundary between human and animal is

transgressed (Kristeva, 1982). This representation underscores humanity's existential fear of evolution and the loss of its dominant position, touching on universal themes of power imbalance and uncertainty about the future. Ultimately, the film can be understood as a cultural mirror that highlights identity conflicts in an era of transformation.

ACKNOWLEDGEMENTS

The author expresses the highest appreciation and gratitude to Universitas Pelita Harapan (UPH) and Universitas Komputer Indonesia (Unikom) for their support and collaboration in the research and development of this article. Appreciation is also extended to the laboratories and research facilities that have provided supportive infrastructure and a conducive working environment, enabling the processes of exploration and creation to be carried out optimally. This inter-institutional synergy represents a concrete manifestation of a collaborative spirit in strengthening research and innovation in the fields of design and creative technology.

AUTHOR CONTRIBUTIONS

First Author's Contributions include research design, data collection, data analysis, drafting of the manuscript, critical revision, and supervision. Second Author contributed in conceptualization of the study and supporting research design.

FUNDING STATEMENT

This research received no external funding.

CONFLICT OF INTEREST

The authors declare that there is no conflict of interest regarding the publication of this paper. The research was conducted independently without any commercial or financial relationships that could be construed as a potential conflict of interest.

ETHICAL APPROVAL

This study ethical approval was not required under institutional guidelines. Participation was voluntary, and informed consent was obtained from all participants prior to data collection. The study did not involve experimental manipulation, sensitive personal data, or clinical procedures beyond minimal-risk academic research.

GENERATIVE AI DISCLOSURE

Generative AI tools with ChatGPT were used for language editing, grammar refinement, formatting assistance, and limited technical support such combining and separating paragraphs. Authors remain fully responsible for the intellectual content of the manuscript, including conceptual development, theoretical framing, research design, data analysis, interpretation, and conclusions. All substantive academic decisions were made by the authors.

REFERENCES

- 20th Century Studios. (2023). *Production details for Kingdom of the Planet of the Apes*. Retrieved from <https://www.20thcenturystudios.com>
- Arendt, H. (1973). *The origins of totalitarianism*. Harcourt, Brace, Jovanovich.
- Arnheim, R. (1974). *Art and Visual Perception: A Psychology of the Creative Eye*. University of California Press.
- Bandura, A. (1999). *Moral disengagement in the perpetration of inhumanities*. *Personality and Social Psychology Review*, 3(3), 193–209.
- Bandura, A. (2016). *Moral Disengagement: How People Do Harm and Live with Themselves*. Worth Publishers.
- Cameron, J. (Director). (2009). *Avatar* [Film]. 20th Century Fox.
- ComicBook.com. (2023, April 27). *First look at Kingdom of the Planet of the Apes*. Retrieved from <https://comicbook.com>
- Collis, C. (2024). *Kingdom of the Planet of the Apes: Owen Teague on Caesar's legacy in new trailer*. *Entertainment Weekly*. Retrieved from <https://ew.com/kingdom-of-the-planet-of-the-apes-owen-teague-caesars-legacy-new-trailer-8559952>
- Engelmann, P., Trolle, P. B., & Hardmeier, C. (2024). *A dataset for the detection of dehumanizing language*. In *Proceedings of the Fourth Workshop on Language Technology for Equality, Diversity, Inclusion* (pp. 14–20). Association for Computational Linguistics. <https://doi.org/10.18653/v1/2024.ltedi-1.2>
- Hariyanto, F. (2023). *Rilis film Kingdom of the Planet of the Apes sudah dihadirkan, yuk simak kelanjutannya*. *Portibi News*. Retrieved from <https://www.portibinews.com/hiburan/073234796/rilis-film-kingdom-of-the-planet-of-the-apes-sudah-dihadirkan-yuk-simak-kelanjutannya>

- Haslam, N. (2006). *Dehumanization: An integrative review*. *Personality and Social Psychology Review*, 10(3), 252–264.
- Haslam, N. (2024). *Dehumanization and mental health*. *World Psychiatry*, 23(2), 161–162. <https://doi.org/10.1002/wps.21168>
- Jones, J. (2024, May 15). *A definitive ranking of the Planet of the Apes*. The Friendly Film Fan. A definitive ranking of the Planet of the Apes
- Kelman, H. C. (1973). *Violence without moral restraint: Reflections on the dehumanization of victims and victimizers*. *Journal of Social Issues*, 29(4), 25–61.
- Kristeva, J. (1974). *Revolution in Poetic Language*. Columbia University Press.
- Kristeva, J. (1980). *Powers of Horror: An Essay on Abjection*. Columbia University Press.
- Mendelsohn, J., Tsvetkov, Y., & Jurafsky, D. (2020). *A framework for the computational linguistic analysis of dehumanization*. *Frontiers in Artificial Intelligence Language and Computation*
- Said, E. W. (2011). *Orientalism*. Penguin Books.
- Smart, J. (2024, May 10). *See the "Kingdom of the Planet of the Apes" cast side-by-side with their ape characters*. Yahoo Entertainment.
- Smith, D. L. (2011). *Less Than Human: Why We Demean, Enslave, and Exterminate Others*. St. Martin's Press.
- VFX Voice. (2023). *Advancing VFX technology for Kingdom of the Planet of the Apes*. Retrieved from <https://www.vfxvoice.com>
- Zhang, H., Harris, L., & Moosavi, N. (2024). *Beyond hate speech: NLP's challenges in uncovering dehumanizing language*. *ACL Anthology*, Zuzhou, China

Basic Design Training for Ngumpul Komik Bogor (NKB) Community to Strengthen Superhero Identity

Felisa Naomi Sitorus*

Visual Communication Design
Faculty of Design
Universitas Pelita Harapan
Indonesia
felisa.sitorus@uph.edu

Hady Soenarjo

Visual Communication Design
Faculty of Design
Universitas Pelita Harapan
Indonesia
hady.soenarjo@uph.edu

(*Corresponding Author)

Article Received: June, 2026 | Article Accepted: June, 2026 | Article Published: July, 2026

ABSTRACT

This Community Service Program (PkM) aimed to improve the comic storytelling skills of members of the Ngumpul Komik Bogor (NKB) community through superhero character design training. The main problems identified included the lack of coherence between character design and visual narrative, limited understanding of scriptwriting, paneling, and visual pacing in comics. The program employed a workshop-based training method using participatory and learning by doing approaches. The activities were conducted through three workshop stages: Superhero Character Design, Proportional Drawing, and Lighting and Inking, followed by a final exhibition showcasing participants' works. The results demonstrated an improvement in participants' understanding of creating superhero characters that were more coherent with storytelling, the use of body proportions to strengthen character traits, and the application of lighting and inking techniques to create more dramatic and expressive

visuals. Participants' final artworks reflected development in character design processing, perspective, anatomical proportion, and the application of lighting through inking techniques. The novelty of this program lies in the integration of superhero character design, proportional drawing, and lighting and inking approaches as a method for strengthening visual storytelling in community-based comic training.

Keywords: Character Design; Comic Community; Comic Storytelling Workshop; Storytelling; Visual Communication

INTRODUCTION

The Bogor Comic Gathering Community (NKB) is a Bogor-based community that brings together comic creators. It was founded in November 2024 by Drajad Koncara as a platform for cross-generational collaboration. The community was founded under the leadership and coordination of Faisal, with support from his seniors, Jeffry Gunadi, Drajad Koncara, and Ersta Andantino. NKB has around 15 active members, out of a total of approximately 50 members, in a flexible and informal organizational atmosphere. Although it does not yet have a permanent location, NKB activities currently take place at NutriHub Bogor, where the community also collaborates with various other communities, such as the Bekasi Literacy Community, Koncara, Bogor Book Party, Bogor Illustrator Hub, Reka Bogor, Sebermula, and the Local Comic Reading Community. They have organized a number of activities, including Face Drawing Workshop, OC Get Talent, Comic Jamstrip, Gambreng, Panelling Workshop, Inking Workshop, From Scratch to Sketch, Nerdtalk, Doodle-in Mascot Kibo, and Raden Saleh book review. In this community, the majority of members are young or amateur comic artists, so their narrative design skills are still weak. Therefore, external training in the form of comic storytelling workshops covering character design, scriptwriting, and visual narrative is needed to improve the quality of comic works.

The core problem in NKB is the disparity between creativity and potential in producing visual works in comic form. NKB is a community rich in creative resources from across generations, but there are limitations in systematic training and learning. The potential of comic artists in NKB can still develop further through increased knowledge of narrative design and structured character design. This obstacle is why comic artists are unable to incorporate sequential narratives that illustrate storytelling in their comics, resulting in suboptimal storytelling.

These issues can be formulated as: (1) Lack of harmony between character design and comic storytelling, (2) Unstructured comic scriptwriting, (3) Lack of understanding of panel design, and (4) Lack of rhythm and pacing in visual narratives.

The development of storytelling skills and character design in comic creation plays an important role in strengthening the coherence between visual narratives and character representation. Comics are not only an entertainment media, but also a visual storytelling media that is capable of conveying social, cultural, and education values

through the integration of narrative structure and character design (Sutanto & Wardaya, 2021). In the context of character creation, visual communication and character design contribute significantly to shaping identity, personality, and emotional connection between characters and audiences (Aditia & Aditia, 2024). Haq et al. (2024) explained that visual storytelling functions as an important communicative element in guiding audience to understand the arrangement of visual narratives, interface structures, and emotional engagement. This is supported through Yulianti et al. (2023) previous research that stated character development in visual media should emphasize memorable visual identities, personality traits, and behavioral characteristics in order to strengthen audience recognition and narrative delivery. Furthermore, community-based creative activities and participatory workshops are considered as an effective approach for improving artistic skills and collaborative learning due to how it encourages active engagement between the participants, collective discussion, and experiential learning processes (De Rosa et al., 2021). Enciso et al., (2023) explained that superhero storytelling activities can function as creative spaces for youth and communities to develop critical thinking, self-expression, and social imagination through visual narratives. In addition, community-based design practices contribute to social sustainability and creative innovation because they emphasize collaborative creation processes and contextual problem-solving within communities (Klerks et al., 2022). The use of comics and storytelling as participatory creative media has also been shown to support dialogue, social engagement, and the development of critical narratives within communities (Rainford, 2021; Davis et al., 2024). Therefore, improving storytelling quality and character design skills through participatory comic workshops aligns with the role of design as sustainable innovation and social change by fostering creative collaboration, visual literacy, and community empowerment.

METHODOLOGY

The workshop training method is a learning approach that emphasizes the active involvement of participants through discussions, demonstrations, simulations and direct practice to improve participants' understanding and skills in an applicable manner. Raibowo et al., (2024) argue that the workshop method provides more opportunities for participants to be directly involved in practices using learning media, so that participants' understanding and skills can be improved in an applicable manner. Ayuningtyas et al., (2022) also explain that training through workshops provides opportunities for participants to gain direct experience in using media through practice and mentoring during the training process. However, in its implementation, it is important that workshops are combined with a participatory approach that allows participants to be actively involved in the learning process, both through discussion, practice, and problem-solving. In addition, a participatory approach in workshops supports participants to understand the material more deeply due to the active interaction between participants and facilitators during the training activities (Sustaningrum et al., 2024). Safina et al., (2024) explained that an effective workshop method can increase active participation and collaboration between participants, so that the workshop produces a more applicable and realistic understanding. This is also

supported in the argument by (Buyung & Wasidi, 2024), where the authors emphasize that the combination of discussion, simulation, and workshop methods can increase participant engagement in training, as well as enhance the direct learning experience because participants have the opportunity to develop skills through practice.

Therefore, the implementation of workshop training at this PkM is carried out in stages, which consist of:

1. Preparation Phase (November 2025 – January 2026)

This phase was conducted to identify the needs and challenges experienced by partners through interviews on November 5, 2025. This phase was followed by program development and proposals, and technical coordination for the implementation of activities, which were to be carried out in January 2026.

2. Workshop I: Superhero Character Design (15 February 2026)

The first session was held on Sunday, February 15, 2026, via Zoom Meeting. The presentation by the PkM lecturers covered the etymology and history of superhero characters. Participants were then instructed to complete a worksheet to create a matrix for their respective character designs as a guide for their character development.

3. Workshop II: Proportional Drawing (29 March 2026)

The second session was held on Sunday, March 29, 2026, at ART.i Coffee and Space in Bogor. The presentation by the PkM lecturers covered the proportions and anatomy of superhero characters in general, as well as how each proportion reflects the distinct personality and traits of each superhero character. Afterward, participants were instructed to draw the characters they had filled in on the worksheet in the previous session, following the development of the material presented; with the hope that they would be able to visualize their characters' characteristics.

4. Workshop III: Illustration Art Design (19 April 2026)

The third session was held on Sunday, April 19, 2026, at ART.i Coffee and Space in Bogor. The presentation by the PkM lecturer team covered lighting and inking, which are necessary to emphasize character structure, build character dimensionality, create atmosphere and environment in character design illustrations, and provide sharper expression to character designs.

5. Exhibition of Works (26 April 2026)

As a final output of the activity, the entire PkM team assisted the NKB participants in holding an exhibition on April 26, 2026, at Djati Djaya Kopi in Bogor. The PkM team prepared by providing layouts for the participants' works in the exhibition space, preparing the works with names and captions, purchasing equipment and frames, arranging the exhibition space, and then officially opening the exhibition with a ribbon cutting.

RESULTS & DISCUSSIONS

Results

Workshop I: Superhero Character Design

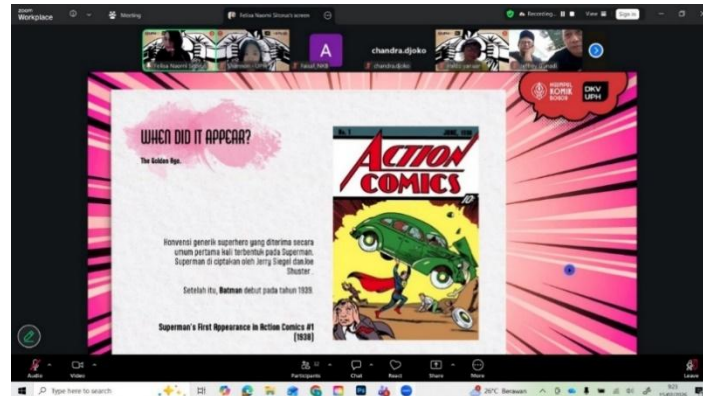


Figure 1. Presentation of material in the first session of the workshop
Source: Personal Documentation (2026)

The first workshop session was held online via Zoom on Sunday, February 15, 2026, from 09:00 until 12:00. This activity was the initial implementation stage of the PKM program, which focused on introducing superhero character design. The material presented included an introduction to etymology, the history of superheroes' first appearance in comics, human anatomy as the basis for superhero visuals, and the principles of visual storytelling in character development.

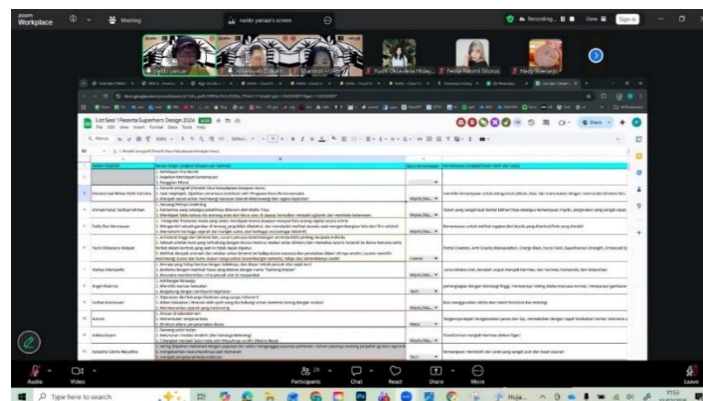


Figure 2. Workshop participants' work and discussion of evaluation results
Source: Personal Documentation (2026)

Following the presentation, participants were instructed to complete their own superhero character matrix. This would form the basis for character design, as the matrix included the character's identity, background story, powers, and supporting visual characteristics. Participants' work was then collected and systematically evaluated by the presentation team, taking into account creativity, conceptual

consistency, and the relationship between the visual design and the narrative that would be built around the character.

Workshop II: Proportional Drawing



Figure 3. Presentation of material in the second session of the workshop
Source: Personal Documentation (2026)

The second workshop session was held onsite at ART.I Coffee and Space in Bogor on Sunday, March 29, 2026, from 09:00 until 12:00. This activity was the second stage in character design training, where the material presented was an introduction to proportional anatomy, how to play with dynamic poses, and the placement of anatomical proportions in perspective views.



Figure 4. Participants practice drawing proportionally
Source: Personal Documentation (2026)

Following the presentation, participants practiced drawing according to their individual instructions and understanding. The UPH Visual Communication Design (DKV) PkM team provided time and space for participants to explore and provided guidance for those who needed it.

Workshop III: Illustration Art Design



Figure 5. Presentation of material in the third workshop session
Source: Personal Documentation (2026)

The third workshop session was held onsite at ART.I Coffee and Space in Bogor on Sunday, April 19, 2026, from 09:00 until 12:00. This activity is the third stage in character design training, where the material presented is an introduction to inking techniques to emphasize character design illustrations, as well as how inking is also useful for emphasizing lighting.



Figure 6. Application of material to practice by workshop participant
Source: Personal Documentation (2026)

Following the presentation, participants were given time to practice drawing according to their individual instructions and understanding. The PkM team provided each participant with a complete set of drawing pens so they could experiment with inking effects of various thicknesses and explore appropriate lighting for their superhero character illustrations.

Exhibition of Works



Figure 7. X-Banner Design for Final Work Exhibition
Source: Personal Documentation (2026)



Figure 8. Curatorial Poster for Final Work Exhibition
Source: Personal Documentation (2026)



Figure 9. Pre-Exhibition Preparation
Source: Personal Documentation (2026)

In the morning, the PkM team prepared the artworks on-site by collecting the A4-sized artworks provided by the workshop participants and neatly placing them into frames. Afterward, the frames were glued to securely hold them on the wall, along with the cutting and layout planning. Each artwork was accompanied by a caption describing each piece.



Figure 10. Opening remarks from UPH and NKB
Source: Personal Documentation (2026)



Figure 11. Awarding of certificates to workshop participants
Source: Personal Documentation (2026)



Figure 12. Ribbon Cutting for Exhibition Inauguration
Source: Personal Documentation (2026)



Figure 13. Review of work by the PkM team
Source: Personal Documentation (2026)





Figure 14. Group photo with exhibition works
Source: Personal Documentation (2026)

The exhibition began with opening remarks and remarks from both parties, namely UPH and NKB (Figure 10). After that, it continued with the distribution of certificates from UPH (Figure 11) as a form of appreciation from the PkM team to participants who attended all workshop sessions. The ribbon cutting (Figure 12) was carried out as a sign that the exhibition had been opened to the public and was followed by a work review session by the PkM lecturer team (Figure 13). As a form of appreciation and memory of the activity, a group photo was taken between participants with the works that had been neatly displayed on the wall (Figure 14).

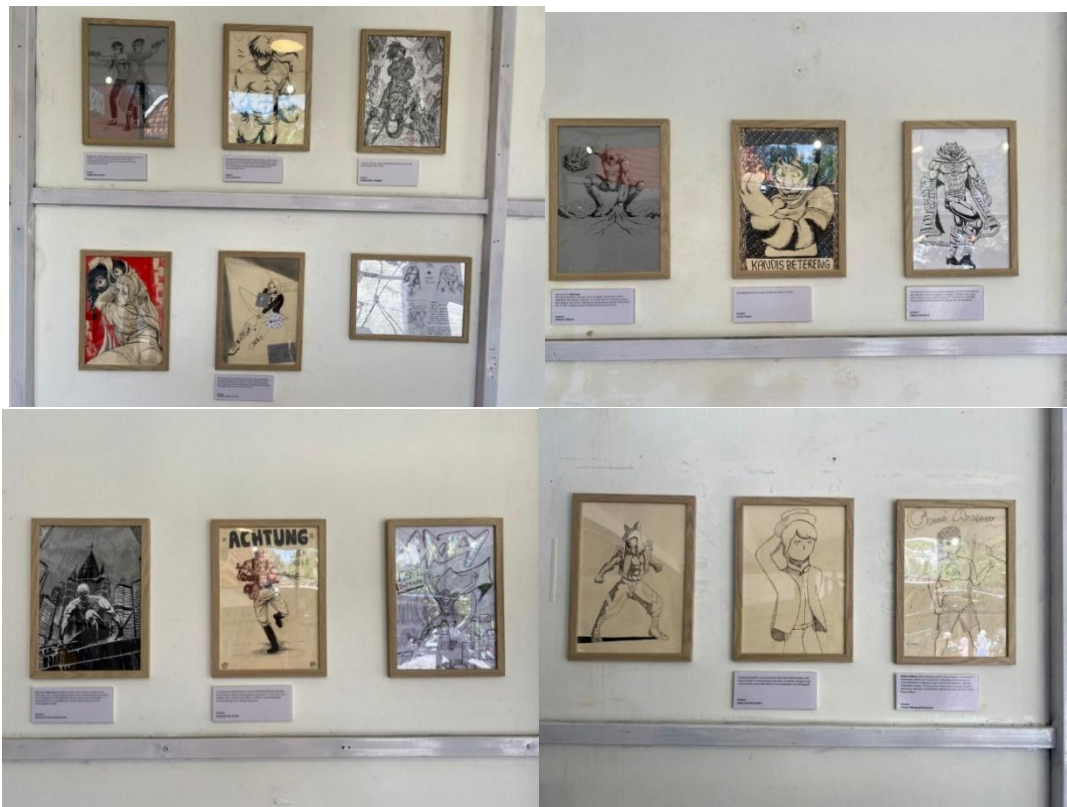




Figure 15. Final works of workshop participants
Source: Personal Documentation (2026)

The results of the training process during the three workshop sessions are evident in the exhibited works. The resulting illustrations incorporate all aspects covered in the material, including character design, proportion and perspective, and how lighting can be applied through various inking techniques.

DISCUSSIONS

Prior to the Community Service Program (PKM), participants had limited understanding of comic creation and how to integrate characters into their storytelling. Most NkB members were unable to maximize the integration of visual elements in character designs with the delivery of narrative, emotion, and identity in the story. This was due to the incoherence of the character design process with the visual narrative. After participating in a series of workshops with the PkM team, participants' understanding and skills in character development, supporting illustration techniques, and more structured visual processing improved.

The participants' development was evident at each stage of the workshop. In Workshop I: Superhero Character Design, participants understood that many things they had not previously considered in building a character were necessary in building character coherence into a visual narrative. Etymologically, the term superhero itself comes from a combination of the words "super," which means surpassing ordinary human capabilities, and "hero," which means a hero or figure admired for their courage and willingness to sacrifice. In popular contemporary media culture, superheroes are understood as fictional characters who possess symbolic identities, extraordinary abilities, and a certain moral compass in a narrative/storytelling. Coogan (2006) states that superheroes are not only formed through superhuman or excessive powers, but also through visual identities and moral values that are consistent with the stories they carry. Curtis (2023) also adds that superhero storytelling is closely related to the construction of values, power, law, and perceptions of time in popular culture, so that superhero characters also function as social symbols as well as narrative instruments in building the meaning of stories. Therefore, superhero character design plays a

crucial role in building coherence between the character's visuals and the storytelling. Appropriate character design can help audiences understand the genre, target audience, and main idea of a story through the visual elements contained within the character (Kuntjara & Almanfaluthi, 2021). Lubis & Zufri (2021) explain that character design relies not only on aesthetic aspects but must also consider emotional experiences, story type, and narrative context so that the character can build a connection with the audience. In research conducted by Ananda Saputra & Januarsa (2025), visual aesthetics, personality construction, and moral compass in character design significantly influence audience emotional attachment in narrative-driven storytelling. Therefore, in the context of building visual storytelling, visual elements such as costumes, silhouettes, colors, expressions, and visual symbols play a crucial role because they can clarify character identity while strengthening the delivery of the story's message. Transforming cultural narratives into character designs can also strengthen character identity and broaden audience engagement through visual representations consistent with the story's setting (Ardiyan et al., 2021). Therefore, coherence between superhero character design and narrative is crucial for maintaining an engaging audience experience. In this training, participants were given a matrix containing the characteristics of their superhero characters to encourage them to develop their characters in a deeper and more comprehensive narrative. This helped participants develop deeper ideas and consider the direction of their characters' journeys.

In the Workshop II: Proportional Drawing stage, participants were directed to provide character visuals for the written concepts in the matrix in Workshop I, and it started from building proportional anatomy on superhero characters. Proportional Drawing in figure drawing is a drawing technique that emphasizes the relationship of size, balance, and comparison between body parts to create harmonious and communicative visual figures. In character design, body proportions are used to build figure structures, silhouettes, gestures, and visual identities so that the audience can understand the nature and function of the character even before the narrative is explained verbally. Body proportions are not only related to anatomical accuracy but also become part of the visual language that helps build the audience's perception of the character. Modification of the character's body shape and physiognomy can help to strengthen the representation of the character's personality and function in visual media, because the visual form of the body also plays a role in building the audience's understanding of the character being displayed (Mohammad Fadly, S.E, M.M, 2025). Visual elements displayed such as silhouettes, body shapes, and exaggeration of character designs are able to provide narrative clues and strengthen storytelling consistently through the visuals displayed on the characters (Shane Sapmayada, 2024). In the context of superhero character design, proportional drawing is important because superheroes are generally visualized as idealized figures that represent strength, courage, dominance, or agility through exaggerated body shapes (exaggerated proportions). Fernando & Marwan (2024) said that superhero character design requires strong visual processing so that the character's heroic identity can be conveyed effectively to the audience. In addition, previous research on superhero

character visualization by (Gede et al., 2023) showed that body shape, visual style, and character proportions have an influence on the heroic impression and character appeal in animated media. Therefore, proportional drawing is an important basic element in visualizing character traits in superhero character design because body proportions not only build character aesthetics but also function as a visual communication tool to strengthen the character's identity, personality, and narrative function in visual storytelling.

In Workshop III: Illustration Art Design, participants were directed to give a more dramatic effect to the design characters they had visualized and depicted in Workshop II by applying lighting to photography using the inking technique. Lighting in photography is a light arrangement technique used to create volume, depth, atmosphere, and provide visual focus on the photographed object. In visual practice, lighting not only functions as technical lighting, but also as an artistic element that helps build mood, contrast, and visual emphasis on the subject. Lighting techniques such as three-point lighting, rim light, and chiaroscuro are often applied to clarify the shape of an object through the relationship between light and dark areas, so that the object looks more dimensional and dramatic. Lighting in visual media also plays an important role in shaping emotional perception and narrative atmosphere because the distribution of light and shadow is able to direct the audience's attention to certain visual parts (Haoran & Kim, 2023). In addition, Wei (2025) also explains that the chiaroscuro technique in photography creates a strong contrast between light and shadow with the aim of emphasizing body shapes, building more dramatic visuals, and strengthening narrative construction in the representation of human figures. The use of artificial light in photography can also create a dramatic impression and strengthen visual focus on the subject by adjusting the intensity and direction of light (Arofah & Sari, 2022). When this is raised in the context of illustration, lighting techniques in photography are often used as a reference in the inking process. Inking is a technique and stage in illustration where lines, shadows, and the formation of visual details are emphasized using ink and/or black lines to clarify shape, volume, and depth within the illustration. In digital and comic illustrations of character designs, the inking process is generally carried out after the line art stage to clarify character anatomy and build visual dimension through light and dark contrast. Sutanto & Suhartono (2022) argue that the processing of illustrations, both traditional and digital, and line art plays a crucial role in clarifying visual forms and strengthening narrative readability in illustrations. The process of emphasizing lines and adjusting visual contrast helps illustrators create visual focus and strengthen the dramatic impression in illustrations through the processing of black and white areas. Therefore, lighting references can help illustrators determine the direction of light, the distribution of shadows, and the placement of light and dark areas, so that the inking process not only produces outlines but also builds a strong visual dimension. Furthermore, the photographic lighting process plays a crucial role in revealing the shape of objects and creating more expressive visuals through directional light processing (Aziz & Tobroni, 2023). This is crucial in creating superhero character design illustrations because superhero characters are often depicted through dramatic, powerful, and easily recognizable

visuals. Appropriate lighting processing in visuals can also strengthen the delivery of concepts and emotions to the audience (Aziz & Tobroni, 2023).

CONCLUSIONS

The Community Service Program (PKM) successfully improved the skills and understanding of the Ngumpul Komik Bogor community in developing comic narratives, particularly in character design, to create greater harmony between the characters and the intended narrative. This improvement was evident in the final results of the community workshop, which were displayed at the exhibition, the primary output of this PkM activity. Beyond technical skills and understanding, this PkM encouraged workshop participants to be more creative in developing their character illustrations, with the hope of building sustainable potential for activities within the partner community. However, several challenges arose during the implementation of the program, primarily due to the limited time available for the workshop. The short duration of the training meant that some participants did not have time to complete their work and were not given the opportunity to discuss their characters further. Consequently, the character creation process was largely carried out independently outside the workshop. However, these challenges did not diminish the participants' enthusiasm for the workshop and their satisfaction with the material provided.

AUTHOR CONTRIBUTIONS

Authors are responsible for the conceptualization, research design, data collection, data analysis, visualization, and drafting the manuscript. All listed authors have made substantial intellectual contributions to the work and have approved the final version of the manuscript prior to submission.

FUNDING STATEMENT

This research received financial support from Universitas Pelita Harapan, under Grant PM-003-INT-FD/XII/2025. The funding body had no involvement in the design of the study, data collection and analysis, interpretation of data, or preparation of the manuscript.

CONFLICT OF INTEREST

The authors declare that there is no conflict of interest regarding the publication of this paper. The research was conducted independently without any commercial or financial relationships that could be construed as a potential conflict of interest.

ETHICAL APPROVAL

This study was conducted in accordance with established ethical standards for academic research. Participation was voluntary, and informed consent was obtained from all participants prior to data collection. The study did not involve experimental manipulation, sensitive personal data, or clinical procedures beyond minimal-risk academic research. Ethical approval was not required under institutional guidelines.

GENERATIVE AI DISCLOSURE

Generative AI tools were used to assist with include language editing and grammar refinement. However, authors remain fully responsible for the intellectual content of the manuscript, including conceptual development, theoretical framing, research design, data analysis, interpretation, and conclusions.

REFERENCES

- Aditia, R., & Aditia, B. (2024). Arts Education and Visual Communication in Character Design of the Nusa Five Serial Comic Character by Sweta Kartika. *EDUCASIA: Jurnal Pendidikan, Pengajaran, Dan Pembelajaran*, 9(1), 17–30. <https://doi.org/10.21462/EDUCASIA.V9I1.241>
- Ananda Saputra, I., & Januarsa, A. (2025). The Analysis & Exploration of Emotional Attachment in Video Game Character Design. *Journal of Games, Game Art, and Gamification*, 10(3), 115–120. <https://doi.org/10.21512/JGGAG.V10I3.12784>
- Ardiyan, S., Sn, M., & Ds. (2021). Identity and Gender Perspective of Gatotkaca through Transmedia Narrative in Character Design for Game. *Journal of Games, Game Art, and Gamification*, 2(1). <https://doi.org/10.21512/JGGAG.V2I1.7212>
- Arofah, D. N., & Sari, M. P. (2022). MEMBANGUN KESAN DRAMATIS DENGAN PENCAHAYAAN BUATAN PADA KARYA SENI FOTOGRAFI. *Spectā: Journal of Photography, Arts, and Media*, 6(1), 49–56. <https://doi.org/10.24821/SPECTA.V6I1.5463>
- Ayuningtyas, T., Aeni, A. N., & Syahid, A. A. (2022). Meningkatkan kemampuan pendidik dalam penggunaan teknologi melalui workshop adaptasi teknologi. *Jurnal Inovasi Teknologi Pendidikan*, 9(2), 149–159. <https://doi.org/10.21831/JITP.V9I2.52260>

- Aziz, A., & Tobroni, M. I. (2023). Aesthetics exploration of chiaroscuro light: capturing the visual atmosphere of traditional markets in Jakarta. *Gelar: Jurnal Seni Budaya*, 21(1), 80–89. <https://doi.org/10.33153/GLR.V21I1.5057>
- Buyung, & Wasidi. (2024). Pelatihan Pengembangan Media Pembelajaran Menggunakan Model Addie Di Kabupaten Lahat. *Jurnal Abdi Pendidikan*, 5(2), 98–106. <https://doi.org/10.33369/ABDIPENDIDIKAN.5.2.98-106>
- Coogan, P. (2006). *Superhero: The Secret History of a Genre*.
- Curtis, N. (2023). Superhero Storytelling: the Law, Sovereignty and Time. *Law, Culture and the Humanities*. <https://doi.org/10.1177/17438721231169162;CTYPE:STRING:JOURNAL>
- Davis, C., Matthews, A., Mihut, G., Mottershaw, S., Hawkins, J., Rivlin, P., & Matthews, B. (2024). Co-producing composite storytelling comics: (counter) narratives by academics of working-class heritage. *Qualitative Research*, 25(2), 350–373. <https://doi.org/10.1177/14687941241245954>
- De Rosa, A., Tassinari, V., & Vergani, F. (2021). Envisioning in participatory design processes for civic sense-making. *Convergences - Journal of Research and Arts Education*, 14(28), 13–24. <https://doi.org/10.53681/C1514225187514391S.28.87>
- Enciso, P., Krone, B., & Solange, G. (2023). Re-Imagining Community and School through Youth and Artists' Critical Superhero Storytelling. *Social Sciences*, 12(6). <https://doi.org/10.3390/SOCSCI12060363>
- Fernando, A., & Marwan, R. H. (2024). Perancangan Karakter Superhero Pada Buku Ilustrasi Dengan Pola Suku Jawa dan Dayak. *Jurnal Desain Komunikasi Visual*, 1(1), 15–15. <https://doi.org/10.47134/DKV.V1I1.2166>
- Gede, I., Arsana, Y., Kunci, K., & 2D, S. B. (2023). VISUALISASI KARAKTER SUPERHERO FILM ANIMASI 2D SATRIA BARONG. *Gorga Jurnal Seni Rupa*, 12(2), 270. <https://doi.org/10.24114/GR.V12I2.46217>
- Haoran, W., & Kim, S. H. (2023). A Study on Film Lighting Design Strategy based on Visual Thinking Theory. *Journal of Basic Design & Art*, 24(5), 313–327. <https://doi.org/10.47294/KSBDA.24.5.20>
- Haq, M. D., Haq, M. D., Rahman, Y., & Tohir, M. (2024). Analisis Visual Storytelling pada Primaku Sebagai Aplikasi Monitoring Tumbuh Kembang Anak. *Visualita: Jurnal Online Desain Komunikasi Visual*, 12(2), 140–152. <https://doi.org/10.34010/visualita.v12i2.12271>
- Klerks, G., Slingerland, G., Kalinauskaite, I., Hansen, N. B., & Schouten, B. (2022). When Reality Kicks In: Exploring the Influence of Local Context on Community-

- Based Design. *Sustainability*, 14(7), 4107.
<https://doi.org/10.3390/SU14074107>
- Kuntjara, H., & Almanfaluthi, B. (2021). Character Design in Games Analysis of Character Design Theory. *Journal of Games, Game Art, and Gamification*, 2(2).
<https://doi.org/10.21512/JGGAG.V2I2.7197>
- Lubis, S. H., & Zufri, T. (2021). Subliminal Paradigmatic on Designing Character in Games. *Journal of Games, Game Art, and Gamification*, 5(1), 23–26.
<https://doi.org/10.21512/JGGAG.V5I1.7472>
- Mohammad Fadly, S.E, M.M, M. F. S. E. M. M. (2025). MODIFIKASI KARAKTER VISUAL PADA FILM ANIMASI INDONESIA. *Profil Jurnal Ilmiah Ilmu Perfilman Dan Pertelevision*, 2(1), 85–95.
<https://doi.org/10.56849/JPF.V2I1.26>
- Raibowo, S., Restu Ilahi, B., Wijanarko, A., & Hiasa, F. (2024). Pelatihan Menjadi Guru Kreatif Dengan Pembuatan Media Pembelajaran Interaktif Berbantuan Canva, Figma, Wordwall Di Era Merdeka Belajar. *Jurnal Inovasi Pengabdian Masyarakat Pendidikan*, 4(2), 286–294.
<https://doi.org/10.33369/JURNALINOVASI.V4I2.30328>
- Rainford, J. (2021). Stripping back the novelty: A critical reflection on the dual use of a comic-based approach to engage participants and publics. *Methodological Innovations*, 14(3). <https://doi.org/10.1177/20597991211060681>
- Safina, Azlisugianto, Wulandari, H., Syah, I., Ramadhan, M. P., & Darwis, M. (2024, June 6). *Tampilan METODE WORKSHOP DAN PERENCANAAN TINDAKAN*. *Jurnal Multidisiplin Inovatif*.
<https://oaj.jurnalhst.com/index.php/jmi/article/view/2990/3002>
- Shane Sapmayada, A. (2024). Membangun Narasi Visual Melalui Desain Karakter: Studi Kasus Karakter Ikonik. *VisArt: Jurnal Seni Rupa Dan Design*, 2(2), 491–501. <https://doi.org/10.61930/VISART.V2I2.819>
- Sustaningrum, R., Laksmidewi, D., & Winarno, S. C. (2024). Pelatihan Pemahaman Konsep Bisnis bagi Siswa Menengah Atas dengan Metode Pendekatan Partisipatif dan Tindakan. *I-Com: Indonesian Community Journal*, 4(2), 781–789. <https://doi.org/10.33379/ICOM.V4I2.4337>
- Sutanto, S. M., & Suhartono, N. P. (2022). Perancangan Ilustrasi Sampul Buku Kompilasi Folktale Lintas Budaya “Rove the Lore: The Endless Journey to Unveil the Myths.” *ANDHARUPA: Jurnal Desain Komunikasi Visual & Multimedia*, 8(02), 185–196.
<https://doi.org/10.33633/ANDHARUPA.V8I02.4550>

- Sutanto, S. M., & Wardaya, M. (2021). THE PARADIGM SHIFT OF COMIC AS STORYTELLING MEDIA. *Journal of Visual Communication Design*, 5(1), 57–70. <https://doi.org/10.37715/vcd.v5i1.2685>
- Wei, L. (2025). Chiaroscuro and the visual defamiliarisation of the corporeal form in photography. *Photographies*, 18(2), 263–274. <https://doi.org/10.1080/17540763.2025.2486374>
- Yulianti, S. D., Yulianti, S. D., Rachman, A., & Kurniawan, R. A. (2023). Pembuatan Karakter Animasi “Rani” Sebagai Contoh Fenomena Gelar Budaya Mahasiswa Asal Pulau Sumatera di Pulau Jawa. *Visualita: Jurnal Online Desain Komunikasi Visual*, 12(1), 41–52. <https://doi.org/10.34010/visualita.v12i1.10136>

Analisis Semiotika Roland Barthes: Representasi Nihilisme dalam Video Musik *Planetarium* Karya Jirapah

Dara Puspa Maharani*

Desain Komunikasi Visual
Fakultas Komunika dan Desain Kreatif
Universitas Budi Luhur
Indonesia
darapuspa6575@gmail.com

Dhika Purnama Putra

Desain Komunikasi Visual
Fakultas Komunika dan Desain Kreatif
Universitas Budi Luhur
Indonesia
dhika.purnama@budiluhur.ac.id

Benny Muhdaliha

Desain Komunikasi Visual
Fakultas Komunika dan Desain Kreatif
Universitas Budi Luhur
Indonesia
benny.muhdaliha@budiluhur.ac.id

(*Corresponding Author)

Article Received: June, 2026 | Article Accepted: June, 2026 | Article Published: July, 2026

ABSTRAK

Penelitian ini mengkaji representasi nihilisme eksistensial dan nihilisme kosmik dalam video musik *Planetarium* karya Jirapah menggunakan pendekatan semiotika Roland Barthes dengan pemikiran Nietzsche yang kemudian dikembangkan Crosby sebagai landasan konseptual. Meningkatnya representasi tema nihilistik dalam budaya

audiovisual populer mencerminkan respons terhadap krisis makna yang dipicu oleh globalisasi dan disrupsi teknologi. Namun, kajian yang secara khusus menganalisis konstruksi nihilisme melalui tanda-tanda visual dalam video musik, alih-alih berfokus pada narasi atau lirik, masih terbatas. Penelitian ini bertujuan mengidentifikasi bagaimana elemen visual membentuk representasi nihilisme melalui lapisan denotasi, konotasi, dan mitos. Penelitian menggunakan metode kualitatif deskriptif dengan menganalisis enam adegan yang dipilih berdasarkan kemunculan tanda nihilisme, signifikansi naratif, dan relevansi teoritis. Hasil penelitian menunjukkan bahwa nihilisme eksistensial dikonstruksi melalui empat tahapan visual, yaitu pencarian makna, fragmentasi identitas, keterasingan eksistensial, dan peluruhan eksistensi. Keempat tahapan tersebut merepresentasikan krisis makna yang berkelanjutan serta alienasi eksistensial yang tidak terselesaikan melalui perpindahan ruang. Sementara itu, nihilisme kosmik direpresentasikan melalui simbolisasi kefanaan manusia dan absennya posisi sentral manusia dalam kosmos yang impersonal. Temuan penelitian menunjukkan bahwa makna nihilistik dibangun melalui relasi simbolik, repetitif, dan metaforis antara unsur visual dan lirik. Dengan demikian, video musik *Planetarium* merepresentasikan krisis eksistensial manusia modern sekaligus menunjukkan bahwa semiotika Barthes yang dipadukan dengan kerangka filsafat nihilisme mampu mengungkap konstruksi ideologi visual secara komprehensif serta memperkaya kajian komunikasi visual dan budaya populer kontemporer mengenai representasi nihilisme.

Keywords: Semiotika, Nihilisme, Video Musik, Representasi, Media Populer

PENDAHULUAN

Menurut Audi (2015), dalam *The Cambridge Dictionary of Philosophy*, nihilisme merujuk pada pandangan yang menolak adanya makna, nilai, atau kebenaran objektif. Menurut interpretasi terhadap pemikiran Friedrich Nietzsche, nihilisme dipahami sebagai kondisi yang muncul ketika nilai-nilai dan landasan makna yang sebelumnya menjadi orientasi kehidupan kehilangan legitimasi, sehingga manusia menghadapi krisis makna dan mempertanyakan kembali dasar keberadaannya (Nietzsche, 1901; Reginster, 2006). Gagasan tersebut kemudian dikembangkan oleh pemikir kontemporer. Crosby (1988) menjelaskan nihilisme eksistensial sebagai pandangan bahwa kehidupan tidak memiliki makna, tujuan, maupun signifikansi intrinsik, sedangkan Storey (2011) menguraikan bahwa perkembangan nihilisme berkaitan dengan runtuhnya pemahaman mengenai kosmos sebagai sumber makna dan nilai, sehingga keberadaan manusia tidak lagi dipandang memiliki posisi istimewa dalam tatanan realitas. Selain itu, penelitian ini juga memanfaatkan beberapa perspektif filsafat yang relevan sebagai pendukung analisis pada bagian pembahasan guna memperkaya interpretasi. Dalam perkembangan kontemporer, konsep ini tidak lagi dipahami semata sebagai diskursus filsafat, tetapi juga hadir dalam berbagai bentuk budaya populer, termasuk media audiovisual, yang merepresentasikan kegelisahan eksistensial masyarakat modern. Oleh karena itu, pemikiran Nietzsche digunakan sebagai landasan filosofis mengenai nihilisme, sedangkan konsep yang

dikembangkan oleh Crosby menjadi landasan konseptual yang lebih operasional dalam menganalisis bagaimana representasi nihilisme dibangun melalui tanda-tanda visual menggunakan pendekatan semiotika Roland Barthes.

Perkembangan nihilisme di berbagai kelompok sosial erat kaitannya dengan bagaimana masyarakat global, hingga tingkat individu, secara kolektif mengalami rekonstruksi nilai dan tradisi akibat perubahan yang dibawa oleh globalisasi di bidang budaya, teknologi, dan ekonomi. (Herawati et al., 2024). Globalisasi yang signifikan ini juga sering diiringi perubahan psikososial masyarakat, di mana manusia modern berpotensi mengalami krisis eksistensial, burnout, serta kehilangan makna dan tujuan hidup akibat konektivitas global dan disrupsi teknologi tingkat tinggi (Achmad et al., 2024)

Fenomena tersebut menunjukkan bahwa perspektif nihilistik dapat digunakan untuk menjelaskan berbagai persoalan sosial, yang kemudian tercermin dalam media budaya populer audiovisual, seperti film, televisi, hingga video musik. Media tersebut memanfaatkan elemen visual seperti absurditas, alienasi, dan fragmentasi naratif untuk menyampaikan pengalaman eksistensial individu. Sejumlah kajian kontemporer juga menunjukkan bahwa media audiovisual tidak hanya menjadi ruang representasi pemikiran filosofis, tetapi juga dapat berfungsi sebagai strategi estetika dan sensoris atau pengalaman bagi khalayak (de Almeida, 2022; Toabnani & Boyfala, 2023; Wijayanti & Anggapuspa, 2020). Di antaranya, penelitian terhadap film *Se7en* (Pasya Mansoer et al., 2024) memperlihatkan bahwa nihilisme direpresentasikan melalui konstruksi karakter dan konflik moral yang mencerminkan distorsi makna kehidupan. Kajian lain terhadap film *Everything Everywhere All at Once* menunjukkan bahwa nihilisme juga dapat direpresentasikan melalui pendekatan semiotika sastra, khususnya melalui simbol, tanda, dan struktur naratif yang terfragmentasi (Toabnani & Boyfala, 2023). Sementara itu, Riska Putri Pratami & Ade Budi Santoso (2025) menunjukkan bahwa video musik dapat merepresentasikan krisis emosional remaja melalui relasi antara visual dan lirik dalam membangun makna.

Secara umum, kajian-kajian tersebut masih cenderung menempatkan narasi, karakter, serta relasi visual-lirik sebagai pusat analisis. Dengan demikian, aspek visual sebagai tanda yang bekerja secara mandiri dalam membentuk makna nihilistik masih relatif kurang mendapatkan perhatian, khususnya dalam konteks video musik yang masih terikat pada struktur naratif atau pesan emosional, bukan pada mekanisme tanda visual sebagai pembentuk ideologi makna.

Namun demikian, penelitian yang secara spesifik menganalisis representasi nihilisme melalui konstruksi visual dalam video musik Planetarium karya Jirapah dengan pendekatan semiotika Roland Barthes masih relatif terbatas. Penelitian ini mengisi celah tersebut dengan berfokus pada pembacaan elemen visual sebagai sistem tanda yang membentuk makna nihilistik melalui lapisan denotasi, konotasi, dan mitos dalam video musik Planetarium karya Jirapah.

Penelitian ini diharapkan dapat berkontribusi terhadap perkembangan kajian komunikasi visual dan budaya populer di Indonesia melalui perumusan hubungan antara strategi representasi visual dan konstruksi makna nihilisme dalam media kontemporer. Temuan penelitian tidak hanya mengidentifikasi keberadaan simbol-simbol nihilistik, tetapi juga menjelaskan mekanisme visual yang memungkinkan nilai-nilai tersebut dihasilkan, disebarluaskan, dan ditafsirkan dalam ruang budaya visual, serta merefleksikan kondisi sosial dalam budaya generasi kontemporer yang ditandai oleh krisis makna, alienasi, dan ketidakpastian.

Penelitian ini memiliki sejumlah keterbatasan. Oleh karena itu, fokus penelitian diarahkan pada analisis visual video musik *Planetarium* karya Jirapah menggunakan pendekatan semiotika Roland Barthes. Penelitian ini membatasi kajian pada pembacaan makna denotatif, konotatif, dan mitos yang muncul melalui elemen visual media audiovisual tersebut. Nihilisme dalam penelitian ini diposisikan sebagai konteks makna yang muncul dari representasi visual, bukan sebagai objek kajian filsafat yang dibahas secara mendalam. Dengan demikian, tidak setiap bentuk keterasingan, kesepian, atau krisis identitas dipahami sebagai nihilisme, melainkan hanya ketika representasi visual tersebut mengarah pada pemaknaan mengenai absennya makna, tujuan, atau nilai yang bersifat objektif. Penelitian ini memfokuskan kajian pada nihilisme eksistensial yang memandang kehidupan tidak memiliki makna objektif yang melekat, serta nihilisme kosmik yang menempatkan manusia sebagai entitas yang tidak memiliki posisi istimewa dalam tatanan realitas yang lebih luas. Kedua konsep tersebut menjadi landasan konseptual dalam membaca tanda-tanda visual yang merepresentasikan kehampaan, pencarian makna, dan insignifikan manusia. Penelitian ini tidak membahas aspek psikologis pencipta karya maupun audiens, serta tidak menganalisis respons audiens terhadap video musik tersebut.

METODOLOGI

Metode penelitian yang digunakan adalah penelitian kualitatif deskriptif dengan pendekatan analisis semiotika Roland Barthes. Metode ini dipilih karena sesuai dengan tujuan penelitian, yaitu mengidentifikasi dan memahami makna yang dikonstruksikan melalui tanda-tanda visual dalam video musik *Planetarium* oleh Jirapah. Pendekatan semiotika Roland Barthes digunakan untuk membaca lapisan makna yang terdiri atas denotasi, konotasi, dan mitos/ideologi yang terdapat dalam representasi visual objek penelitian.

Unit Analisis

Unit analisis dalam penelitian ini adalah adegan (*scene*) beserta elemen visualnya, yang mencakup: komposisi gambar, sudut pengambilan gambar (*shot*), pencahayaan, warna, gestur figur, kostum, properti, serta teknik sinematografi lainnya. Setiap adegan dianalisis sebagai satu kesatuan tanda visual untuk mengidentifikasi makna denotatif, konotatif, hingga mitos yang dikonstruksikan dalam video.

Data dan Teknik Pengumpulan Data

Dari total durasi video musik selama 8 menit 11 detik, peneliti terlebih dahulu mengidentifikasi sebanyak 15 adegan kandidat yang berpotensi dianalisis lebih lanjut. Pemilihan adegan dilakukan berdasarkan tiga kriteria utama berikut:

Tabel 1. Kriteria Pengumpulan Data

No	Kriteria	Penjelasan
1	Kemunculan tanda visual nihilisme	Adegan mengandung indikator visual seperti keterasingan, kehampaan, fragmentasi identitas, maupun kekosongan ruang eksistensial
2	Signifikansi naratif	Adegan memiliki peran penting dalam struktur cerita atau perkembangan visual video musik
3	Relevansi teoritis	Adegan berkaitan dengan konsep nihilisme eksistensial dan kosmik yang digunakan sebagai kerangka analisis

Sumber: Disusun oleh peneliti (2026)

Dari total 15 adegan kandidat, dipilih sebanyak 6 adegan yang memenuhi ketiga kriteria tersebut secara simultan untuk dianalisis lebih lanjut.

Analisis Data dengan Semiotika Roland Barthes

Analisis data dilakukan menggunakan model semiotika Roland Barthes (Griffin, 2012) melalui tiga tahapan utama:

Makna Denotatif

Peneliti mengidentifikasi makna literal dari setiap adegan, yaitu apa yang terlihat secara langsung dalam gambar tanpa interpretasi subjektif, seperti objek, warna, gestur, dan komposisi visual.

Makna Konotatif

Tahap ini menafsirkan makna yang terbentuk dari kombinasi tanda visual. Peneliti menganalisis bagaimana elemen visual tersebut membangun makna simbolik yang mengarah pada representasi keterasingan, kehampaan, dan kondisi eksistensial nihilistik.

Makna Mitos (Ideologis)

Pada tahap ini, dilakukan interpretasi terhadap konstruksi ideologi atau pandangan dunia yang dibangun oleh tanda visual, khususnya terkait pemaknaan hidup, eksistensi manusia, dan realitas dalam perspektif nihilisme.

Tahap akhir dari analisis adalah penarikan kesimpulan deskriptif, yang disusun berdasarkan hasil sintesis dari ketiga level makna tersebut.

Mekanisme Konsistensi dan Validasi Interpretasi

Untuk menjaga konsistensi dan validitas interpretasi, pembacaan makna tidak hanya bergantung pada subjektivitas peneliti, tetapi dikonfirmasi melalui beberapa mekanisme berikut:

Triangulasi dengan kerangka teori

Interpretasi diuji kesesuaiannya dengan konsep semiotika Roland Barthes dan teori nihilisme eksistensial serta kosmik yang digunakan sebagai landasan analisis.

Perbandingan dengan penelitian terdahulu

Hasil interpretasi dibandingkan dengan temuan penelitian sebelumnya yang relevan untuk memastikan kesesuaian pola dan penguatan argumentasi akademik.

Cross-check terhadap konteks audio-lirik

Tanda visual dalam scene diuji keterkaitannya dengan unsur lirik atau audio sebagai data sekunder untuk memperkuat konsistensi makna yang dihasilkan.

Dengan mekanisme tersebut, interpretasi yang dihasilkan memiliki dasar teoritis yang kuat, konsisten, dan dapat dipertanggungjawabkan secara akademik.

Pertimbangan Etika Penelitian

Penelitian ini menggunakan data berupa video musik *Planetarium* karya Jirapah yang telah dipublikasikan secara terbuka dan dapat diakses oleh masyarakat. Penelitian tidak melibatkan partisipan manusia secara langsung, tidak melakukan intervensi terhadap subjek penelitian, serta tidak mengumpulkan data pribadi individu.

Karena menggunakan materi yang tersedia untuk publik, penelitian ini tidak memerlukan *informed consent* dari partisipan maupun prosedur anonimitas dan kerahasiaan data sebagaimana penelitian yang melibatkan responden manusia.

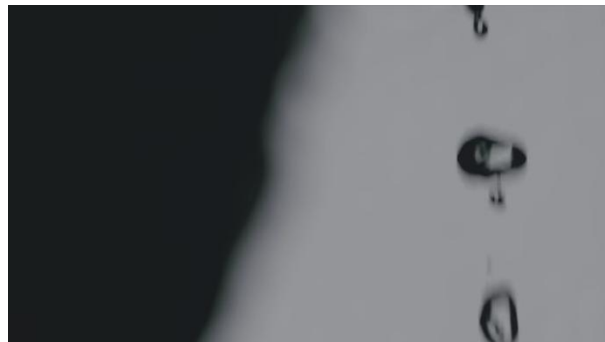
Meskipun demikian, peneliti tetap menjaga integritas akademik dengan mencantumkan sumber data secara tepat dan menggunakan materi penelitian hanya untuk kepentingan ilmiah.

HASIL DAN PEMBAHASAN

Video musik *Planetarium* merupakan karya band indie asal Indonesia, Jirapah, yang diproduksi oleh Toma dan Kako bersama Kolibri Records dan dipublikasikan melalui platform YouTube. Mengusung genre *indie rock* eksperimental, video musik ini disutradarai oleh Edwin dan dibintangi oleh Renata Dian Lestari sebagai figur utama tanpa nama. Tanpa dialog, video musik ini menampilkan perjalanan singkat figur tersebut melalui berbagai ruang dan situasi yang membentuk narasi visual.

Untuk menginterpretasikan representasi nihilisme yang terkandung dalam video musik ini, penelitian menggunakan analisis semiotika Roland Barthes terhadap sejumlah adegan yang telah dipilih. Adegan-adegan tersebut dianalisis sebagai tanda visual yang berperan penting dalam membangun makna keseluruhan video musik.

Air Mengalir



Gambar 1. Figur di balik air mengalir
Sumber : (Jirapah & Edwin, 2020)

Time Stamp

00:00–00:37; 05:33; 05:43; 05:53; 05:56; dan 06:37–06:44.

Deskripsi Pemilihan Adegan

Adegan air mengalir dipilih sebagai unit analisis karena memenuhi ketiga kriteria pemilihan adegan yang telah ditetapkan. Pertama, adegan ini menampilkan sejumlah tanda visual yang relevan dengan representasi nihilisme, seperti visual air yang pada awalnya sulit dikenali, kemunculan bayangan hitam, serta fokus kamera pada mata figur. Kedua, adegan ini memiliki signifikansi naratif karena muncul pada bagian pembuka dan diulang pada beberapa bagian video musik, sehingga berperan dalam membangun atmosfer visual serta menghubungkan rangkaian adegan secara

keseluruhan. Ketiga, adegan ini relevan dengan kerangka teori penelitian karena memuat unsur-unsur visual yang memungkinkan untuk dianalisis menggunakan konsep nihilisme eksistensial dan nihilisme kosmik melalui pendekatan semiotika Roland Barthes.

Denotasi

Visual diawali dengan Gambar 1 yang menampilkan aliran air yang diambil dengan jarak sangat dekat (*extreme close-up*) sehingga bentuk objek tidak langsung dapat dikenali. Objek tersebut tampak bergerak dari atas ke bawah atau sebaliknya seperti garis panjang yang tidak terputus. Kamera kemudian bergerak perlahan dari bawah ke atas sambil memperlihatkan bayangan hitam di belakang objek. Pada awal adegan, air tampak menyerupai garis tipis memanjang. Kehadiran tetesan-tetesan kecil selanjutnya memperjelas bahwa objek tersebut merupakan air yang sedang mengalir. Dengan teknik kamera kedalaman ruang tajam (*depth of field*), fokus kamera lalu berpindah ke bayangan hitam di belakang air dan memperlihatkan sisi wajah figur utama dalam video musik. Ketika wajah mulai terlihat jelas, fokus kamera menunjukkan pada bagian mata figur tersebut. Adegan air mengalir ini muncul beberapa kali dalam video, tidak hanya pada pembuka saja.

Konotasi

Pengambilan gambar air secara *extreme close-up* menciptakan kesan misterius sekaligus membuka ruang interpretasi makna bagi audiens. Pada awal adegan, bentuk air yang tampak sebagai garis tipis memanjang dapat diasosiasikan dengan objek lain, seperti benang atau cacing, sehingga menghadirkan kesan asing dan memunculkan rasa ingin tahu sebelum identitas objek terungkap. Teknik kamera *panning* yang bergerak perlahan dari bawah ke atas membangun kesan adanya proses pengungkapan terhadap sesuatu yang sebelumnya tersembunyi. Kehadiran bayangan hitam di belakang aliran air membuka kemungkinan pembacaan mengenai kerahasiaan, kesendirian, atau sisi emosional figur yang belum sepenuhnya terungkap. Ketika fokus kamera berpindah pada wajah figur, terutama bagian mata, adegan tersebut membangun kedekatan emosional antara figur dan audiens.

Mitos

Air yang pada awalnya tidak dapat dikenali bentuknya dapat dibaca sebagai representasi ketidakjelasan identitas dan realitas hidup manusia. Bagian tersebut menandai kemungkinan adanya ketidakstabilan dalam proses pemaknaan, karena objek tidak langsung hadir sebagai penanda yang memiliki arti tunggal. Dalam kerangka nihilisme eksistensial, kondisi tersebut dapat dimaknai sebagai representasi pencarian makna di tengah absennya kepastian bahwa kehidupan memiliki tujuan atau nilai yang bersifat objektif. Bentuk air yang menyerupai garis tipis memanjang juga memperkuat kesan rapuh, asing, dan tidak nyaman, yang dapat membuka

pembacaan sebagai metafora kehidupan yang berlangsung secara berlanjut tanpa kepastian tujuan yang bersifat final.

Kemunculan bayangan hitam di balik aliran air memperlihatkan sisi tersembunyi dari figur utama, yang dapat dimaknai sebagai kekosongan batin atau keterasingan diri. Struktur visual tersebut membuka kemungkinan pembacaan dalam kerangka nihilisme eksistensial, yaitu ketika subjek dipahami tidak memiliki keterhubungan dengan makna universal, melainkan berada dalam ruang pengalaman yang dibentuk oleh pergulatan emosional dan eksistensial.

Fokus kamera yang akhirnya berpindah pada mata figur dapat dipahami sebagai penanda munculnya kesadaran individu dalam representasi visual yang sebelumnya bersifat ambigu dan tidak terstruktur. Fokus kamera pada area mata menandai pergeseran dari ketidakjelasan menuju pembentukan subjek sebagai pusat perhatian visual. Dalam konteks ini, mata tidak hanya berfungsi sebagai elemen visual, tetapi juga sebagai representasi kesadaran individu yang berhadapan dengan absennya landasan makna yang pasti.

Pengulangan adegan air mengalir membangun kesan siklus yang berlangsung secara terus-menerus. Repetisi tersebut membuka kemungkinan pembacaan mengenai pencarian makna yang tidak pernah mencapai kepastian atau penyelesaian akhir.

Temuan visual pada adegan air mengalir dapat dimaknai sebagai representasi pencarian makna yang berlangsung dalam kondisi ketika keberadaan makna objektif itu sendiri dipertanyakan. Hal ini sejalan dengan konsep nihilisme eksistensial yang dikemukakan oleh Crosby (1988), bahwa :

Human existence in all its manifestations exhibits an inescapable and unalterable absurdity. Strut, fret, and delude ourselves as we may, our lives are of no significance, and it is futile to seek or to affirm meaning where none can be found.

Temuan ini berlainan dengan penelitian oleh Pasya Mansoer et al. (2024) pada film *Se7en*, yang menunjukkan bahwa nihilisme dikonstruksi melalui struktur naratif dan konflik moral. Sebaliknya, dalam video musik *Planetarium*, representasi nihilisme dibangun melalui pengulangan simbol visual tanpa bergantung pada perkembangan konflik naratif.

Identitas Visual dan Karakteristik



Gambar 2. Dua figur yang sama di pegunungan berkapur
Sumber : (Jirapah & Edwin, 2020)

Time Stamp

00:42–01:10.

Deskripsi Pemilihan Adegan

Adegan ini dipilih karena memenuhi ketiga kriteria pemilihan adegan. Pertama, adegan menampilkan berbagai tanda visual yang relevan dengan representasi nihilisme, seperti kehadiran figur dalam lanskap tebing berkapur yang luas, kemunculan figur ganda (*doppelgänger*), serta perubahan komposisi ruang ketika figur meninggalkan frame. Kedua, adegan memiliki signifikansi naratif karena muncul pada bagian awal video musik dan berperan memperkenalkan figur utama, karakteristik visual, serta lingkungan yang menjadi latar perjalanan figur. Ketiga, adegan ini relevan dengan kerangka teori penelitian karena memuat unsur-unsur visual yang dapat dianalisis melalui konsep nihilisme eksistensial dan nihilisme kosmik.

Denotasi

Figur pertama kali muncul pada lanskap tebing berkapur dengan dominasi warna *cool*/monokromatik. Pada Gambar 2, figur utama terlihat berdiri di atas tebing sambil memandang ke kejauhan, kemudian berjalan perlahan ke arah kiri *frame*. Selanjutnya, figur yang sama kembali memasuki *frame* dari bagian bawah. Adegan ini menggunakan sudut pengambilan gambar *low angle*, dengan subjek menghadap ke kanan dan bergerak menyamping. Kostum yang dikenakan berupa mantel panjang berbahan *metallic silver* dengan tudung terpisah dari bahan serupa. Rambut figur ditata dalam dua keping yang menjuntai ke bagian depan melewati tudung yang dikenakan.

Melalui teknik *masking*, figur pertama yang berpapasan dengan figur kedua tampak menghilang di balik tubuh figur lainnya dan perlahan-lahan figur kedua berjalan keluar dari *frame*. Lanskap tebing berkapur ditampilkan sebagai visual penutup adegan.

Pengambilan gambar adegan ini menggunakan komposisi *golden ratio* sehingga visual terkonsentrasi pada wajah figur tersebut.

Setelah figur utama berjalan keluar dari *frame*, gambar menampilkan lanskap pegunungan berkapur tanpa kehadiran figur manusia. Secara komposisional, terdapat keseimbangan visual antara area tebing berkapur sebagai *positive space* dan area langit sebagai *negative space*. Penempatan lanskap tersebut pada bagian awal video menjadikannya sebagai latar visual yang berperan penting dalam membangun struktur visual keseluruhan video musik.

Konotasi

Penggunaan visual yang cenderung monokromatik membangun nuansa yang dapat dimaknai sebagai misterius, tenang, sekaligus menghadirkan kesan dingin dan berjarak. Dominasi warna yang terbatas tersebut menciptakan atmosfer visual yang membuka kemungkinan munculnya rasa asing dan ketidaknyamanan pada audiens dalam memaknai keseluruhan representasi visual. Penempatan figur sebagai pusat perhatian juga memberikan ruang bagi audiens untuk memfokuskan perhatian pada keberadaan dan ekspresi figur dalam ruang visual yang ditampilkan.

Kostum figur yang didominasi material bertekstur metalik menghadirkan kesan yang tidak lazim dibandingkan dengan busana yang umum digunakan dalam kehidupan sehari-hari. Karakteristik visual tersebut dapat dimaknai sebagai penanda keterpisahan figur dari lingkungan sekitarnya atau sebagai representasi identitas yang berbeda dari realitas yang familiar. Kesan futuristik yang muncul dari penggunaan material tersebut turut membangun citra figur asing (*uncanny*), terutama ketika dipadukan dengan gestur dan perilaku yang memperlihatkan keraguan atau kebingungan.

Tudung kepala yang dikenakan figur dapat dibaca sebagai simbol yang berkaitan dengan kerahasiaan, refleksi diri, atau kecenderungan untuk menarik diri dari lingkungan sosial di sekitarnya. Sementara itu, penempatan figur di tengah lanskap tebing berkapur yang luas menciptakan relasi visual yang menonjolkan jarak antara individu dan lingkungannya, sehingga membuka interpretasi mengenai keterasingan, kesendirian, atau keterpisahan dari dunia sosial.

Penggunaan teknik masking yang memperlihatkan dua representasi figur dalam satu ruang visual membangun kesan adanya dualitas atau pembelahan identitas. Kehadiran figur utama dan figur lain yang menyerupainya (*doppelgänger*) dapat dimaknai sebagai representasi konflik internal, krisis identitas, atau proses refleksi diri. Ketika salah satu figur kemudian menghilang di balik figur lainnya, visual tersebut membuka kemungkinan pembacaan mengenai ketidakstabilan identitas serta eksistensi manusia yang tidak selalu dipahami sebagai sesuatu yang utuh dan tetap. Dalam konteks nihilisme eksistensial, representasi tersebut mengisyaratkan bahwa

identitas dan makna diri merupakan konstruksi yang terus dinegosiasikan dan tidak memiliki landasan yang bersifat tetap.

Lanskap tebing berkapur yang mendominasi *frame* serta berbagai adegan lainnya turut menghadirkan konotasi kesendirian, ketahanan, kebebasan, sekaligus kedekatan dengan alam yang liar dan impersonal. Tekstur tebing yang kasar serta ruang terbuka yang luas memperkuat kesan bahwa figur berada dalam lingkungan yang tidak ramah, sehingga pengalaman keterasingan yang dialaminya menjadi semakin menonjol.

Mitos

Melalui kacamata Roland Barthes, rangkaian tanda visual dalam video ini membangun mitos kontemporer tentang manusia modern yang terjebak dalam krisis eksistensial dan keterasingan identitas (*alienation*) yang mengarah pada ketidakpastian mengenai posisi individu dalam tatanan makna yang lebih luas. Penggunaan teknik *masking* yang menampilkan dua representasi figur dalam satu ruang visual, kemudian diakhiri dengan menghilangnya salah satu figur, membangun kesan bahwa identitas bukanlah sesuatu yang utuh dan tetap, melainkan berada dalam kondisi yang rapuh dan terus mengalami negosiasi. Representasi tersebut membuka pembacaan mengenai nihilisme eksistensial, yaitu situasi ketika individu berhadapan dengan ketidakpastian mengenai keberadaan tujuan maupun nilai yang bersifat objektif.

Penggunaan kostum *silver metallic* bergaya futuristik yang dipadukan dengan tudung kepala semakin memperkuat representasi figur sebagai individu yang terpisah dari lingkungan sekitarnya. Figur tidak hanya tampak berbeda secara visual, tetapi juga merepresentasikan manusia modern yang hidup di tengah perkembangan teknologi ketika landasan makna yang sebelumnya menjadi orientasi kehidupan tidak lagi tampak stabil. Dengan demikian, identitas figur dikonstruksikan sebagai sesuatu yang senantiasa berada dalam proses pencarian dan tidak memiliki pijakan makna yang bersifat pasti.

Lanskap tebing berkapur monokromatik yang mendominasi ruang visual membangun kemungkinan mitos mengenai dunia sebagai ruang yang luas, impersonal, dan tidak berpusat pada manusia. Dalam pembacaan tertentu, lanskap tersebut dapat dimaknai sebagai representasi alam semesta atau sistem sosial-industrial yang bersifat mekanis dan relatif tidak memperhatikan keberadaan individu. Ketika figur keluar dari *frame* dan hanya menyisakan bentangan lanskap yang seimbang secara komposisional, visual tersebut membuka interpretasi mengenai keberlanjutan dunia di luar keberadaan subjek individual. Kehampaan ruang yang ditampilkan kemudian dapat dibaca sebagai representasi pandangan nihilistik, yaitu gagasan bahwa keberadaan manusia tidak selalu menjadi pusat makna dalam tatanan realitas yang lebih luas.

Pembacaan visual tersebut sejalan dengan perspektif nihilisme kosmik yang dikemukakan oleh Russell (1976) :

The cosmos is alien and inhuman and that the values we cherish have no realization in it. We must learn to accept the fact that the natural world is oblivious to all distinctions between good and evil and that it is nothing but an arena of blind forces or powers that combined by sheer chance in the remote past to effect conditions conducive to the emergence of human life. These same forces are now leading inexorably to humanity's extinction. Each human being is a "helpless atom"

Perspektif tersebut memperlihatkan bahwa keterasingan figur dalam video tidak hanya mengarah pada pengalaman alienasi individual, tetapi juga merepresentasikan posisi manusia sebagai entitas yang tidak memiliki signifikansi istimewa dalam tatanan kosmik yang lebih luas. Pembacaan ini juga beririsan dengan pemikiran Friedrich Nietzsche mengenai krisis makna yang muncul ketika nilai-nilai tradisional kehilangan legitimasi. Namun, berbeda dengan nihilisme kosmik yang menekankan ketidakbermaknaan alam semesta, Nietzsche memandang kondisi tersebut sebagai titik awal bagi manusia untuk menciptakan nilai dan makna baru. Dengan demikian, representasi visual dalam *Planetarium* tidak hanya memperlihatkan keterasingan individu, tetapi juga mengonstruksi hubungan antara krisis identitas personal dan posisi manusia di dalam realitas yang luas serta impersonal.

Hal ini terkonstruksi berbeda dengan temuan Pasya Mansoer et al. (2024) pada film *Se7en*, yang menunjukkan bahwa nihilisme moral dibangun melalui konflik karakter dan perkembangan naratif. Sebaliknya, dalam video musik *Planetarium*, representasi nihilisme dikonstruksi melalui relasi antartanda visual, karakteristik figur, dan lanskap yang secara simbolik membangun gagasan mengenai keterasingan identitas serta insignifikansi manusia dalam tatanan kosmik.

Perjalanan yang Berparalel



Gambar 3. Figur berjalan keluar dari celah tebing berkapur.
Sumber : (Jirapah & Edwin, 2020)



Gambar 4. Figur berjalan keluar dari lift.
Sumber : (Jirapah & Edwin, 2020)

Time Stamps

01:17–01:36 untuk Gambar 3 dan 04:52–05:15 untuk Gambar 4.

Deskripsi Pemilihan Adegan

Gambar 3 dan Gambar 4 berasal dari dua *sequence* yang berbeda, tetapi menampilkan struktur visual yang saling berparalel. Adegan ini dipilih karena memenuhi ketiga kriteria pemilihan adegan. Pertama, kedua adegan menampilkan tanda-tanda visual yang relevan dengan representasi nihilisme melalui kemunculan figur dalam dua ruang yang berbeda dengan gestur yang serupa. Kedua, adegan memiliki signifikansi naratif karena memperlihatkan perkembangan perjalanan figur melalui perpindahan latar dari lanskap alam menuju ruang modern dengan membangun hubungan visual antarsekuens. Ketiga, adegan ini relevan dengan kerangka teori penelitian karena menghadirkan unsur-unsur visual yang dapat dianalisis menggunakan konsep nihilisme eksistensial dan nihilisme kosmik.

Denotasi

Dua potongan gambar berasal dari *sequence* yang berbeda, tetapi menampilkan komposisi visual yang saling paralel. Masih dengan figur yang sama, berjalan keluar dari bagian latar atau lanskap yang berbeda.

Pada Gambar 3, *frame* didominasi oleh tekstur tebing berkapur yang kasar yang kemudian kamera melakukan *zoom out* menunjukkan bahwa figur tersebut keluar dari bagian tebing berkapur. Figur berjalan ke arah kamera dengan gerakan melihat sekitar ke kanan dan ke kiri. Elemen yang digunakan pada adegan ini adalah prinsip penekanan (*emphasis*) pada figur yang berbeda dengan lanskap sekitarnya melalui teknik *negative space*. Ketika kamera melakukan *zoom out* dan memperlihatkan skala penuh tebing, figur tampak kecil di tengah lanskap besar sehingga memberi kesan rapuh sekaligus bertahan menghadapi lingkungan tersebut. Sementara itu, Gambar 4 memperlihatkan pintu lift yang terbuka sehingga figur tampak berada di dalam lift

dengan dinding bermaterial menyerupai kayu yang dipoles serta pencahayaan lampu LED. Figur kemudian berjalan keluar dari lift dengan gestur yang serupa seperti pada adegan sebelumnya, yaitu melirik ke kiri, ke kanan, dan ke atas. Adegan ini juga menampilkan komposisi *frame within a frame* melalui bingkai pintu lift. Selanjutnya, kamera melakukan teknik *panning* dari kiri ke kanan mengikuti arah pergerakan figur.

Konotasi

Kedua *sequence* tersebut menciptakan hubungan visual paralel antara dua ruang yang sangat berbeda, yaitu lanskap tebing berkapur yang kasar dan ruang lift modern bernuansa kayu serta cahaya LED. Kesamaan gerak dan kostum figur membuat kedua adegan terasa saling terhubung meskipun berada di lingkungan yang berbeda. Hal ini memberi kesan bahwa figur sedang berada dalam dua dunia atau dua keadaan yang berbeda namun memiliki kondisi emosional yang sama. *Panning* kamera yang mengikuti arah jalan figur menciptakan kesan transisi dan perjalanan yang terus berlangsung. Gerakan mata yang melirik ke kanan, kiri, dan atas dalam kedua *sequence* menciptakan kesan waspada, mencari arah, atau mencoba memahami lingkungan sekitar. Hal tersebut membuat figur tampak tidak sepenuhnya nyaman berada di ruang yang ditempatinya.

Paralel visual antara tebing alam dan lift modern menciptakan konotasi tentang perjalanan identitas, perpindahan antara dua dunia, serta perasaan asing yang tetap mengikuti figur di mana pun ia berada.

Mitos

Kedua *sequence* tersebut membangun mitos mengenai manusia modern sebagai subjek yang mengalami keterasingan dan ketidakpastian eksistensial melalui representasi perpindahan ruang dan gestur figur. Kesan tersebut diperkuat oleh penggunaan *negative space* yang membuat figur tampak relatif kecil dibandingkan lanskap di sekitarnya. Dalam pembacaan nihilisme eksistensial, posisi figur yang terpisah dari lingkungan dapat dimaknai sebagai representasi individu yang berupaya menegosiasikan keberadaannya di tengah dunia yang tidak selalu menyediakan kepastian makna. Hal ini ditunjukkan melalui figur yang terus bergerak di dua ruang berbeda, yaitu tebing berkapur dan lift modern, namun tetap memperlihatkan gestur serta arah pandang yang cenderung tidak menetap.

Paralel visual antara lanskap alam dan ruang modern mengonstruksikan gagasan bahwa perpindahan ruang, baik yang bersifat alami maupun teknologis, tidak secara otomatis menghasilkan keterhubungan atau kepastian eksistensial bagi subjek. Lanskap tebing berkapur dapat dibaca sebagai representasi dunia yang luas dan impersonal, sedangkan lift dengan pencahayaan LED dan nuansa mekanis merepresentasikan ruang modern yang terstruktur dan terkontrol. Kombinasi kedua ruang tersebut, bersama kostum metallic silver dan pergerakan figur yang berlangsung

secara berulang, membangun mitos mengenai manusia modern yang terus berupaya mencari orientasi makna dan identitas di tengah realitas yang tidak memberikan kepastian mengenai keberadaan makna yang bersifat objektif.

Hasil pengamatan visual pada adegan perjalanan antara gunung berkapur menuju ruang modern mengindikasikan perpindahan ruang tidak menghilangkan pengalaman keterasingan. Keadaan tersebut tidak hanya mengarah pada kesulitan individu memahami posisinya dalam dunia, tetapi juga membuka kemungkinan pembacaan mengenai rapuhnya orientasi makna yang dapat dijadikan pijakan eksistensial. Hal ini bersinggungan dengan kondisi nihilisme dan keterbatasan manusia dalam memahami eksistensinya menurut Pedro Pitang et al. (2024) mengutip Schopenhauer (1970) bahwa :

Kita mengeluhkan kegelapan di mana kita menjalani hidup kita; yakni tidak memahami sifat eksistensi secara umum; kita terutama tidak mengetahui hubungan diri kita sendiri dengan eksistensi lainnya.

Pembacaan tersebut juga sejalan dengan konsep nihilisme eksistensial menurut Crosby (1988), yang memandang bahwa kehidupan tidak memiliki makna maupun tujuan melekat secara intrinsik. Dalam konteks tersebut, perpindahan figur dari lanskap alam menuju ruang modern tidak direpresentasikan sebagai proses menemukan kepastian ataupun orientasi makna baru, melainkan tetap merepresentasikan kondisi individu yang terus berupaya menegosiasikan keberadaannya di tengah dunia yang tidak menyediakan makna objektif.

Berkaitan dengan temuan Toabnani & Boyfala (2023) pada film *Everything Everywhere All at Once*, di mana nihilisme dikonstruksi melalui metafora multiversal sementara dalam *Planetarium*, nihilisme hadir dalam simbolisme perpindahan latar visual di mana figur saling berparalel antar ruang yang berbeda.

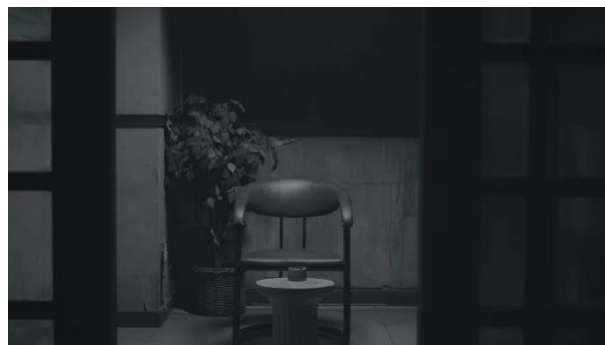
Menyerap, Menguap dan Menghilang



Gambar 5. Benda lunak yang menyerap benda lainnya
Sumber : (Jirapah & Edwin, 2020)



Gambar 6. *close-up* Figur memperhatikan tangannya yang berasap
Sumber : (Jirapah & Edwin, 2020)



Gambar 7. Kursi yang kosong
Sumber : (Jirapah & Edwin, 2020)

Time Stamps

07:13–07:16 dan 07:51–08:07 untuk adegan pada Gambar 5; 06:51–07:05 untuk Gambar 6 dan 07:25–07:50 untuk Gambar 7.

Deskripsi Pemilihan Adegan

Rangkaian adegan ini dipilih karena memenuhi ketiga kriteria pemilihan adegan yang telah ditetapkan. Pertama, adegan menampilkan sejumlah tanda visual yang relevan dengan representasi nihilisme, seperti objek yang menyerap benda-benda di sekitarnya, perubahan visual pada tubuh figur, serta ruang kosong yang ditinggalkan setelah figur menghilang. Kedua, rangkaian adegan memiliki signifikansi naratif karena memperlihatkan transformasi visual yang menandai perkembangan kondisi figur sekaligus menjadi bagian penutup video musik. Ketiga, adegan ini relevan dengan kerangka teori penelitian karena memuat unsur-unsur visual yang memungkinkan untuk dianalisis melalui konsep nihilisme eksistensial dan nihilisme kosmik.

Denotasi

Pada Gambar 5, adegan diambil menggunakan teknik *depth of field* sehingga objek pada latar belakang tampak tidak fokus (*blur*). Kamera menampilkan sebuah objek lunak menyerupai plastisin yang berada di atas permukaan datar melalui pengambilan gambar *close-up*. Pada adegan tersebut terlihat beberapa objek berbentuk kubus bergerak menuju objek lunak tersebut, sementara objek-objek lain yang berada di sekitarnya tampak bersentuhan dan menyatu dengan permukaannya.

Rangkaian adegan ini kemudian dilanjutkan dengan adegan yang menampilkan figur sedang duduk di sebuah kursi di tengah ruangan (Gambar 6). Pengambilan gambar dilakukan dengan teknik *medium shot*, kemudian beralih ke *medium close-up* ketika figur mengamati tangannya. Pada bagian tersebut terlihat asap keluar dari area tangan figur. Sumber cahaya tampak berasal dari bagian atas (*top light*) dan menerangi figur serta sebagian area dinding di belakangnya. Pada adegan berikutnya, kursi yang sebelumnya ditempati figur terlihat kosong tanpa kehadiran figur tersebut (Gambar 7)

Adegan ini juga memanfaatkan teknik *frame within a frame* melalui celah pintu yang membingkai figur di dalam ruang. Secara komposisional, figur ditempatkan mengikuti prinsip *rule of thirds*, sehingga posisi figur menjadi salah satu titik perhatian utama dalam *frame*.

Konotasi

Objek lunak yang menyerupai plastisin dan tampak menyerap benda-benda di sekitarnya membangun kesan visual mengenai ruang kehampaan (*the void*) yang mengakumulasi berbagai elemen ke dalam satu bentuk yang seragam. Proses penyerapan tersebut dapat dimaknai sebagai representasi hilangnya batas-batas identitas, makna, atau nilai yang sebelumnya melekat pada objek. Penggunaan teknik *depth of field* yang menghasilkan latar belakang yang kabur sehingga menciptakan kesan kedalaman ruang sekaligus mengarahkan perhatian audiens pada objek utama. Secara konotatif, efek visual tersebut membuka kemungkinan pembacaan mengenai proses peluruhan makna dan ketidakpastian yang melampaui objek dalam *frame*, sehingga berfungsi sebagai metafora visual bagi pengalaman eksistensial manusia.

Dimensi kefanaan semakin diperkuat melalui adegan ketika tubuh figur mengeluarkan asap dan kemudian menghilang dari kursi secara bertahap. Asap yang muncul dari tubuh figur dapat dimaknai sebagai simbol transformasi, peluruhan, atau ketidakstabilan eksistensi. Ketika figur menghilang dan hanya menyisakan ruang kosong, visual tersebut membuka interpretasi mengenai sifat keberadaan manusia yang sementara dan rentan terhadap perubahan. Penggunaan teknik *frame within a frame* melalui celah pintu menghadirkan kesan pembatasan ruang yang secara konotatif dapat dibaca sebagai representasi keterpisahan atau keterasingan subjek dari lingkungan di sekitarnya. Sementara itu, komposisi *rule of thirds* yang menempatkan ruang kosong sebagai elemen dominan memperkuat kesan absennya

subjek dan menghadirkan kemungkinan pembacaan mengenai kecemasan eksistensial, terutama terkait pencarian makna dan posisi manusia dalam realitas yang lebih luas.

Mitos

Melalui relasi antartanda visual yang ditampilkan, kedua sekuens tersebut mengonstruksi mitos mengenai manusia modern yang menghadapi pengalaman keterasingan dan ketidakpastian eksistensial di tengah realitas yang dipersepsikan luas, impersonal, dan sulit dikendalikan. Objek lunak yang menyerap berbagai materi di sekitarnya serta tubuh figur yang perlahan berubah menjadi asap dapat dibaca sebagai representasi peluruhan identitas dan runtuhnya pijakan makna yang sebelumnya memberikan orientasi bagi subjek. Dalam konteks ini, identitas tidak ditampilkan sebagai sesuatu yang stabil dan tetap, melainkan sebagai konstruksi yang rentan terhadap pengikisan sehingga tidak lagi mampu berfungsi sebagai sumber makna yang pasti bagi individu.

Mitos tersebut diperkuat melalui struktur ruang sinematik yang secara konsisten menempatkan figur sebagai subjek yang terisolasi. Penggunaan pencahayaan *top light*, teknik *frame within a frame*, serta penghilangan figur dari dalam *frame* membangun gagasan mengenai keberadaan manusia yang bersifat sementara dan tidak permanen. Ketika figur tidak lagi hadir dalam ruang visual dan yang tersisa hanyalah ruang kosong, adegan tersebut membuka pembacaan yang sejalan dengan perspektif nihilisme kosmik, yaitu pandangan bahwa keberadaan manusia bukanlah pusat dari realitas yang lebih luas. Dengan demikian, visualisasi tersebut membangun mitos mengenai keterbatasan manusia dalam menemukan pijakan makna yang bersifat tetap di tengah realitas yang terus berlangsung melampaui keberadaan individu.

Pembacaan visual pada adegan menyerap, menguap, dan menghilang dapat dipahami sebagai representasi pudarnya subjek di hadapan realitas yang tidak berpusat pada manusia. Adegan tersebut tidak hanya menampilkan kefanaan individu, tetapi juga membuka kemungkinan pembacaan mengenai ketiadaan posisi istimewa manusia dalam tatanan kosmik serta rapuhnya asumsi bahwa keberadaan manusia memiliki makna yang bersifat objektif. Mitos tersebut membangun cara pandang bahwa keberadaan manusia diposisikan sebagai sesuatu yang sementara dan tidak menjadi pusat dalam tatanan realitas.

Pembacaan tersebut sejalan dengan uraian Storey (2011) bahwa dalam pandangan nihilistik, alam semesta tidak menyediakan dasar maupun pembenaran bagi makna dan nilai manusia, “...*such a universe has no place for meaning and value; it offers no ground or justification for human values...*”

Kutipan tersebut memperkuat pembacaan bahwa visualisasi hilangnya figur dan ruang kosong dalam *Planetarium* merepresentasikan manusia sebagai keberadaan yang

tidak memperoleh landasan makna dari realitas yang lebih luas. Temuan ini juga memiliki keterkaitan dengan penelitian Riska Putri Pratami & Ade Budi Santoso (2025) pada video musik 0x1=Lovesong I Know I Love You Karya Tomorrow X Together. Penelitian tersebut menunjukkan bahwa krisis emosional remaja direpresentasikan melalui simbol-simbol visual yang kompleks. Sementara itu, dalam video musik *Planetarium*, representasi nihilisme dibangun melalui relasi antarelemen visual yang mengekspresikan kondisi masyarakat lokal pada periode tersebut.

Analisis Lirik Sebagai Data Sekunder

*Sinar jutaan surya
Yang berbinar
Hanya dijamah mata
Dan menghilang
Gelapnya masa depan yang menunggu*

*Mungkin di suatu saat
Kita bertemu
Dan semua hilang
Terbakar cahaya
Kembali menjadi
Gelap*

*Mentari akan lelah
Dan menghilang
Malam pun akan sirna
Dan tenggelam
Dinginnya masa depan yang menanti*

*Ketika sinar lenyap
Kita 'kan berakhir
Semua hilang
Merintih dan tiada
Kembali menjadi
Gelap*

Sumber : (Jirapah & Edwin, 2020)

Dapat dilihat bahwa representasi konsep nihilisme kosmik dan eksistensial dalam lirik tersebut muncul melalui metafora siklus astronomis dan dekonstruksi eksistensi materi. Penggunaan diksi seperti “sinar jutaan surya” yang kemudian “terbakar cahaya” dan “kembali menjadi gelap” dapat dipahami sebagai representasi bahwa berbagai bentuk kemegahan, energi, dan kehidupan di alam semesta memiliki sifat temporal dan berpotensi menuju kondisi entropi atau ketiadaan bentuk yang teratur. Dalam kerangka nihilisme kosmik, hal ini mengindikasikan pandangan bahwa alam semesta tidak selalu diposisikan sebagai ruang yang memiliki pusat makna yang bersifat tetap, termasuk ketika merepresentasikan entitas kosmik seperti matahari yang digambarkan melalui frasa “mentari akan lelah dan menghilang”.

Dari perspektif eksistensial, lirik tersebut juga dapat dibaca sebagai representasi masa depan yang tidak selalu diposisikan sebagai ruang penuh kepastian atau harapan, melainkan sebagai kondisi yang diasosiasikan dengan kegelapan, kehampaan, atau ketidakjelasan. Frasa “semua hilang, merintih dan tiada” dapat dipahami sebagai artikulasi keterbatasan eksistensi manusia dalam menghadapi kemungkinan bahwa keberadaan tidak memiliki tujuan maupun makna yang bersifat objektif. Dalam pembacaan nihilisme eksistensial, kondisi tersebut tidak hanya menunjukkan kesadaran akan kefanaan, tetapi juga membuka kemungkinan interpretasi mengenai rapuhnya landasan makna yang selama ini digunakan untuk memahami kehidupan. Alih-alih memberikan makna yang definitif, lirik tersebut membuka ruang interpretasi mengenai siklus keberadaan yang bergerak dari kondisi ada menuju tidak-ada, yang dalam konteks ini dapat dikaitkan dengan gagasan nihilistik mengenai ketidakabadian dan kerapuhan eksistensi manusia di tengah struktur kosmos yang lebih luas.

KESIMPULAN

Hasil penelitian menunjukkan bahwa video musik *Planetarium* merepresentasikan konstruksi makna nihilisme eksistensial dan nihilisme kosmik melalui empat tahapan representasi visual yang saling berkesinambungan, yaitu pencarian makna, fragmentasi identitas, keterasingan eksistensial, dan peluruhan eksistensi. Pada adegan air mengalir, nihilisme eksistensial dibangun melalui proses pencarian makna yang tidak berujung dalam realitas yang tidak memberikan kepastian makna inheren. Selanjutnya, pada adegan figur ganda, ketidakstabilan identitas dan keterasingan subjek dalam ruang yang impersonal memperlihatkan krisis eksistensial yang mengindikasikan fragmentasi subjektivitas. Pada adegan perpindahan ruang antara lanskap alam dan ruang modern, keterasingan direpresentasikan sebagai kondisi eksistensial yang melekat pada subjek, sehingga perubahan ruang tidak secara signifikan mengubah pengalaman alienasi yang dialami figur. Adapun pada adegan peluruhan dan menghilangnya figur, nihilisme kosmik direpresentasikan melalui penegasan kefanaan manusia serta absennya posisi sentral subjek dalam tatanan realitas yang lebih luas. Hal ini diperkuat dengan analisis lirik di mana nihilisme kosmik digambarkan menggunakan metafora astronomis dan diksi tentang kegelapan digunakan untuk menunjukkan bahwa segala bentuk energi dan kehidupan pada akhirnya mengalami entropi, sementara dari sudut pandang eksistensial, manusia digambarkan terbatas dan tidak memiliki kepastian makna maupun masa depan, sehingga video musik merepresentasikan keberadaan manusia sebagai sesuatu yang rapuh dan sementara di dalam kosmos yang impersonal. Dengan demikian, keseluruhan temuan mengindikasikan bahwa representasi nihilisme dalam video musik *Planetarium* dibangun melalui sistem tanda visual dan relasi visual-lirik yang bersifat simbolik, repetitif, dan metaforis sehingga menghasilkan konstruksi makna pada tingkat denotasi, konotasi, dan mitos tanpa bergantung pada narasi verbal.

UCAPAN TERIMA KASIH

Penulis mengucapkan terima kasih kepada Dhika Purnama Putra, M.Sn dan Benny Muhdaliha, M.Sn atas bimbingan, arahan, dan dukungan yang diberikan selama proses penelitian dan penyusunan manuskrip ini. Penulis juga menyampaikan apresiasi kepada Dr. Arief Ruslan, S.Kom. M.Sn., Domingo Subandrio, S.Sn., M.I.Kom dan dosen-dosen Program Studi Desain Komunikasi Visual atas masukan, diskusi akademik, dan saran konstruktif yang turut memperkaya penelitian ini. Penulis juga menyampaikan apresiasi kepada Fakultas Komunikasi dan Desain Kreatif serta Keperpustakaan Universitas Budi Luhur atas dukungan akademik serta fasilitas yang diberikan.

Ucapan terima kasih turut disampaikan kepada Dito Oktavian, Salsza Priharyani, Devita Nur Soleha, Dela Maria, Asep Akmal Maulana, Muhammad Fathir Nugroho dan Dimas Rizky Triananda atas bantuan dalam proses diskusi akademik, pemberian masukan, serta *proofreading* naskah yang berkontribusi pada penyempurnaan manuskrip ini. Penulis juga mengapresiasi Edwin yang telah membantu menyediakan akses terhadap data dan sumber informasi yang diperlukan dalam pelaksanaan penelitian.

KONTRIBUSI PENULIS

Dara Puspa Maharani berkontribusi dalam konseptualisasi penelitian, perancangan desain penelitian, pengumpulan data, analisis data, visualisasi data, serta penyusunan manuskrip. Dhika Purnama Putra, M.Sn berkontribusi dalam konseptualisasi penelitian, perancangan desain penelitian, penyusunan draf awal manuskrip, revisi kritis terhadap substansi naskah, dan pengawasan penelitian. Benny Muhdaliha, M.Sn berkontribusi dalam penyusunan draf awal manuskrip, revisi kritis terhadap substansi naskah, dan pengawasan penelitian. Seluruh penulis telah memberikan kontribusi intelektual yang substansial terhadap penelitian ini, menyetujui versi akhir manuskrip, serta bertanggung jawab atas isi naskah yang diajukan.

PERNYATAAN PENDANAAN

Penelitian ini tidak menerima pendanaan eksternal.

KONFLIK KEPENTINGAN

Para penulis menyatakan bahwa tidak terdapat konflik kepentingan terkait publikasi artikel ini. Penelitian dilakukan secara independen tanpa adanya hubungan komersial, finansial, maupun kepentingan lain yang dapat memengaruhi objektivitas penelitian.

PERSETUJUAN ETIS

Penelitian ini menggunakan data berupa video musik yang telah dipublikasikan secara terbuka dan tidak melibatkan partisipan manusia secara langsung. Oleh karena itu, informed consent, perlindungan anonimitas responden, maupun persetujuan etik formal (ethical approval) tidak diperlukan dalam penelitian ini.

PENGUNAAN GENERATIVE AI

Generative Artificial Intelligence (AI) digunakan secara terbatas dalam proses penyuntingan bahasa, perbaikan tata bahasa, dan penyempurnaan redaksi manuskrip. Seluruh aspek substantif penelitian, termasuk konseptualisasi, perumusan kerangka teori, desain penelitian, pengumpulan data, analisis data, interpretasi temuan, serta penarikan kesimpulan dilakukan sepenuhnya oleh para penulis. Para penulis bertanggung jawab penuh atas isi dan integritas akademik manuskrip ini.

REFERENCES

- Achmad, A., Faruq, A., & Iman, U. Al. (2024). Jurnal Keislaman Youth : An Islamic and Philosophical Analysis. *Jurnal Kajian Kemanusiaan*, 2, 468–486. <https://doi.org/10.54298/jk.v8i2.635>
- Audi, R. (2015). *The Cambridge Dictionary of Philosophy*. Cambridge University Press.
- Crosby, D. A. (1988). *The Specter of The Absurd*. State University of New York Press.
- de Almeida, R. (2022). Impotence, Resentment, Incredulity: nihilism in Cinema and Education. *Educacao and Realidade*, 47, 1–22. <https://doi.org/10.1590/2175-6236116602vs02>
- Griffin, E. M. (2012). A First Look at Communication Theory Semiotics of Roland Barthes. *Chapter 26: Semiotics*, 8, 332–343. <https://www.dawsoncollege.qc.ca/ai/wp-content/uploads/sites/180/22-Barthes-Semiotics.pdf>
- Herawati, N., Jafari, M., & Sanders, K. (2024). The Influence of Globalization on Family Traditions and Values. *Journal of Psychosociological Research in Family and Culture*, 2(2), 4–10. <https://doi.org/10.61838/kman.jpafc.2.2.2>

- Jirapah, J., & Edwin, E. (2020). *Planetarium (Official Music Video)*. Kolibri Records.YouTube. <https://youtu.be/S2kYg-CeNGE?si=sN9TUTq7hJSzcvuZ>
- Nietzsche, F. (1901). *The Will to Power (W. Kaufmann & R. J. Hollingdale, Trans.)*. Vintage Books.
- Pasya Mansoer, R., Kasmana, K., Isfiaty, T., & Fincher, D. (2024). Signs of Nihilism in Se7en Movie: A Roland Barthes Semiotic Analysis. *International Journal of Design*, 4, 62. <https://doi.org/10.34010/injudes.vxix.xxxx>
- Pedro Pitang, S., Eko Armada Riyanto, F., & Jebaru Adon, M. (2024). Metafisika Eksistensial menurut Martin Heidegger: Model Manusia Altruistik di Tengah Nihilisme Kehidupan Bermasyarakat Indonesia. *Jurnal Filsafat Indonesia*, 7(2), 327–338. <https://doi.org/10.23887/jfi.v7i2.71030>
- Reginster, B. (2006). *The Affirmation of Life: Nietzsche on Overcoming Nihilism*. Harvard University Press.
- Riska Putri Pratami, & Ade Budi Santoso. (2025). Representasi Krisis Emosional Remaja dalam Musik Video 0x1=Lovesong I Know I Love You Karya Tomorrow X Together Analisis Roland Barthes. *Kajian Administrasi Publik Dan Ilmu Komunikasi*, 2(3), 340–347. <https://doi.org/10.62383/kajian.v2i3.613>
- Russel, B. (1976). *Free Man's Worship*. London : Unwin Books.
- Schopenhauer, A. (1970). *Essays and Aphorisms*. Penguin Books.
- Storey, D. (2011). Nihilism, Nature, and the Collapse of the Cosmos. *Cosmos and History: The Journal of Natural and Social Philosophy*, 7(2), 6–25. <https://cosmosandhistory.org/index.php/journal/article/view/257>
- Toabnani, A., & Boyfala, N. A. (2023). An Analysis Film “Everything Everywhere All at Once” Nihilism and Multiversal Metaphors (Literature Semiotics). *Jurnal ELLITE (Journal of Education, Linguistics, Literature and Language Teaching)*, 6(1), 37–45. <https://ejurnalunsam.id/index.php/ELLITE/article/view/7392/4304>
- Wijayanti, I., & Anggapuspa, M. L. (2020). Kajian Semiotika Video Musik Berjudul Instagram oleh Dean. In *Jurnal Barik* (Vol. 1, Issue 1). <https://jurnalmahasiswa.unesa.ac.id/index.php/JDKV/>

Perancangan Ulang Identitas Visual Supermarket Bangunan Tan Mart

Leony Kurniawan*

Program Studi Desain Komunikasi Visual
Fakultas Desain
Universitas Pelita Harapan
leonykurniawan26@gmail.com

Ferdinand Indrajaya

Program Studi Desain Komunikasi Visual
Fakultas Desain
Universitas Pelita Harapan
ferdinand.indrajaya@uph.edu

Ellis Melini

Program Studi Desain Komunikasi Visual
Fakultas Desain
Universitas Pelita Harapan
ellis.melini@uph.edu

(*Corresponding Author)

Article Received: December, 2025 | Article Accepted: June, 2026 | Article Published: July, 2026

ABSTRAK

Karawang menjadi salah satu kota Provinsi Jawa Barat dengan pusat industri terbesar di Indonesia sejak tahun 1990. Perkembangan industri di wilayah Karawang terpusat pada sektor residensial dan komersil, yang membutuhkan fasilitas bahan bangunan untuk kegiatan konstruksi dan lain-lain. Hal ini menjadikan semakin banyak jasa untuk

menjual bahan bangunan. Supermarket bangunan Tan Mart menjadi salah satu pasar swalayan khusus bahan bangunan di wilayah Karawang. Sebagai bagian dari jaringan supermarket bahan bangunan di wilayah Karawang, Tan Mart bukan pemain tunggal. Ia beroperasi dalam persaingannya dengan supermarket bahan bangunan lainnya. Oleh karena itu, penguatan daya saing perlu ditempatkan sebagai sebuah keprihatinan. Dari perspektif Desain Komunikasi Visual, penguatan daya saing tersebut dapat dicapai melalui pembaruan rancangan identitas visual yang relevan sekaligus distingtif dari para pesaingnya. Proses perancangan ulang identitas visual dalam konteks ini menjadi bertujuan untuk merepresentasikan karakter dan memperkuat citra merek Tan Mart sebagai supermarket bangunan yang lebih modern. Proses perancangan kali ini dilakukan menggunakan metode Alina Wheeler untuk merancang identitas visual. Pendekatan utama dalam perancangannya mencakup eksplorasi bentuk supermarket bangunan Tan Mart yang akrab bagi masyarakat serta menunjukkan karakter yang relevan dengannya. Berdasarkan pendekatan ini, solusi visual yang dirancang dengan form yang distingtif dapat mengkomunikasikan visual lebih baik dan keunikan dari Tan Mart bisa terkomunikasi dengan baik. Makalah ini bertujuan untuk merancang identitas visual yang baru yang representatif terhadap visi dan misi supermarket bangunan Tan Mart serta distingtif dengan kompetitor lainnya.

Kata Kunci: Perancangan Ulang, Redesain, Identitas Visual, *Brand Identity*, Supermarket Bangunan

PENDAHULUAN

Karawang merupakan salah satu kota di Provinsi Jawa Barat yang dikenal sebagai salah satu pusat industri terbesar di Indonesia sejak tahun 1990. Hal ini turut didukung dengan keberadaan berbagai kawasan industri seperti KIIC (*Karawang International Industrial City*) dan lain-lain, serta letaknya yang strategis di antara Jakarta dan Bandung. Selain itu, 7,85% luas lahan wilayah Karawang dijadikan sebagai lahan industri (Fathulrahman, 2022). Perkembangan industri di wilayah Karawang cenderung lebih terpusat pada sektor residensial dan komersil (Binekasri, 2024). Sejalan dengan hal tersebut, kebutuhan masyarakat akan fasilitas bahan bangunan semakin meningkat, terutama yang berkenaan dengan kegiatan renovasi, pembangunan, konstruksi, dan lain-lain (Ricky & Lubis, 2022). Ragam kebutuhan ini turut mendorong perkembangan sektor industri ritel bahan bangunan di daerah Karawang. Tan Mart sebagai pelopor supermarket bangunan di Karawang sejak 1981, hadir untuk menjawab kebutuhan tersebut.

Di tengah maraknya persaingan supermarket bangunan, identitas visual menjadi salah satu aspek penting dalam membentuk citra dan persepsi sebuah merek di benak konsumen. Identitas visual merupakan sesuatu yang terlihat atau *tangible* dan dapat diserap oleh indera (Wheeler, 2013). Tampilannya harus dapat berkontribusi untuk memudahkan konsumen dalam membedakan sebuah merek dengan merek lain. Hal ini juga dapat meningkatkan pemahaman atau *brand awareness* mengenai sebuah

merek (Masdupi et al., 2021). Dalam konteks supermarket bangunan, identitas visual tidak hanya berfungsi sebagai penanda, tetapi juga sebagai alat komunikasi yang merepresentasikan nilai, karakter, dan profesionalisme sebuah perusahaan bisnis.

Tan Mart merupakan pelopor supermarket bangunan lokal yang telah berdiri sejak tahun 1981 di Karawang Timur. Berdasarkan wawancara yang telah dilakukan bersama Bapak Tan Tjing Kiat selaku *owner* dan *head of purchasing* Tan Mart, Ibu Ana Melani Haliman selaku *co-owner* dan *head of finance* Tan Mart, dan Bapak Andri Yahya Haliman selaku *head of manager* Tan Mart, diperoleh beberapa informasi mengenai Tan Mart. Sejak awal berdirinya, Tan Mart berkomitmen dalam melayani kebutuhan bahan bangunan bagi masyarakat daerah sekitarnya. Visi misi Tan Mart yaitu menjadi supermarket bangunan yang menyediakan kebutuhan bahan bangunan yang lengkap dengan harga yang terjangkau, serta mengedepankan pelayanan yang ramah dan profesional.



Gambar 1 Logo Tan Mart saat ini (Sumber: Tan Mart, 2010)



Gambar 2 Tampak Depan Bangunan Tan Mart (Sumber: Tan Mart, 2010)



Gambar 3 Tampak Dalam Bangunan Tan Mart (Sumber: Dokumentasi Pribadi, 2025)

Bangunan Tan Mart sendiri memiliki tiga lantai dengan luas bangunan mencapai 1.541m². Tan Mart juga memiliki 15.040 jenis produk yang ditawarkan kepada konsumen. Dengan banyaknya jenis produk yang dijual, perancangan identitas visual yang konsisten dan harmonis menjadi tantangan tersendiri. Hal ini dapat ditunjukkan oleh **Gambar 4**. Hal ini terlihat dari perbedaan penggunaan logo, warna, dan tipografi yang inkonsisten pada label harga, sistem informasi, dan media lainnya.



Gambar 4 Implementasi Identitas Visual Tan Mart (Sumber: Dokumentasi Pribadi, 2025)

Inkonsistensi visual inilah yang menyebabkan lemahnya identitas merek, yang mencakup *brand recognition*, *brand awareness*, dan lainnya (Wheeler, 2013). Tanpa konsistensi di dalam sistem identitas visual yang jelas, efektivitas komunikasi visual tidak akan tercapai. Kondisi ini membuat rendahnya daya tarik visual di mata konsumen, khususnya pelanggan yang lebih responsif terhadap tampilan visual yang profesional dan menarik. Situasi tersebut memberikan peluang untuk memperbaharui dan memperkuat citranya sebagai pelopor supermarket bangunan di Karawang. Dalam hal ini, pendekatan desain komunikasi visual menjadi langkah strategis dan memegang peranan penting, khususnya untuk merancang sistem identitas visual.

Tidak hanya itu, Tan Mart juga menghadapi permasalahan dalam kurangnya diferensiasi visual terhadap kompetitor supermarket bangunan lainnya, khususnya di daerah Karawang. Kompetitor Tan Mart yaitu Mitra 10, MJB, Roma Bangunan, Kemenangan Jaya, Depo Bangunan, Kita Utama, Gunung Mas, Inti Warna Sentosa,

dan Bangunan Plus. Hal ini terlihat pada logo Tan Mart yang masih memiliki konsep normatif atau umum seperti logo supermarket bangunan pada umumnya. Secara konseptual, logo pada supermarket bangunan umumnya menggunakan elemen visual yang langsung merepresentasikan bisnisnya, seperti atap rumah dan bangunan rumah. Hal ini dianggap pendekatan yang paling aman dan komunikatif yang mudah dipahami oleh konsumen. Logo pada Tan Mart juga belum memiliki fleksibilitas dan skalabilitas yang baik untuk diaplikasikan ke berbagai media digital maupun cetak. Selain itu, Tan Mart juga belum memiliki *brand guideline* yang dapat digunakan sebagai acuan penerapan visual dalam jangka panjang. Pada intinya, tampilan visual dari identitas Tan Mart belum memenuhi kaidah-kaidah mendasar bagi perancangan identitas visual yang sistematis.



Gambar 5 Logo Aneka Supermarket Bangunan di Karawang (Sumber: Dokumentasi Pribadi, 2025)

Berdasarkan identifikasi permasalahan yang telah dipaparkan, dapat disimpulkan bahwa supermarket bangunan Tan Mart menghadapi tantangan dalam membangun citra merek yang kuat di tengah persaingan pasar yang semakin kompetitif, khususnya di wilayah Karawang sebagai kota industri. Hal ini turut dipengaruhi oleh ketiadaan sistem identitas visual yang terstruktur dan *brand guideline* juga menyebabkan inkonsistensi dalam penerapannya dalam berbagai media komunikasi visual. Dari permasalahan yang telah diidentifikasi, penulis bertujuan untuk merancang identitas visual yang baru yang representatif terhadap visi dan misi supermarket bangunan Tan Mart serta distingtif dengan kompetitor lainnya.

KAJIAN TEORI

Pembaharuan ulang atau lebih dikenal dengan "*rebranding*" merupakan sebuah proses pembaharuan atau penataan kembali sebuah identitas merek. *Rebranding* berasal dari kata *re* yang berarti "kembali" dan *Branding* yang bermakna "penciptaan *brand image*" (Marhendraet al., 2021). Proses ini merupakan sebuah upaya untuk menciptakan sebuah merek yang lebih relevan, sesuai dengan visi, misi, dan nilai di tengah persaingan yang semakin ketat.

Rebranding merupakan upaya yang dilakukan oleh perusahaan untuk mengubah total atau memperbaharui sebuah merek yang telah ada untuk menjadi lebih baik dengan tidak mengabaikan tujuan awal perusahaan, yaitu berorientasi pada profit (Wheeler,

2017). Identitas visual merupakan merupakan perwujudan konkret dari proses *branding*, yang dapat diindrai, dilihat, disentuh, dan dialami secara langsung (Wheeler, 2013). Identitas visual bukan hanya tampilan visual yang dipahami secara formal, tetapi juga mengkomunikasikan sebuah karakter, visi, misi, dan nilai sebuah merek kepada audiens. Dengan kata lain, identitas visual dapat diartikan sebagai sebuah artikulasi visual dan verbal yang bertujuan untuk membedakan sebuah merek dari kompetitor lainnya, menghadirkan *positioning*, serta menumbuhkan kepercayaan terhadap sebuah merek di dalam benak audiens (Landa, 2011).

Sebuah perancangan identitas visual dapat dikatakan baik apabila memenuhi lima kriteria, yaitu mudah dikenali (*recognizable*), mudah diingat (*memorable*), keunikan (*distinctive*), berkelanjutan (*sustainable*), dan fleksibel (*flexible*) (Landa, 2011). Dengan mengembangkan identitas visual dengan baik dan konsisten, perusahaan dapat mewujudkan tampilan yang baik dan mudah untuk diidentifikasi oleh masyarakat (Wheeler, 2017).

METODOLOGI

Metodologi utama dalam penelitian ini mengacu pada metode lima tahap desain identitas merek yang dikembangkan oleh Alina Wheeler dalam bukunya *Designing Brand Identity* (2013). Metode ini bersifat sistematis dan komprehensif, yang mencakup seluruh proses mulai dari riset hingga pengelolaan aset merek.



Gambar 6 Diagram Tahap Perancangan (Sumber: Wheeler, 2013)

Tahap pertama, *conduct research* adalah tahap awal untuk memahami situasi saat ini, baik dari sisi internal maupun eksternal (Wheeler, 2013). Tujuan dari tahap ini adalah menggali informasi sebanyak mungkin untuk mengidentifikasi masalah dari Tan Mart serta mengambil keputusan desain yang didasari oleh data.

Tahap kedua, *clarifying strategy* adalah tahap yang digunakan untuk menganalisis data-data yang telah didapat dari tahap pertama (Wheeler, 2013). Fokus utama pada tahap ini yaitu menentukan *positioning* Tan Mart serta perumusan visi, misi, dan nilai-nilai yang mendasari identitas merek.

Tahap ketiga, *designing identity* adalah tahap kreatif, dimana identitas visual Tan Mart mulai dirancang berdasarkan strategi yang telah ditetapkan (Wheeler, 2013). Perancang ini mengembangkan elemen visual seperti logo, tipografi, warna, dan elemen grafis lainnya yang mencerminkan karakter Tan Mart sebagai supermarket bangunan sesuai dengan strategi yang telah ditetapkan.

Tahap keempat, *creating touchpoints* adalah penerapan identitas visual ke berbagai media dan titik sentuh Tan Mart kepada audiens (Wheeler, 2013). Aplikasi ini ditujukan untuk menciptakan pengalaman merek yang konsisten dan menyeluruh. Dengan kata lain, *touchpoints* merupakan sebuah bagian dari pengalaman suatu merek.

Tahap kelima, *managing assets* adalah pengelolaan Identitas yang sudah dibangun perlu dikelola agar tetap konsisten seiring waktu (Wheeler, 2013). Tahap ini mencakup pengawasan penggunaan identitas merek dalam bentuk *quality control* dan **brand guidelines** agar identitas visual dapat digunakan secara konsisten di kemudian hari.

PEMBAHASAN

Proyek ini ditujukan untuk merancang ulang elemen visual yang diterapkan di Tan Mart seperti logo, tipografi, warna, serta elemen visual lainnya. Selain itu, juga adanya pengembangan elemen visual seperti media sosial dan *signage*. Target audiens dalam proyek ini yaitu individu dewasa muda rentang usia 25-35 tahun dan kelas menengah, serta dewasa rentang usia 36-50 tahun dengan pendapatan menengah juga. Fokus demografinya yaitu wilayah Karawang dan sekitarnya yang memiliki kebutuhan akan bahan bangunan untuk renovasi atau pembangunan.

Pesan utama yang ingin disampaikan pada pembangunan identitas visual Tan Mart yaitu supermarket bangunan modern dengan kebutuhan yang lengkap, pelayanan yang ramah, dan harga yang bisa dinegosiasi. Komunikasi visual yang memiliki pendekatan yang bersifat profesional dan juga bersahabat.

Keyword atau kata kunci yang diajukan adalah kata-kata kunci yang kontekstual dengan nilai, karakter, dan citra merek yang ingin dibangun oleh Tan Mart. Penulis memilih *trustworthy*, *friendly*, *reciprocal* sebagai 3 kata kunci utama yang merepresentasikan Tan Mart.

- **Trustworthy**: mencerminkan nilai kepercayaan yang ingin dibangun Tan Mart sebagai sebuah supermarket bangunan yang sudah berdiri sejak tahun 1981. Selain itu Tan Mart sendiri diambil dari marga TAN yang menunjukkan kepercayaan konsumen sebagaimana keluarga menjadi reputasi marganya.
- **Friendly**: mencerminkan Tan Mart sebagai supermarket bangunan yang ramah dan mudah diakses oleh semua kalangan. Tan Mart bukan hanya menjual bahan bangunan, melainkan turut membangun relasi jangka panjang dengan konsumen.
- **Reciprocal**: mencerminkan salah satu keunikan dari Tan Mart yaitu supermarket bangunan modern dengan sistem transaksi tradisional (harga bisa dinegosiasi). Hal ini merepresentasikan hubungan dua arah yang saling menguntungkan antara Tan Mart dengan konsumen.

Pada bagian *moodboard*, penulis mengumpulkan sejumlah referensi foto yang relevan dengan citra dan arah yang ingin dicapai oleh Tan Mart. Kumpulan pada *moodboard* berisi referensi foto, palet warna, tipografi, serta gaya visual yang dianggap relevan dengan citra Tan Mart. Kehadiran *moodboard* menjadi landasan penting dalam proses perancangan untuk memiliki kerangka dan konseptual yang jelas.



Gambar 7 Moodboard Tan Mart (Sumber: Dokumentasi Pribadi, 2025)

Pada bagian *morphological matrix*, penulis membuat tabel untuk mengidentifikasi dan mengeksplorasi elemen-elemen desain yang berkaitan dengan konten dan konteks dari Tan Mart. Dalam *morphological matrix*, berbagai aspek dibedah secara sistematis untuk mengidentifikasi kemungkinan-kemungkinan perancangan alternatif desain. Aspek yang dimaksud mencakup warna (*primary*, *secondary*), tipografi (*sans*, *serif*, *script*), bentuk (*solid*, *icon*, *index*, *symbol*), dan garis (*curve*, *straight*).

		KEYWORD			TAN MART			
		TRUSTWORTHY	FRIENDLY	RECIPROCAL	BUILDING	MATERIAL	SHOPPING	FAMILY
FORM	COLOR	1						
		2						
	TYPEFACE	SANS	TAN MART ..helvetica..	Tan Mart ..baloo..	tan mart ..raleway..	TAN MART ..bin_2014..	Tan Mart ..futara..	tan mart ..montserrat..
		SERIF	TAN MART ..tor..	Tan Mart ..shela_son..	tan mart ..baskerville..	TAN MART ..rockwell..	Tan Mart ..sharper..	tan mart ..merrimatter..
		SCRIPT	TAN MART ..callista..	Tan Mart ..bonifacio..	tan mart ..courgette..	Tan Mart ..brush_script..	tan mart ..lobster..	Tan Mart ..sacramento..
	SHAPE	SOLID						
		ICON						
		INDEX						
		SYMBOL						
	LINE	CURVE						
		STROKE						

Gambar 8 Morphological Matrix Tan Mart (Sumber: Dokumentasi Pribadi, 2025)

Perancangan Logo

Pada bagian perancangan logo, penulis mulai menentukan elemen visual yang bisa dijadikan dasar bentuk dalam proses perancangan identitas visual. Tahap perancangan ini berfokus pada pembuatan logo yang mencerminkan citra dan arah yang ingin dicapai oleh Tan Mart. Sebagai langkah awal, penulis membuat sejumlah alternatif logo, baik *logotype* maupun *logogram* sebagai bagian dari aktivitas ide dan konsep desain. Alternatif tersebut menjadi sarana untuk mengeksplorasi kemungkinan bentuk maupun kombinasi visual yang relevan dengan citra Tan Mart.

TAN MART TAN MART TAN Mart
TAN MART TAN MART TAN MART
TAN Mart TAN mart TAN MART

Gambar 9 Eksplorasi Sketsa Logotype (Sumber: Dokumentasi Pribadi, 2025)



Gambar 10 Eksplorasi Sketsa Logogram (Sumber: Dokumentasi Pribadi, 2025)



Gambar 11 Eksplorasi Sketsa Logo (Sumber: Dokumentasi Pribadi, 2025)

Setelah melewati tahap eksplorasi sketsa pada *logotype* dan *logogram*, terdapat beberapa masukan dan saran yang menjadi pertimbangan dalam pengembangan desain. Sebagai tindak lanjut dari masukan yang diperoleh terhadap alternatif

sebelumnya, penulis mengembangkan sejumlah alternatif lainnya. Alternatif yang dibuat, tetap mempertahankan tiga kata kunci utama Tan Mart, serta masukan dan saran dalam alternatif sebelumnya.



Gambar 12 Alternatif-Alternatif Logo (Sumber: Dokumentasi Pribadi, 2025)

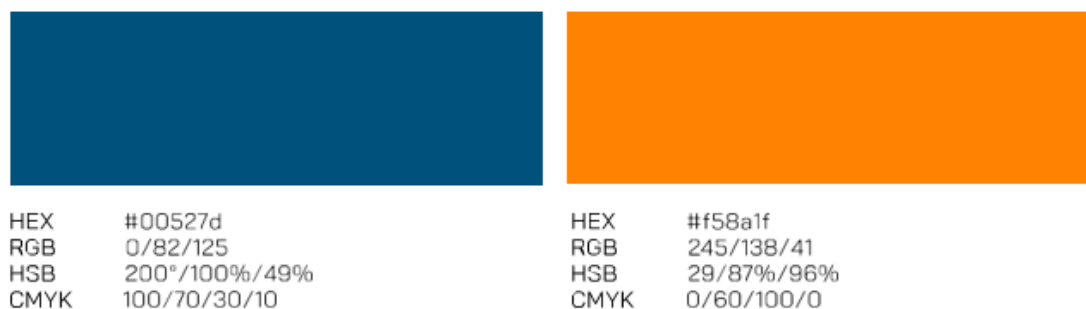
Dari beberapa eksplorasi yang sudah dilakukan, penulis menemukan bahwa *logotype* dinilai memiliki potensi dan paling representatif. *Logotype* tersebut mampu mencerminkan citra Tan Mart yang selaras dengan tiga kata kunci Tan Mart yaitu *trustworthy*, *friendly*, *reciprocal*. Bentuk huruf yang digunakan menghadirkan kesan profesional dan juga ramah, sehingga dapat merepresentasikan identitas Tan Mart. Bentuk huruf tersebut juga dinilai memiliki konsep yang cukup kuat dengan menggunakan 1 bentuk yang sama pada 2 huruf A dan N.



Gambar12 Logo Tan Mart (Sumber: Dokumentasi Pribadi, 2025)

Dalam sistem penerapan logo, warna juga memegang peranan yang penting karena menjadi salah satu properti visual yang mempengaruhi sistem identitas visual. Pemilihan warna yang tepat dapat memperkuat persepsi merek serta menciptakan kesan yang sesuai dengan nilai yang ingin disampaikan. Dalam hal ini, Tan Mart menggunakan dua warna utama dalam logo yaitu warna biru dan oranye. Berikut di bawah ini adalah pertimbangan yang mendasari pemilihan kedua warna tersebut.

- Biru: digunakan untuk merepresentasikan rasa kepercayaan, stabilitas, dan profesionalitas Tan Mart sebagai supermarket bangunan yang sudah berdiri sejak 1981. Warna biru juga melambangkan salah satu kata kunci Tan Mart yaitu *trustworthy*.
- Oranye: digunakan untuk merepresentasikan energi, semangat, dan optimisme Tan Mart sebagai supermarket bangunan yang ramah dan terbuka untuk siapa saja. Warna oranye juga melambangkan salah satu kata kunci Tan Mart yaitu *friendly*.
- Biru dan oranye: merupakan warna komplementer dalam lingkaran warna. Hubungan komplementer antara warna biru dan oranye melambangkan konsep timbal balik yang saling menguatkan. Dengan demikian, warna biru dan oranye juga melambangkan salah satu kata kunci Tan Mart yaitu *reciprocal*.



Gambar 13 Warna Logo Tan Mart (Sumber: Dokumentasi Pribadi, 2025)

Perancangan Elemen Grafis

Perancangan elemen grafis memegang peran penting dalam proses perancangan sistem identitas visual Tan Mart. Dalam proses perancangan elemen grafis, penulis tidak lepas dari tiga kata kunci utama Tan Mart, yaitu *trustworthy*, *friendly*, *reciprocal*. Pengembangan elemen visual juga berlandaskan pada bentuk dasar *logotype* yang telah ditetapkan. Elemen grafis identitas visual Tan Mart dikembangkan dari dua bentuk dasar geometris yang diambil dari karakter huruf “TAN”, yaitu persegi panjang dan kurva. Kedua bentuk ini mencerminkan karakter Tan Mart sekaligus membangun sistem visual yang konsisten dan fleksibel.



Gambar 14 Bentuk Geometris Elemen Grafis Tan Mart (Sumber: Dokumentasi Pribadi, 2025)

Kedua bentuk dasar geometris tersebut bisa menjadi fondasi dalam pembentuk elemen grafis. Bentuk persegi merepresentasikan sifat stabil dan kokoh dari Tan Mart. Bentuk kurva merepresentasikan kesan ramah dan keterbukaan dari Tan Mart. Kedua bentuk tersebut kemudian dimodifikasi dan disusun menjadi satu kesatuan visual yang lebih komunikatif dan representatif. Kedua bentuk ini merepresentasikan kesan adaptif dan dinamis dari penggunaan yang cukup fleksibel. Proses modifikasi ini mencakup penggabungan dari bentuk kurva dan bentuk persegi yang terlihat menjadi satu kesatuan bentuk yang baru.



Gambar 15 Elemen Grafis Tan Mart (Sumber: Dokumentasi Pribadi, 2025)

Penyusunan elemen grafis identitas visual Tan Mart memberikan fleksibilitas dalam penerapan konfigurasi. Terdapat dua macam konfigurasi utama yang dikembangkan, yaitu format *landscape* dan *portrait*. Konfigurasi ini dibuat untuk menunjukkan fleksibilitas elemen grafis dalam pengaplikasiannya di berbagai media Tan Mart.

- Format *landscape*: menghadirkan proporsi *horizontal* yang stabil dan kokoh. Konfigurasi ini pada elemen grafis dirancang untuk memastikan fleksibilitas dalam berbagai media, seperti kartu nama dan media lainnya.
- Format *portrait*: menghadirkan proporsi vertikal yang lebih dinamis, merepresentasikan pembangunan dan pertumbuhan. Konfigurasi ini pada elemen grafis dirancang untuk memastikan fleksibilitas dalam berbagai media, seperti *name tag* dan media lainnya.



Gambar 16 Konfigurasi Elemen Grafis Tan Mart (Sumber: Dokumentasi Pribadi, 2025)

Pemilihan warna dalam elemen grafis Tan Mart juga memiliki peran penting dalam membangun identitas visual yang konsisten serta harmonis. Terdapat 3 warna utama, yaitu biru, oranye, dan krem untuk warna yang diaplikasikan pada elemen grafis. Warna biru dan oranye berperan sebagai dasar warna dari logo Tan Mart. Warna krem berperan sebagai elemen penyeimbang yang menteralkan dua warna kontras tersebut, biru dan oranye. Warna ini digunakan untuk merepresentasikan kesan bersih dan netral. Warna ini juga menciptakan ruang napas dalam komposisi visual yang memberi kesan harmoni dan hangat.



Gambar 17 Warna Elemen Grafis Tan Mart (Sumber: Dokumentasi Pribadi, 2025)

Perancangan Ikon

Perancangan ikon memegang peran penting dalam proses perancangan sistem identitas visual Tan Mart. Perancangan pengembangan ikon juga berlandaskan pada bentuk dasar *logotype* yang telah ditetapkan. Ikon identitas visual Tan Mart dikembangkan berdasarkan 3 bentuk dasar utama geometris yang berasal dari konstruksi karakteristik *logotype* yang merpresentasikan karakteristik Tan Mart.



Gambar 18 Bentuk Geometris Ikon Tan Mart (Sumber: Dokumentasi Pribadi, 2025)

Ketiga bentuk dasar geometris tersebut bisa menjadi fondasi dalam pembentuk ikon.

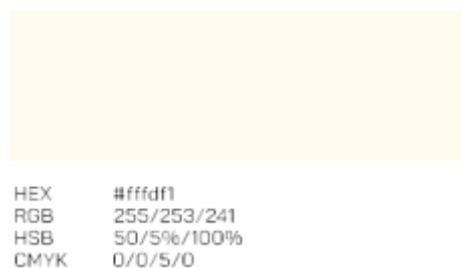
- Bentuk persegi : digunakan untuk merepresentasikan sifat stabil dan kokoh dari ikon.
- Bentuk kurva : digunakan untuk merepresentasikan kesan adaptif dan dinamis dari ikon.
- Bentuk lingkaran : digunakan untuk merepresentasikan kesan ramah dan keterbukaan dari ikon.

Ketiga bentuk tersebut kemudian dimodifikasi dan disusun menjadi ikon-ikon yang lebih komunikatif dan representatif. Proses modifikasi ini mencakup penggabungan dari bentuk kurva dan bentuk persegi yang terlihat menjadi satu kesatuan bentuk yang baru.



Gambar 19 Ikon Tan Mart (Sumber: Dokumentasi Pribadi, 2025)

Pemilihan warna dalam ikon Tan Mart juga memiliki peran penting dalam membangun identitas visual yang konsisten serta harmonis. Terdapat warna utama, yaitu krem untuk warna yang diaplikasikan pada ikon. Dalam pengaplikasiannya, penggunaan warna krem membantu menyeimbangkan kontras visual antara warna-warna utama dalam identitas Tan Mart. Warna ini digunakan pada semua ikon Tan Mart, demi menjaga kenetralan dan keseimbangan.



Gambar 20 Warna Ikon Tan Mart (Sumber: Dokumentasi Pribadi, 2025)

Implementasi Desain

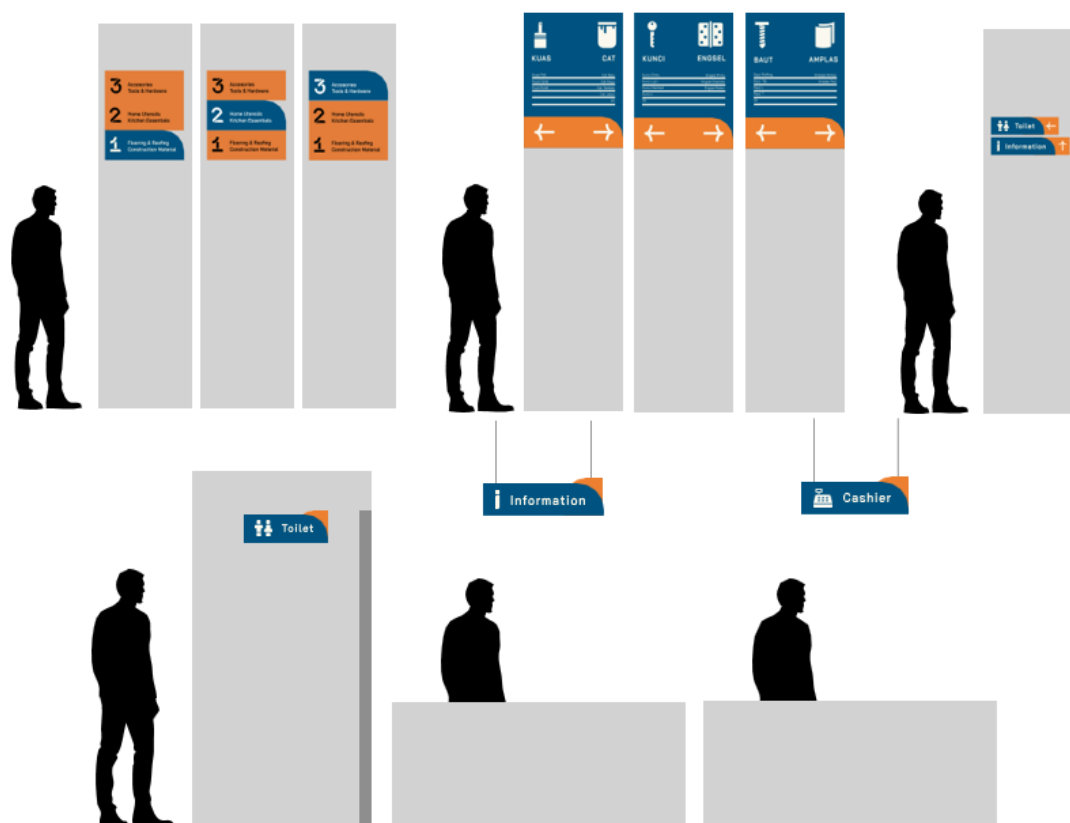
Dalam penelitian ini, penulis menyajikan hasil akhir berupa implementasi desain pada berbagai media yang relevan untuk supermarket bangunan Tan Mart. Implementasi mencakup penerapan aplikasi desain pada media papan toko, kartu nama, kartu member, folder member, kartu identitas, *lanyard*, seragam, kupon, label harga, label diskon, label produk, kop surat, *invoice*, folder, amplop horizontal, amplop vertikal, *tape*, kantong belanja, truk, *banner*, *wayfinding*, *placemaking*, *placemaking* lantai, *placemaking* rak barang.



Gambar 21 Implementasi Desain pada Papan Toko (Sumber: Dokumentasi Pribadi, 2025)



Gambar 22 Implementasi *Visual Identity* Tan Mart (Sumber: Dokumentasi Pribadi, 2025)



Gambar 23 Implementasi *Signage* Tan Mart (Sumber: Dokumentasi Pribadi, 2025)

SIMPULAN & REKOMENDASI

Perancangan ulang sistem identitas visual Tan Mart dilakukan untuk memberikan solusi visual yang dirancang dengan form yang distingtif dapat mengkomunikasikan visual lebih baik dan keunikan dari Tan Mart bisa terkomunikasi dengan baik. Sistem identitas visual ini juga disusun lebih konsisten, komunikatif, dan relevan dengan perkembangan industri bahan bangunan. Melalui analisis mendalam terhadap kondisi dan karakter Tan Mart, implementasi identitas visual diharapkan mampu memperkuat citra merek dan meningkatkan daya saing di wilayah Karawang. Proses perancangan menunjukkan bahwa setiap elemen membutuhkan perhatian yang selaras dengan tujuan desain. Penggunaan metode Alina Wheeler terbukti membantu proses dari awal hingga akhir. Secara keseluruhan, perancangan ulang ini tidak hanya memperbarui tampilan visual, tetapi juga menjadi strategi komunikasi yang menegaskan nilai, karakter, dan arah masa depan Tan Mart.

Berdasarkan pengalaman penulis, penelitian ini memberikan kontribusi ilmiah berupa pemahaman peran identitas visual dalam membangun persepsi konsumen pada ritel bahan bangunan. Perancangan ulang identitas visual untuk supermarket bangunan seperti Tan Mart juga membutuhkan waktu yang cukup panjang, terutama pada tahap eksplorasi konsep. Karena itu, perancang disarankan menyusun jadwal kerja yang terstruktur agar proses berjalan lebih efisien. Pemahaman yang lebih dalam mengenai

hubungan antara identitas visual dan pengalaman pengguna di industri bahan bangunan juga penting, sehingga hasil desain tidak hanya kuat secara estetis, tetapi juga efektif dalam menyampaikan karakter merek. Temuan ini yang memperkaya kajian desain komunikasi visual, khususnya dalam konteks rebranding sektor ritel bahan bangunan, yang masih relatif terbatas dibandingkan sektor ritel lainnya. Penulis selanjutnya diharapkan melakukan evaluasi setelah identitas visual diterapkan, melalui umpan balik pelanggan, analisis perilaku, dan observasi langsung. Evaluasi ini memastikan identitas baru mampu meningkatkan profesionalitas, memperkuat citra merek, dan memudahkan pengalaman pengunjung.

DAFTAR PUSTAKA

- Binekasri, R. (2024, May 3). Citanusa Bidik Bisnis Komersial dan Residensial di Wilayah ini.
- Fathulrahman, A. (2022, November 5). Pertanian di Tengah Laju Investasi di Karawang. Antara Megapolitan.
<https://megapolitan.antaranews.com/berita/219017/menjaga-areal-lahan-pertanian-di-tengah-laju-investasi-di-karawang>
- Landa, R. (2011). Graphic Design Solution (4th ed.). Clark Baxter.
- Marhendra, A. A. N., Waspada, A. E. B., & Nilotama, S. K. L. (2021). PERANCANGAN IDENTITAS VISUAL REBRANDING CITRA PERUSAHAAN CEMARA CERAMICS. Seni & Reka Rancang, 4.
- Masdupi, E., Kurniawati, T., Fitra, H., & Faisal, D. (2021). KEDINAMISAN DALAM KEARIFAN LOKAL: PERANCANGAN IDENTITAS VISUAL GALERI SULAM PINJAIK PATAH. Desain Komunikasi Visual & Multimedia, 7.
- Ricky, & Lubis, S. (2022). PUSAT PERBELANJAAN (HYPERMART) BAHAN BANGUNAN DI MEDAN. 2.
- Wheeler, A. (2013). Designing Brand Identity (4th ed.). John Wiley & Sons, Inc. Wheeler, A. (2017). Designing Brand Identity (5th ed.). Wiley. Retrieved from <https://www.perlego.com/book/2757439/designing-brand-identity-an-essential-guide-for-the-whole-branding-team-pdf> (Original work published 2017)

Analysis of Tulus's Music Video 'Satu Kali' as a Persuasive Medium for Student Self-Development

Dilan Dzikrullah*

Desain Komunikasi Visual
Fakultas Arsitektur dan Desain
Institut Teknologi Nasional
Indonesia
dilan.dzikrullah@mhs.itenas.ac.id

Rosa Karnita

Desain Komunikasi Visual
Fakultas Arsitektur dan Desain
Institut Teknologi Nasional
Indonesia
karnita@itenas.ac.id

(*Corresponding Author)

Article Received: June, 2026 | Article Accepted: July, 2026 | Article Published: July, 2026

ABSTRACT

University students are a group that is particularly vulnerable to academic pressure, uncertainty about the future, and various psychological challenges that may hinder their personal development. In the digital era, music videos no longer function solely as a form of entertainment but have also become a communication medium capable of conveying reflective and persuasive messages. One work that explores this theme is "Satu Kali," a music video by Indonesian singer Tulus, released in 2025 as part of the Manusia album. The music video presents a sequence of visuals that combines seven music videos from the album into a unified narrative depicting the journey of human life, from childhood, adolescence, and adulthood to old age. The analysis employed a descriptive-interpretative qualitative approach based on Stuart Hall's Encoding–Decoding theory. This was followed by an audience reception study through interviews with university students to identify their interpretive positions according to the categories of dominant, negotiated, and oppositional readings. The findings indicate that the majority of participants, accounting for fifty percent (50%), occupied the dominant reading position, suggesting that the music video is effective as a persuasive medium for promoting personal development.

Keywords: Music Video, Self-Development, Tulus

INTRODUCTION

University students are often confronted with mental health issues and challenges in adapting to university life, particularly when facing academic pressure and assignment deadlines. Good mental health is essential for students, as it significantly influences their academic performance, quality of life, and social relationships. (Sakinah & Ernyasih, 2025). This condition can hinder the process of personal development, or self-improvement. Self-improvement has recently become a highly popular concept, particularly among Generation Z. It refers to the process of enhancing one's attitudes, character, behavior, emotional well-being, mindset, and way of thinking in order to become a better version of oneself (Tauhid & Rahma, 2024). To address these challenges, university students require psychographic support, inspiration, and emotional representation that closely reflect their lived experiences. Audiovisual media, particularly music videos, have emerged as an effective medium for influencing emotions and providing motivation (De Fretes et al., 2023).

Music videos combine various artistic elements, including cinematography, production design, costumes, color, and visual effects, all of which work together to create a compelling and immersive visual experience for the audience. (Wicaksana & Prasetyo, 2024). In the digital era, music videos serve not only as a form of entertainment but also as an audiovisual medium with the potential to influence audiences' emotional states. Visual communication in music videos can represent popular culture through complex symbols and narratives (Aqili Zaidan, 2025).

In today's digital era, music videos have evolved from being merely a medium for promoting audio content into a complex form of visual communication. They no longer serve only aesthetic purposes but also function as narrative media capable of conveying social, philosophical, and instructional messages in a persuasive manner. For university students, who are psychologically in a transitional stage toward adulthood, the consumption of audiovisual media plays a significant role in shaping their mindset and behavior, particularly regarding the concept of self-improvement. One work that stands out in this context is "Satu Kali," a music video by the Indonesian singer Tulus.

Tulus is an Indonesian singer-songwriter widely recognized for creating songs with profound and meaningful messages (Juwita et al., 2022). This music video is recognized not only for its poetic melody and lyrics but also for its narrative visualization, which portrays the human life cycle from birth and childhood to adulthood and old age within a single continuous storyline. The lyrics in Tulus's work convey the values of self-improvement by encouraging listeners to embrace themselves, rise above failure, and continuously strive to become better individuals (Tauhid & Rahma, 2024). For university students, who are often faced with academic pressure and anxiety about the future, the message of "cherishing every moment" conveyed in this music video is particularly relevant.

However, the meanings constructed within media texts are not necessarily interpreted uniformly by audiences. According to Stuart Hall's (1980) Reception Theory, audiences play an active role in the process of meaning-making through different reading positions: dominant, negotiated, and oppositional readings (Hall, 1997)

In this context, the interpretation of a music video depends not only on the structure of signs that construct its visual message but also on the audience's reception of those signs. Visual elements intended to represent encouragement or motivation may be interpreted in alignment with the intended meaning, negotiated, or even rejected by viewers. Therefore, the analysis of a music video should consider two interconnected dimensions: how motivational meanings are constructed within the audiovisual text and how those meanings are received by the audience.

RESEARCH METHOD

This study employed a qualitative approach with a descriptive–interpretative research design. Qualitative research methodology was used to gain an in-depth understanding of the phenomenon under investigation through the collection and analysis of descriptive, interpretative, and contextual data (Rifa'i, 2023). The second stage of the study consisted of an audience reception analysis based on Stuart Hall's Reception Theory to examine how audiences interpret the motivational messages encoded in the music video. This was conducted through in-depth interviews with purposively selected participants. The reception data were then classified into three reading positions: dominant, negotiated, and oppositional.

RESEARCH RESULTS AND DISCUSSION

Stuart Hall's Encoding–Decoding model is one of the key approaches in media reception studies. According to Hall (1980), the meaning of a media text is not fixed but is produced through two primary processes: encoding, in which media producers construct messages through various communicative elements, and decoding, in which audiences interpret those messages based on their own experiences, knowledge, values, and social backgrounds. Consequently, the meanings derived by audiences do not necessarily correspond to those intended by the message creators.

According to Tulus, as quoted by *Spotlight*, the inspiration for the *Manusia* album originated from his interactions with people. He explained that the album portrays a wide range of emotions and the dynamics of being human. The songs were written based on his personal experiences, observations, interactions with others, and self-reflection, all of which were ultimately woven together into a cohesive body of work (Meidina Safira, 2022). Tulus also expressed his hope that the music on the album would grow deeply in listeners' hearts and inspire everyone who hears it (Tulus, 2022).

According to the official Instagram account of Tulus Company Indonesia, the music videos from the *Manusia* album have collectively accumulated 218.6 million views on YouTube (Tulus Company, 2025). The music video "Satu Kali" was first released on September 28, 2025, and has received more than 17 thousand likes.

ENCODING THE MESSAGE IN THE MUSIC VIDEO 'SATU KALI' BY TULUS

The music video "Satu Kali" presents a sequence of visuals that combines seven music videos from the *Manusia* album into a single narrative. The visuals focus on personal experiences, self-reflection, and the simple moments of everyday life that people often take for granted.

In this study, the encoding process was examined by analyzing both the visuals and the lyrics to uncover the primary meanings encoded within the music video. The analysis focused on lyrical passages and visual scenes that represent specific messages, enabling the identification of the dominant meanings offered to the audience.

More specifically, the encoding process was analyzed by examining how the visuals and lyrics in "Satu Kali" construct meaning. The video integrates seven music videos from the *Manusia* album into a continuous visual narrative rather than presenting them as separate works.

The visuals are dominated by ordinary scenes closely related to everyday life, including personal expressions, domestic settings, and intimate and reflective interactions. Rather than relying on heroic or overly dramatic imagery, the video directs the audience's attention toward personal experiences and inner reflection. Consistent with these visuals, the song's lyrics emphasize messages about embracing life's journey, accepting the process, and appreciating moments that often go unnoticed.

Through the combination of these visual and lyrical elements, the music video "Satu Kali" encodes a dominant meaning centered on self-reflection and awareness of the significance of ordinary life experiences, inviting audiences to interpret life from a more reflective perspective.

Decoding

In this study, decoding is understood as the process through which audiences interpret the messages conveyed in the music video "Satu Kali." After the message has been encoded through the video's visuals and lyrics by its creators, it is not necessarily interpreted in the same way by every viewer. Each individual brings their own life

experiences, social background, and personal perspectives, all of which influence how they interpret the video.

The decoding process was conducted by collecting audience responses through an open-ended questionnaire and identifying how participants understood the video's central message. The analysis focused on how audiences interpreted the sequence of visuals, the song lyrics, and the relationship between the two, particularly in communicating motivational messages.

Based on Stuart Hall's Encoding–Decoding theory, audience interpretations in this study were classified into three reading positions: dominant, negotiated, and oppositional. This classification was used to determine the extent to which audience interpretations aligned with or diverged from the dominant meanings encoded in the music video.

Audiences occupying the dominant position generally accepted the video's message as intended by its creators. Those in the negotiated position understood the central message but adapted its meaning according to their own personal experiences or specific social contexts. Meanwhile, audiences in the oppositional position recognized the intended message but chose to reject it or interpret it differently from the meaning proposed by the creators.

Therefore, the purpose of the decoding process in this study was not to determine whether audience interpretations were right or wrong, but rather to understand the diversity of ways in which audiences interpret media messages. Specifically, the decoding analysis sought to confirm and examine the range of meanings that audiences derived from Tulus's music video "Satu Kali."

ANALYSIS OF MESSAGE ENCODING IN THE SONG 'SATU KALI' MUSIC VIDEO

Table 1. Analysis table. (2025)

Picture	Lyrics	Description
 Visual 1	Untuk matamu yang basah tak berhenti Untuk tawa yang datang sese kali Di titik gelap dan terang yang berganti Gemuruh angin berbagai penjuru	A woman wearing a black headscarf with a gloomy or pensive expression.
 Visual 2		A young woman with a smiling expression, seen from another person's point of view in front of her (the dark foreground covers part of the frame).
 Visual 3		An airplane flying across the sky, with clouds in the background and the sky colored a purplish-orange.

(Source: Youtube Tulus - Satu Kali)

The lyric "matamu yang basah" refers to tears that have yet to subside. The visual of a woman dressed in black, a color commonly associated with mourning, reinforces the representation of grief and loss. Her downward gaze signifies the emotional burden she continues to carry.

After portraying sorrow, the lyrics shift to moments of laughter that occur only occasionally. The woman's smile symbolizes that happiness can still be experienced, even if only briefly. The camera angle, filmed from behind another person with a dark foreground partially obscuring the frame, creates a sense of intimacy and personal connection.

The visual of an airplane flying across the vast sky serves as a metaphor for life's journey moving forward. The sunset sky, blending warm tones with dark clouds, represents the transition between difficult times (darkness) and hopeful moments (light), as expressed in the lyrics. The phrase "Gemuruh angin berbagai penjuru" is visualized through large clouds, symbolizing the challenges and changes that arise from all directions.

Table 2. Analysis table. (2025)

Picture	Lyrics	Description
 Visual 4	Kecil hanya sekali, Muda hanya sekali, Tua hanya sekali	A little girl is riding a red tricycle in a narrow alley. Ahead of her, a few other children can be seen riding bikes in the same direction.
 Visual 5		A group of boys wearing school uniforms are inside a vehicle. They look crowded together, laughing, and physically interacting with each other
 Visual 6		An adult woman is standing inside a classroom, wearing a white top and dark bottoms. Behind her, there is a chalkboard and a projector screen displaying a presentation slide.

(Source: Youtube Tulus – Satu Kali)

Tulus encodes a message about the awareness of time and the value of life through the lyrics, “Kecil hanya satu kali, Muda hanya satu kali, Tua hanya satu kali”. These lyrics serve as a reminder that every stage of life is unique and cannot be repeated; therefore, each should be lived fully and meaningfully.

The visuals of children playing, riding bicycles, and laughing encode values of freedom, curiosity, and the courage to try without fear of failure. This representation of childhood portrays the early stage of life as a space for exploration that fosters bravery. These values function as a motivational foundation, reminding the audience of the pure and unburdened spirit of living.

On the other hand, the presence of a mother attending classes in a classroom constructs the meaning that learning and self-development do not end at a certain age. This visual encodes the message that education is a lifelong process and can be pursued at every stage of life.

Table 3. Analysis table. (2025)

Picture	Lyrics	Description
 Visual 7	Tidak ada lirik dalam visual ini, hanya suara sylophone dan mainan anak-anak	A vast sea view with the sun behind layers of clouds, the evening light shining on the sky with clouds looking low and scattered.
 Visual 8		Showing ocean waves rolling dynamically towards the beach. The sea surface in the background looks wavy, indicating wind and natural energy constantly in motion.
 Visual 9		Showing a close-up visual that's kind of blurry, with dominant soft brown and green colors.

(Source: Youtube Tulus – Satu Kali)

In this scene, the sound of a xylophone, which is closely associated with children's musical toys, is featured. The xylophone encodes an atmosphere of innocence, simplicity, and joy that is characteristic of childhood.

Representationally, the scene constructs the meaning of the past as an inner experience that continues to exist within an individual's life. The rolling ocean waves represent the ongoing and recurring dynamics of the past, symbolizing life experiences that come and go in succession. Rather than disappearing completely, past events re-emerge through their emotional influence and their role in shaping one's character.

The sunlight partially obscured by clouds symbolizes memories or experiences that have been overshadowed by sadness, conflict, or uncertainty, yet continue to provide guidance for the path ahead. Meanwhile, the blurred and out-of-focus visuals represent the fragmented and incomplete nature of memories from the past.

Table 4. Analysis table. (2025)

Picture	Lyrics	Description
 Visual 10	Hiduplah Hiduplah kini oh-oh, oh-oh	A man and a woman are riding a motorcycle on a residential street. Both are wearing helmets and have cheerful expressions on their faces
 Visual 11	Hiduplah kini	A group of people of different ages wearing graduation gowns are taking a photo together using a cellphone. Their faces show cheerful expressions and their body language is friendly.
 Visual 12		An adult man is running along the beach wearing a blue jacket and casual clothes. The background consists of the sea, wet sand, and a mostly cloudy sky.

(Source: Youtube Tulus – Satu Kali)

Verbally, the lyric “Hiduplah, hiduplah kini” is both repetitive and affirmative, emphasizing the urgency of being aware of the life that is currently being lived. The repetition of the phrase “hiduplah kini” reinforces its reflective and persuasive meaning, serving as an existential reminder for individuals not to become trapped in regrets about the past or anxieties about the future.

The visuals in this scene depict freedom of movement, togetherness, and life achievements, representing the human journey from the past toward the present.

QUESTIONNAIRE DATA ANALYSIS

Table 5. Questionnaire Data (2026)

Meaning Position	Number of Informants	Percentage
Dominant Position	11	50%

Negotiated Position	5	22,7%
Oppositional Position	6	27,3%
Total	22	100%

The findings show that audiences interpreted the music video in diverse ways. These differences can be understood through Stuart Hall's Encoding–Decoding theory, which categorizes audience interpretations into three positions: dominant, negotiated, and oppositional. A total of twenty-two (22) informants, consisting of university students from various higher education institutions and academic levels, participated in the study.

The results indicate that eleven (11) informants, or approximately **50%**, were categorized as occupying the **dominant position**. This suggests that the majority of the audience accepted the message conveyed in the video in accordance with the meaning intended by its creator. The informants perceived the message as easy to understand and relevant to their personal experiences and current circumstances.

"It is highly relevant because, in my current situation, I have so many ambitions I want to achieve, starting from academics, gaining experience, planning my career goals, and enjoying my youth. There is so much to do, and there are often moments of exhaustion and failure." (R5) In addition, five (5) informants (**22.7%**) were categorized as occupying the **negotiated position**. Audiences in this group generally understood the main message conveyed by the video but did not accept it entirely. *"I think this message is more relevant to life in general, not just to university students, because the visuals depict people from various backgrounds and age groups."* (R22) Meanwhile, six (6) informants (**27.3%**) were categorized as occupying the **oppositional position**. *"I do not think it is very effective. In my opinion, the best source of motivation and self-improvement for university students is personal determination. This song may provide some motivation, but without genuine intention and effort, it will not lead to self-improvement."* (R8)

Individuals in this position still understood the intended message of the video but chose to reject or disagree with it. This rejection indicates that audience interpretation is strongly influenced by individual backgrounds, personal preferences, and different perspectives.

CONCLUSION

Based on the results of the encoding and decoding analyses of Tulus's music video "Satu Kali," it can be concluded that this audiovisual work has significant potential as a persuasive medium for self-improvement among university students. The encoding

process demonstrates that the creator successfully constructs a strong dominant meaning centered on mindfulness, the importance of self-reflection, and the essential message of appreciating every unique and irreplaceable stage of life. Through the combination of visuals depicting everyday activities closely related to social reality and the song's affirmative and repetitive lyrics, particularly the phrase "hiduplah kini" ("live in the present"), the music video offers a profound space for emotional reflection.

From the decoding perspective, students' interpretations of the motivational message are dynamic and varied, as they are influenced by individual backgrounds, personal experiences, and perspectives. The reception study based on Stuart Hall's Encoding–Decoding theory confirms that the majority of student informants (50%) occupied the dominant position, indicating that the self-improvement message conveyed in the music video was perceived as highly relevant and easy to understand, particularly amid the academic pressures and periods of exhaustion commonly experienced by university students. Meanwhile, 22.7% of the audience occupied the negotiated position, viewing the message as more universal and applicable to people of all ages rather than being specifically intended for university students. On the other hand, 27.3% of the audience adopted the oppositional position, arguing that motivational media alone cannot effectively foster self-improvement without an individual's internal motivation and genuine effort.

Overall, this study concludes that the music video "Satu Kali" effectively communicates reflective and persuasive messages. However, its transformative impact on students' actual behavior ultimately depends on each individual's personal agency and intrinsic motivation.

REFERENCES

- Aqili Zaidan. (2025). Representasi visual dan afektif labor pada komentar netizen dalam Musik Video JKT48 "Benang Sari, Putik, dan Kupu-Kupu Malam." <https://doi.org/10.37373>
- De Fretes, D., Nada, H., Kartika, C., Swara, L. P., & Purwitasari, N. D. (n.d.). PERAN KONTEN VIDEO MUSIK DALAM MENINGKATKAN MOTIVASI INTRINSIK BELAJAR MUSIK PADA SANGGAR BIOLA QUINTA YOGYAKARTA.
- Hall, Stuart. (1997). Representation: Cultural Representations and Signifying Practices. Sage Publications Ltd.
- Hugo Bima Wicaksana, I., & Eko Prasetyo, M. (n.d.). Analisis Formal Secara Visual Pada Video Musik "Saat Kau Telah Mengerti." <https://doi.org/10.31598/bahasarupa.v8i1.1724>

- Juwita, R., Abiyyu, K. Y., Cintami, A. Z., Elysa, C., Putra, F. A., Rizky, M., Fitri, A., Studi, P., & Komunikasi, I. (2022). MAKNA MOTIVASI DALAM LAGU DIRI DARI TULUS (ANALISIS SEMIOTIKA FERDINAN DE SAUSSURE). 4. <http://jurnal.uts.ac.id/index.php/KAGANGA>
- Meidina Safira. (2022). Makna di Balik Album Terbaru Tulus “Manusia”, dengan Aransemen Baru yang Segar. <https://spotlight.indozone.id/music/971230872/makna-di-balik-album-terbaru-tulus-manusia-dengan-aransemen-baru-yang-segar>
- Rifa'i, Y. (2023). Analisis Metodologi Penelitian Kualitatif dalam Pengumpulan Data di Penelitian Ilmiah pada Penyusunan Mini Riset. *Cendekia Inovatif Dan Berbudaya*, 1(1), 31–37. <https://doi.org/10.59996/CENDIB.V1I1.155>
- RILISAN PERS: TULUS Rilis Album Baru berjudul “Manusia” – TULUS. (n.d.). Retrieved January 14, 2026, from <https://www.situstulus.com/rilis-pers-tuls-rilis-album-baru-berjudul-manusia/>
- Sakinah, N. R., & Ernyasih. (2025). FAKTOR-FAKTOR YANG BERHUBUNGAN DENGAN KESEHATAN MENTAL MAHASISWA. 12(4). <https://doi.org/10.5455/mnj.v1i2.644xa>
- Tauhid, K., & Rahma, ; |. (2024a). Representasi Makna Self Improvement Pada Lirik Lagu Tulus “Diri” (Vol. 3).
- Tauhid, K., & Rahma, ; |. (2024b). Representasi Makna Self Improvement Pada Lirik Lagu Tulus “Diri” (Vol. 3).
- Tulus Company. (2025). Disepanjang Tahun 2025, Ini Adalah Jumlah Putar Lagu-Lagu Tulus. <https://www.instagram.com/p/DS7YXoHEiJk/>