

SPIKE OF BODY SCAPE: REPRESENTATION OF CONTEMPORARY JEWELRY ART AS IDENTITY OF JAKARTA'S URBAN WOMEN

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Abstract: Gender and female gender are inseparable parts in the formation of urban culture and its products. What later becomes a strong characteristic for urban women is their lifestyle. The lifestyle of urban women tends to avoid complexity and that as much as possible it is to be taken over by technology. To achieve this practicality, they are willing to compensate monetarily. In addition, their lifestyle also tends to be consumptive, favoring tertiary interests such as fashionable mode, glamor, and up-to-datedness. The creation, namely *Spike of Body Scape*, starts from a paper-based urbanized artefact incarnation using paper as a medium and a conception. The creation work is expected to be the final form of the author's research on urban women's struggle for identity as represented through the art of jewelry. The research is a combination of field research from observations and in-depth interviews with some informants classified as urban women, literature research related to representation and identity, and autoethnographic research from the author's own experiences. The whole research employs the method of deconstruction which aims to dismantle what is on the surface and breaks through the meanings behind the conception of urban women, especially in Jakarta with all their struggles.

Keywords: autoethnography, identity, representation, spike of body scape, urban women.

1. Introduction

In urban communities around the world, one of their characters that deserves attention is the issue of gender and sexuality. In this case, gender and the female sex are an inseparable part in the formation of urban culture as well as a product of the urban culture formation itself. Urban women can simply be taken as women whose activities are in the urban areas. However the definition may become more complex than stated. For example, urban women are women who the discourses on their beauty cannot be separated from a construction created by the patriarchal culture. Whether it is admitted or not what women display by way of their bodies is what men really want to see. Because of the influence of "male gaze", women are targeted for various glamorous advertisements that display the "ideal" woman's body figure [1].

But on the other hand, even though they are permanently under the "male gaze", urban women are also independent women who no longer feel the need to attach themselves to the disposition that has been constructed over a long period of time, especially by the patriarchal culture. Women who in a patriarchal culture seem to be naturally constructed as people who do housework and educating their children, are currently no longer so strictly defined [2]. Although such womanly tasks are not instantly abandoned, urban women are showing their independence through their dynamic activities, high mobility, consumptive attitudes to fulfill desires, and the desire to continue actualizing themselves.

What later becomes a strong characteristic of urban women is its association with lifestyle. Lifestyle itself is defined as a way of life that is identified in terms of how people spend their time in conducting activities, what is considered important in their environment and what they think about themselves and the world around them [3]. On the basis of the results of my observations and interviews, the lifestyle of urban women tends to avoid complexity and that it would be better if such can be taken over by technology. In achieving this practicality, they are willing to compensate the same with money. In addition, the lifestyle of urban women also tends to be consumptive favoring tertiary interests such as mode that is fashionable, glamor, and up-to-datedness. It is also obvious from the way they choose places for recreation or socialization; urban women prefer comfortable places with a modern atmosphere such as cafes, supermarkets, malls, and salons.



Fig.1: Lifestyle portrait of urban women (Source: Author's documentation)

Thus, it can be observed that the urban women, based on their lifestyles, no longer think about basic or physiological needs such as eating, drinking, housing, and so on, because they have moved to the level of fulfilling tertiary desires. One may perceive that the urban women continue to move to the next levels of needs, one of which is defined by Abraham Maslow in his article entitled *The Theory of Human Motivation* (1943) as the need for appreciation (needs for esteem). Maslow classified this need in two parts. First, the desire for strength, for achievement, for sufficiency, for confidence in the face of the world and for independence and freedom. Second, is the desire to gain reputation, prestige, recognition, attention, importance and appreciation [4]. Characteristic about this need for respect is about how urban women in their attitudes and actions are almost always aimed at gaining social recognition.

The various lifestyles that lead to social recognitions, directly or indirectly, form a distinct identity for urban women. Before further discussing the identity of urban women, we must first describe what is identity in the modern and in postmodern terminology. In modern terminology, Stuart Hall in *The Questions of Cultural Identity* (1992) designated the theory of symbolic interactionism as a representative theory to explain identity. From the point of view of symbolic interactionism, individual identities are formed only in interactions with other people. People still have their own individuality but not an individuality that is completely different from or detached from that of the society. Identity acts as a bridge between the social and the purely individual. By having a special identity, individuals internalize certain norms and values that is inherent to that identity [5].

However, the identity of urban women cannot be hastily associated with identity in modern terminology. Hall continues his analysis of the situation of current modernity or what is often called post-modern which has different characteristics. The identity of this contemporary society tends to be fragmented. People no longer have a single, unified conception of who they are. On the other hand, they have many identities which are often contradictory and unresolved. One of the reasons for this fragmentation of identity is globalization. The ease and frequency of human movement around the world as well as advances in communication have made people no longer preoccupied with developing an identity based on where they live, but they may choose from a wide variety of identities. They can imitate the fashions, speeches, values and lifestyles of any group they like. The conclusion, for Hall, is that in the context of post-modern theory, identity has decentred. Individuals can no longer find the core or center of their identity; it is based on the existing class or nation-state [5].

Globalization, in particular, has a pluralizing effect on identity, generating new possibilities and positions of identification. Based on the description above, it can be seen that the identity of urban women is more directed towards post-modern society because of their fragmented nature, the difficulty in identifying themselves and having many choices to imitate the values and lifestyles of any preferred group. In the context of urban women's identity, it can be seen that the values and lifestyles chosen are generally "modern Western" values and lifestyles. The choice of values and lifestyles is a result of the formation of cultural identity which is defined as an effort to choose a suitable culture to define oneself [6].

As impact of globalization, one finds a paradox that shows the existence of heterogeneity and at the same time homogeneity in the society. Homogeneity is evidenced through how the interpretation of general urban women's tendencies also applies geospatially to urban women in the Jakarta area. The existence of urban women in the Jakarta area enriches the resources in urban cultural discourses that also exist in big cities around the world.

In connection to this research, which discusses urban women, Castells' thoughts can be cited because they are related to the concept of 'sunset of patriarchy', namely the global transformation of women's economic position, the achievements or impacts of the feminist movements, as well as various tendencies that erode the traditional patriarchal nuclear family concept. According to Castells, this change stems from the transformation that has taken place in the economy and the labor market; women's interpersonal skills, flexibility in their work patterns, and low wages match the demands of today's post-industrial economy.



Fig.2: Lifestyle portrait of urban women
(Source: Author's documentation)

The Jakarta urban women that the writer observes show a tendency to specifically utilizing fashion, especially jewelry as a mean to define their cultural identity. Jewelry, especially the art of jewelry, is a part of a lifestyle which Paul Willis (1990) described as the form of works of art that is classified as "high art" in addition to classical music, ballet, opera, drama, ceramics, and literature [7]. At first, the art of jewelry was considered high if it was priced materially by assessing the material and its content. However, in its development, the art of jewelry is not only a matter of substance and its material content, but also the aesthetic aspect and its aptness with certain fashion concepts.



Fig. 3: Lifestyle portrait of urban women
(Source: Author's documentation)

In its development, the creation of designs and materials used in today's jewelry art has developed into the use of alternative materials, namely non-precious materials. The art of jewelry with its non-precious materials is therefore part of a contemporary work of art which begins with the irrelevancy of its monetary value of the materials used to make jewelry. People start to appreciate the value of jewelry not only from how much gold is used or how many carats of diamonds there are. Jewelry begins to have a dominant position in influencing the minds of others and becomes "body conscious". Uniquely, the exclusiveness of jewelry can also fade when its presence is no longer associated with certain aspects of gender, age or which group wearing it; jewelry becomes more flexible and egalitarian.



Fig. 4: Jewelry as *body conscious*
(Source: Vogue Magazine, December 2018, Art Jewelry Forum 2019)

The jewelry as it develops in Indonesia is practical functional jewelry whose designs are much inspired by local creations which highlight development of traditional decorative patterns and ethnic arts which still adhere to traditions. Over time jewelry develops, especially in terms of form and function. A development aspect in jewelry is the idea that it is free, to be no longer bound by the rules or the grip of tradition. The revolution in the form of jewelry that is free and not bound by functions has given rise to a new meaning called *body jewelry*. Body jewelry is jewelry that is worn on human body highlighting its artistic side, namely the expression of the artist.

In body jewelry, all members of the human body will become a medium of expression for placing jewelry without having to think about rules, ergonomics or comfort. Considering the issues mentioned above, the author is interested in further exploring, maximizing the evolution of jewelry into a form of reflection over this contemporary work.

The Jakarta urban women are not limited to applying their jewelry in its aesthetic context, but more than that, it is a representation of their identity. Representation itself is defined as the connection between meaning and language of culture. Through representation, a meaning is generated and exchanged between members of society [8]. The idea for this research emerged from my experience as well as my interest in the phenomenon of urban women. Therefore, this research is not only based on phenomena, but also based on observations, learning and the author's contemplations, herself being a part of urban women. These considerations lead to the formulation of the research question: "How is the form of creation that emerges from the identity of Jakarta's urban women represented through the art of jewelry sported by them?"

2. Concept of Creation

2.1. Review of Past Works

In this process of creation, the author conducted background research which was intended to provide a solid basis for the knowledge gained in the relevant fields which relies on the writer's long-term memory, whether in the context of her critical theory or in relation to her works of art. In this case, the same creator-researcher has reviewed several references for comparison and orientation. These references include the following:

2.1.1. Susanna Strati

Susanna Strati was born, lives and works in Sydney. Her works combine objects, installations, videos, photography and performances that refer to the sad atmosphere of funerals, Catholic religious rituals and worship objects, creating a framework for new artworks. The material dimensions of her practices include the increasingly rare Southern Italian customs of mourning expressed in the form of objects conveying the meaning of lamentations, rituals, and commemorative-performative spaces, far from their original context. As mentioned, her jewelry works focus on ornamentals such as sad mood events, Catholic religious rituals, and worship objects; objects combined with gestures serve to mediate sentiments, capture emotions, and explore identities.



Fig. 5: Susanna Strati's work

Susanna Strati is an object and installation artist whose work explores the expression of personal identity using the language and vocabulary of sadness and grief. Her works take the format of a commemorative or memorial to commemorate a lost tradition. Her artistic practice is paying more and more attention to and recognizing that objects combined with gestures can serve to fill the void left by the disappearance of the traditional Southern Italian mourning practices. Many of her installation performances thrive on research into Catholic rituals, combined with the sad atmosphere of funerals and devotional objects.



Fig. 6: Susanna Strati's work

2.1.2. Arthur Hash

Arthur Hash is a jewelry designer based in Richmond, Virginia. Some readers may remember his polystyrene 'bubble bracelets' from *designboom* articles on simple jewelry designs. Hash creates jewelry that explores new shapes and materials, but keeping it simple. His notable works include a 'bag' bracelet made of cast polyurethane. Other works include a moss ring and a cute brooch depicting coffee stains and wood embers.

Arthur's works stem from a commitment to participating in the contemporary exploration of what jewelry is and what it can be, while retaining the elegance and beauty that has existed in the long tradition of bodily jewelry. The different materials that evoke certain feelings when in contact with the body raises the question whether the jewelry is from the past or present. Precious metals and stones have historical significance and value. Jewelry has always determined status and wealth marking important dates and associated with royalties. He treated unconventional materials such as toilet paper, cigarette butts, glue, spices, cough drops, plastics and animal parts as precious as traditional materials which are gold, diamonds and silver. By twisting the meaning and value of materials and using them to make body jewelry, he wanted to reinvent what jewelry is and change the stereotypical view of jewelry.



Fig. 7: Arthur Hash's work



Fig.8: Arthur Hash's work

His works also combine digital fabrication technologies such as cutting with water-jet, 3D scanning, CNC routing and rapid prototyping to create unique or 'one-off' jewelry artworks, large archival ink-jet prints, and sticker installations made of vinyl.

2.1.3. Yu Jordy Fu

The Chinese invented paper, an extraordinary material with complex characters. For thousands of years, we have used paper to write, paint, and communicate our thoughts, dreams, and desires. Paper-cutting is a unique art form. The Chinese women use this elegant and intricate medium to record joys, surprises in their lives and decorate their homes. Yu Jordy Fu has developed this ancient technique to create expressive and intricate shapes that separate two-dimensional realms into dreamlike three-dimensional landscapes.

As an architectural designer, Yu Jordy Fu thinks in three dimensions, not seeing the lampshade as an object, but as a space. Her passion is to create sensational spaces for people. Yu Jordy Fu is interested in what it's like to be a 1:50 scale person on a lampshade in a designed space, whether it's a church, playground, shopping mall, park or school, and how it feels for us when the lights are turned on at home.



Fig. 9: Yu Jordy Fu's work

Flat paper is cut, like a two-dimensional drawing, then folded, and shaped around a light source to create a three-dimensional space. She has used this method to create architectural models she exhibits for years. She did not see lighting as an additional element to architecture, but as an integral part of it, emphasizing the relationship between the solid and the void, adding life to the architectural work. She treats each lampshade as an individual; they all differ slightly and are personal.

For Jordy, art and architecture are inextricably linked. She says, "Most people think artists only produce works to decorate someone's house or exhibit in a gallery, while architects make boxes. I aspire to create beautiful buildings that evoke emotion, as a work of art does."



Fig. 10: Yu Jordy Fu's work

2.1.4. Jacqueline Ryan

Jacqueline Ryan was born in London but still lives in Italy. In her work, she abstracts nature and seeks to communicate what she has observed and encountered. Her work is meant to be worn and for others to feel the various qualities of touch which make this art form so appealing. The essence is that it is the user's interaction with the work that really brings the work to life and for her this can be considered as the achievement of the work's function.

Jacqueline Ryan's handiwork is a piece of jewelry that reflects the humble and gentle tones sourced from its natural surroundings. She works primarily with high carat gold; she will also incorporate bright elements such as pearls and enamels to perfect her compositions. Utilizing the curvy shapes and layered elements that are characteristic of precious metals, Ryan skillfully blends the pieces into designs that meticulously shape the makeup of her creations, allowing the piece to move and interact with the wearer in space.



Fig. 11: Jacqueline Ryan's work

Catching the beautiful movement of a flower starting to bloom or the swing of waving anemones in water; textured gold planes that are folded, sculpted, pinned to communicate the meaning of the art. Since her childhood she is fascinated by nature and by the countless combinations of shapes, structures, textures and colors that nature has created over millions of years of evolution. In her work she abstracts nature and tries to communicate brief impressions of what she has observed and discovered. In large- and small-scale drawings and sketches which are made about life (zoos, museums, aquariums, botanical gardens) Ryan continues to gather visual information about natural shapes, structures, surfaces, textures and colors (including through digital macro photography) and "translate " the elements that inspired her the most into small models of paper sculptures which eventually led to the creation of the final shape in the precious metal.

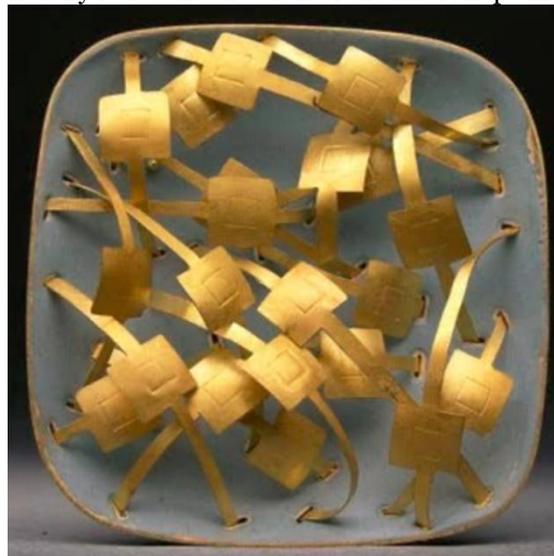


Fig. 12: Jacqueline Ryan's work

Ryan's works are still partly based on childhood memories, even today Ryan continues to collect visual information directly from nature. Most of her works consist of movable elements, swaying and vibrating on pins while the body moves. Her works are meant to be worn as well as to be exhibited. While they are intended to be visually stimulating and aesthetically appealing, it is the quality of the jewelry to the touch that makes this art form very appealing. In the end, it is the wearer's interaction with a work that really brings a jewelry to life and for Ryan this is what is considered as having reached its function.

2.1.5. Janna Syvänoja

Janna Syvänoja is a Finnish artist who creates art jewelry from recycled paper in a slow and meditative process. Using such a fragile material, she was able to create depth in forms. Each piece being meticulously layered by hand. Often the original meaning of the material can be read on the surfaces; an old map creates a topographic feel, while text lines evoke a soft pattern. She makes the rules, but the pieces take on their own shapes. In her hands the components begin to follow each other and find their rhythm, it is when the magic happens. It is a slow, meditative, and a very natural process.



Fig. 13: Janna Syvänoja's work

Syvänoja uses printed paper, maps, catalogs, dictionaries. They are rich in their past, bringing with them certain places and various accidental meanings. These materials also give individual decorative characters to the ornaments' exterior and interior. She could see woods, stones, bones, feathers, fields, velvets. To shape her creations Syvänoja constantly utilizes a structural approach while using materials. The paper jewelry grows into shape sheet-by-sheet, without glue, with the help of steel wires and elastics. To her the cut surfaces of a stack of papers bear many appearances, representing the whole natural world, such as rock, bone, snow, clay, wood, animal feathers. At the same time, the represented things look like as it is paper. For Syvänoja curved lines are attractive and beautiful; it's like leaving a door slightly open and providing the key for a closer look. We just need to change our point of view and we will find surprising values and beauty. Syvänoja's way of using materials, such as paper, has been deemed acceptable in sculpture, jewelry and textile arts. Overlapping and crossing borders. She didn't mean her work to be durable and undamaged by time. What she means is that she is willing to work hard at creating a work even though she knows that it won't last forever if the payoff is worth it, i.e., if she discovers something while doing it, and if she can share that experience with others.



Fig. 14: A work of Janna Syvänoja

Syvänoja explains that we are providing information about ourselves in many ways. Jewelry has a long history of being a medium of information and communication without using words between humans. Sometimes verbal communication between humans consists of erroneous words or disjointed sentences. Her works don't say much in words but evokes so many thoughts about people's need for connection and unity.

2.2. Conceptual Framework of Creation

2.2.1. Identity

Identity in this context will be divided into two terminologies, namely in modern terminology and in postmodern terminology. In modern terminology, Stuart Hall in *The Questions of Cultural Identity* (1992) describes the theory of symbolic interactionism as a representative theory to explain identity. From the point of view of symbolic interactionism, individual identities are formed only in the interactions with other people. People still have their individuality, but not an individuality that is completely different or detached from that of the society. Identity acts as a bridge between the social and the purely individual. By possessing a special identity, individuals internalize certain norms and values that is inherent to that particular identity [5].

However, the identity of urban women cannot be hastily associated with identity in modern terminology. Hall continues his analysis of the state of current modernity or what is often called post-modern, which has different features. The identity of contemporary society tends to be fragmented. People no longer have a single, unified conception of who they are; they have many identities which are often contradictory and unresolved. One of the reasons for this fragmentation of identity is globalization. The ease and frequency of human movement around the world as well as advances in communication have made people no longer preoccupied with developing an identity based on their environment, but they may choose from a wide variety of identities. They can imitate the fashions, speeches, values and lifestyles of any group they like. The conclusion, for Hall, is that in the context of post-modern theory, identity has decentred. Individuals can no longer find the core or center of their identity; it is only based on the existing class or nation-state [5].

Globalization, in particular, has a pluralizing effect on identity, generating new possibilities and positions for identification. From the descriptions above, it can be perceived that the identity of urban women is more directed towards post-modern society because of their fragmented nature, the difficulty in identifying themselves, and in having many choices to imitate the values and lifestyles of any preferred group. In the context of urban women's identity, it can be understood that the values and lifestyles chosen are generally "modern Western" values and lifestyles. The choice of values and lifestyles is the result of a formation of a cultural identity which is defined as an effort to choose a suitable culture to define oneself [6].

2.2.2. Representation

One of the central concepts of cultural studies in the study of media is representation. Representation is defined as an effort to describe something and the extent to which the description is an accurate or a distorted reflection of something being described. Stuart Hall points out that representation has a much more active and creative role in the way we think about the world and about our place in this world.

Starting from the world of visual representation, Hall states that representation is the practice of giving meaning. Representation is the way we give meaning to the things we wish to describe, either through text or visuals that we regard as representing what we are communicating or what we mean. Usually, according to Hall, the meaning we are awarding is very different or a distortion of the real meaning that are being discussed or intended.

According to Hall, every event never has a fixed meaning, definite or real, until the event is represented. The representation will differ from person to person, from one group of people to another, from one layer of society to another, from one historical moment to another. This means that there will be many different forms of representations concerning a same event, so the meaning of that event will also change or vary depending on who represents it. That is, the process of representation is inherent with the event itself. Thus, the event itself never exists or exists meaningfully until it is represented. That is, representation does not occur after or following the event being represented.

On the other hand, representation plays a constitutional role in the sense of determining the meaning of each event. Hall assumes that representation permeates the constitution of the object we are discussing or referring to. Representation is part of the object itself; representation is or has a role in constituting the object. Representation is one of the conditions for the existence of an object, so representation is not outside the object or event, does not occur after or follows the event, but is within or inherent in the event itself; representation plays a role in constituting an object or event [5].

2.2.3. Deconstruction

Deconstruction is a theory, methodology, and method that is generally used as a means to critically analyze texts in cultural studies. Pioneered by Jacques Derrida, deconstruction is closely

related to both semiotics and the concept of genealogy formulated by Michel Foucault (often referred to as Foucaultian genealogy).

Like semiotics, deconstruction seeks to dismantle the various binarities or binary oppositions that underlie the language and culture that we use to interpret reality. The difference is that semiotics reveals the various values contained in relatively open binarities, while deconstruction uncovers various binarities by disentangling or dismantling the way that binarity makes one side of the binary equation invisible or natural. On the other hand deconstruction also has similarities with genealogy; both dismantle various concepts and practices that are considered common or natural.

Saukko underlines the two problems inherent in deconstruction as a method and practice, namely that the impetus for deconstruction to fight various dichotomies sometimes ends up consolidating them and deconstruction criticism against the various norms that have been established can actually lead to people adopting a romantic understanding of freedom. It can be said that deconstruction is not a 'positive' science, but is a powerful means of social criticism but its criticality does not make it capable of proposing social alternatives [9, 10].

2.2.4. Paper as Medium and Conception



Fig. 15: Paper as medium and conception
(Source: author's documentation)

In cultural studies paper products are regarded as artifact. It is derived from the word arte which means "beautiful", "art" or "craft" and factum which means "to make". Thus, an artifact is a beautiful and useful man-made object. The objects presented above are identities of women's journey in life within the context of urbanization. The journey to modern humanity (human?) is a long one where humans leave their foot prints. Paper is now a medium which is of interest and is being explored by artists; it has specific characters or medium specificity, such materials and technicalities artistically possess specific qualities and effects, such as the papermache approach (paper pulp), folding, pleats, plying, sewing or papercut. This shows that both in terms of form and media discourses, paper has a wide artistic potential. In the current domain of art where paper media works has developed and become media conventions, viz. begins to be accepted by the public, the author choose paper media as the topic of her creation.

Paper jewelry carries the concept of heritage which makes this particular product different. By looking at the jewelries which are part of their personal experiences that are certainly diverse, this work of art allows women to free their minds from suffering and pressure. The use of paper or what the author call "women's artifacts" is part of the reality of urban women's lives and as such it cannot be denied. Women are welcome to witness the drama of the problem or tragedy of their life repeating itself. The process becomes a deep understanding of themselves and a meaningful healing of their soul. Paper is used to present the life force of urban women; the writer as an artist endeavors to represent paper as an artifact of the realistic life of urban women without having for example to pretend by producing replicas. Urban women can feel directly by touching, smelling, hearing through their psychological senses and being honest and position themselves within which quadrant they are in. They can measure themselves in a healing cathartic process of their soul. Usually, the reaction will be different for each individual.

Paper as an object of urban artifact has its own characters. The writer as an artist tries to treat the object according to its basic characters so that it can represent and pursue the fulfillment desired without relinquishing the basic characters of the object itself. When an object is observed, vibrations

arise in the form of fantasy, imagination, emotion and repetition of memories. This happens because of the meaning of the object, namely the relationship of the object with the experiences and thoughts linked to the life of the communities or individuals.

From these experiences, the author strives to reveal meanings behind the selected objects following the ideas being contemplated. For example, paper as a malleable medium has the potential to be kneaded is then associated with softness and flexibility, stretched paper is associated with ambitious individuals and high curiosity, shredded paper is associated with freedom and thoroughness, burned paper is associated with courage and straightforwardness. The choice of colors of the medium is also considered in order to achieve certain psychological effects. The main role of colors is their ability to influence the eye more, so that its vibrations penetrate, evoking emotion. For example, white is associated with calm, purity, motherly personality, authority and wisdom. The process of formation becomes most strategic in the delivery of ideas in the long series of creativity. The recontextual of an issue in humanism becomes a concern in every work which is born out of manifestation of thoughts, reflections and impressions emanating from the context of the source of inspiration. Through catharsis by exploring and opening various possibilities, it is hoped that ideas, imagination, associations and various images will emerge producing something different, personal and unique.

Contemporary jewelry is becoming more interesting and has begun to get the attention of the author to produce works that refer to the various problems mentioned above as the basis for art creation. The feature that is very attractive in jewelry is that there are big things out of relatively small things. Although in the development of contemporary jewelry there are also many large ones. Another specialty of jewelry is that it is an object which has a personal closeness with its owner. Some aspects or personal stories in jewelry are usually known only to the owner and the jeweler. There could be many stories attached to a piece of jewelry. For example, a ring that contains a story of happiness and emotion when a lover proposes, a family brooch that a mother gives to her daughter on her wedding day or a jewelry that reminds someone of someone special who left. When a jewelry is not worn, it becomes a personal work of art. Jewelry can animate a strong relationship between the object and its owner. Something that is rarely or not owned by other visual arts.

Paper as a medium and a conception can be found in the works of Setiawan Sabana. Setiawan Sabana conducted experiments with paper to show the meaning of the symbolic side of paper as art as well as a cultural material. In his perception, his experiments show a good deal of irony both in terms of its contribution and impact at the end of this paper century, when paper begins to be displaced by digital media. The last sheets would want to show artists' readings on the new pages which are contemporary perspectives on the values of post-legend paper in current art events. In contemporary works paper is not only regarded as a cultural phenomenon, as fragment of human immanence, but is further interpreted as a transcendental phenomenon. Paper, in a broader perspective by Setiawan Sabana, is captured cosmologically as containing a small universe (microcosm), a large universe (macrocosm), and a supernatural universe (metacosmos) [11].

2.3. Thought Framework Chart

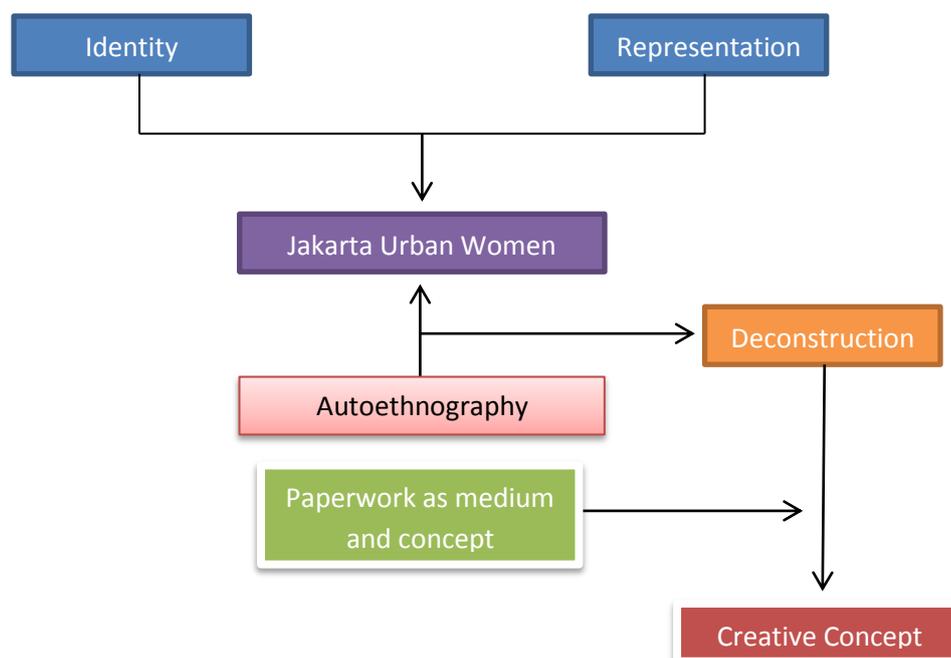


Fig. 16: The thought framework chart.

3. Methods or Processes of Creation

3.1. Creation Methods

In order to answer the inquiries of research, the author uses autoethnographic method. Autoethnography is a qualitative research method which allows the writer to express her ideas and experiences in a very personal way. The purpose of autoethnography is to acknowledge the relationship between the person and culture, and to make room for non-traditional forms of inquiry and expression [12].

Autoethnographic method is employed because the description and analysis of jewelry in urban women start from personal experiences which are to be extrapolated into a broader cultural and artistic experience. That is why, even though the research is complemented by the use of observational and interview data, the personal experience of the creator-researcher in this regard cannot be ignored and even becomes an important source of knowledge.

3.2. Data Collection Techniques

In addition to theoretical assumptions the author also gathers data which include the observation of participants and conducting interviews. She also seeks to be directly involved in being part of the urban women's community and is involved in their daily lives by following the lifestyle and carrying out routine activities. All these involvements are documented in the form of photos and videos which cover various categories of urban women. The completed interview questionnaires and analysis of the collected data are used to sharpen the study. The interviews are part of an effort to confirm the information that the author wants to probe further. The interviews are in-depth interviews which probe as much information as possible from the informant. In-depth interviews are conducted with five urban Jakarta women, namely Grace (37 years), notary; Yanna (46 years), financial analyst; Ratna Sari (27 years), financial manager; Maya Barbie (32 years), soap opera artist, boutique owner; Norma Isty (29 years old), senior creative director.

3.3. Stages of Creation

3.3.1. Prototyping

Prototyping is carried out to assist in the analysis and design of work. This process helps the creator-researcher in describing the overall concept from start to finish and in making decisions during the creation of work systematically. Prototyping is in place to support analysis by focusing on the early stages of the design up to the end, evaluating the design results all along. The activities carried out include identifying problems, making documentation in the form of photos, sketches, videos and spontaneous notes. The creator-researcher is aware that the successful creation of this work is not a one single process. The author opens the opportunity for outsiders to be involved to see the problem from their perspective. This allows the author to obtain valuable feedback and input enriching the work created.

The prototyping process makes use of a lot of diagrams and pictures to help establishing concrete thinking patterns. The process also allows the author to revise, change and modify the employed systems to improve the quality of the work.

In prototyping the author adapts different approaches which have been commonly practiced. The approaches taken among others are the exploration approach (brainstorming) which consists of conceptual exploration (aesthetic observations and experiences on aesthetic structures), visual form explorations and aesthetic explorations. These are followed by an experimental approach using improvisation which is the formation and exploration of various aspects of visual-artistic and aesthetic sharpening engaging intuitive technical and analytical abilities.

Then in the evaluation stage, various aspects of the relationship of ideas, artistic execution and everything related to the depth of impression and expression are presented as a kind of emotional control and deposition. A comprehensive balancing with the intellectual capacity that vibrates in the process of creation. The creation process can be explained as follows:

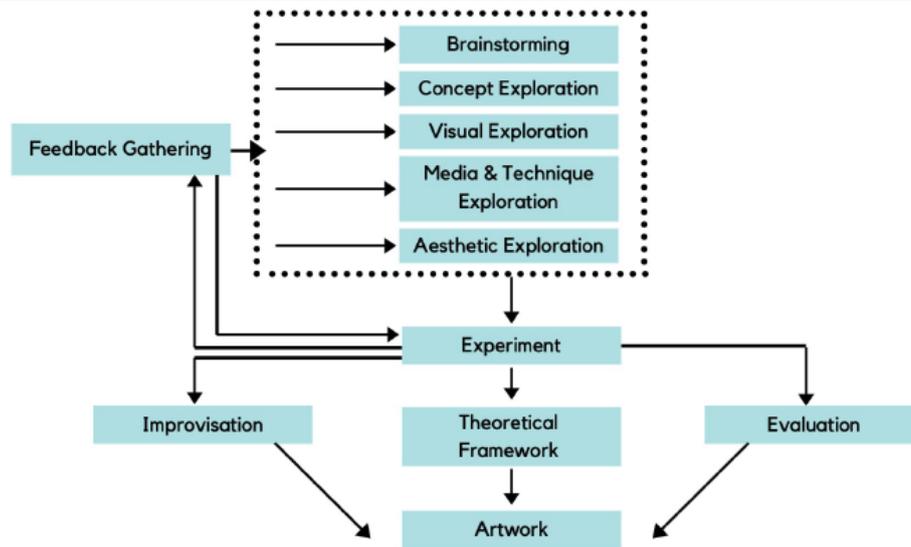


Fig. 17: Prototyping method in the creation process.

3.3.1.1. Exploration

3.3.1.1.1. Exploration by Means of Brainstorming Strategy

This is the stage of searching and extracting creative ideas while exploring materials (both technical and non-technical). It also serves well in problem solving in a design project, maximizes the exploration phase of ideas that are commonly known. For example, when the writer finds it difficult to grasp symptoms of excesses of the virtual world, to determine visual concepts which can be presented as an important idea related to the subject matter or when the writer experiences bottlenecks in her visual, aesthetic or artistic explorations. Brainstorming is useful in solving problems to acquire various exploratory thoughts to smooth processes of creative ideas in creating works that need fresh innovations.

At the beginning of the activity, after observing the analysed data, an exploration of ideas was carried out to sharpen them. This activity begins by making spontaneous sketches which are stored in a sketch diary book so that they can be taken anywhere and a supporting tool to undertake dialogue with other parties. The sketch works are documented in the image below:

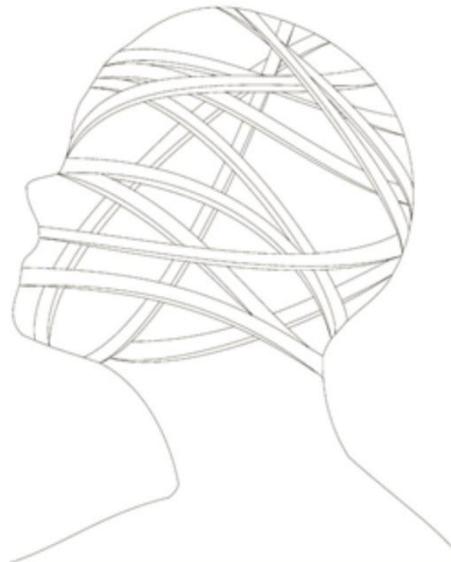


Fig. 18: Initial sketch of creation
(Source: Author's documentation)

3.3.1.1.2. Concept Exploration

Concept exploration is to obtain useful intersubjective interpretation, the emergence of a conception from a series of serious and deep observations of an object which aids in helping it into realization. In the process of observation "bubbling" aesthetic experiences can emerge which are

immediately executed into the visual exploration stage, sketches or writings to support visual articulation. In the initial stage of a creative process which is exploration of conception, various causes that turn into anxiety, confusion, certain happiness are explored in depth to obtain the essence of the various ideas that arise.

3.3.1.1.3. Visual Exploration

The visual exploration stage allows for continuous visual analysis of a form; it is an execution of the exploration of the underlying conception. The author conducts various visual explorations through manual and digital sketches applying exploratory artistic techniques, for example with charcoal, pen, ink on quarto paper. Another option is exploring planning of the use of various media and techniques for the visualization stage of the work. Then proceed to the aspect of exploring visual forms, exploring the techniques to reach artistic achievement at the same time. From this initial visual exploration, a reference for further explorations can eventually be obtained.

The following activities in the creation process is the form representation of ideas which have been raised in a series of imaginative improvisation processes. Visual form objectively is not just born out of artistic interest alone but is a manifestation of creative conceptions and creative anxiety.

Therefore, basically visual form is the result observed in an artistic execution that leads to the goal of forming the basic concept. *Visual form* is actually a perception that becomes an aesthetic experience forming the *Aesthetic Structure* which is the working power of the aesthetic experience itself that binds aesthetic perceptions in psychological operations with awareness of the content and substance of the work.

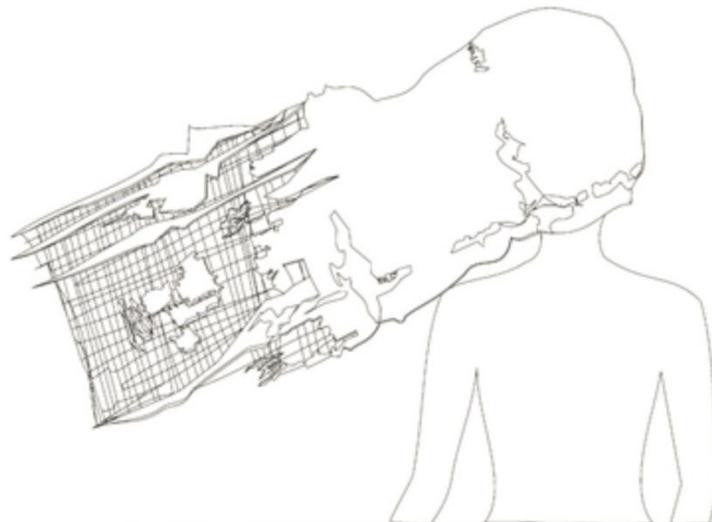


Fig. 19: Interpreting visual forms to be more actual.
(Source: Author's documentation)

3.3.1.1.4. Media and Technical Exploration

The process of exploring media and techniques is almost the same as when the author explores visual forms, starting with sketches in the search and excavation of visual forms. It involves the optimizing of various processes in the treatment of media using various conventional and non-conventional technical approaches. In the selection of expression media, the author explores various possibilities of mixed media applying various techniques, for example mixing and matching the available media (paper, wire, and other possible functional objects). In exploring the realization process, the author selects the use of media when she is considering the ideas which are to be built, so that they will support the creation processes.

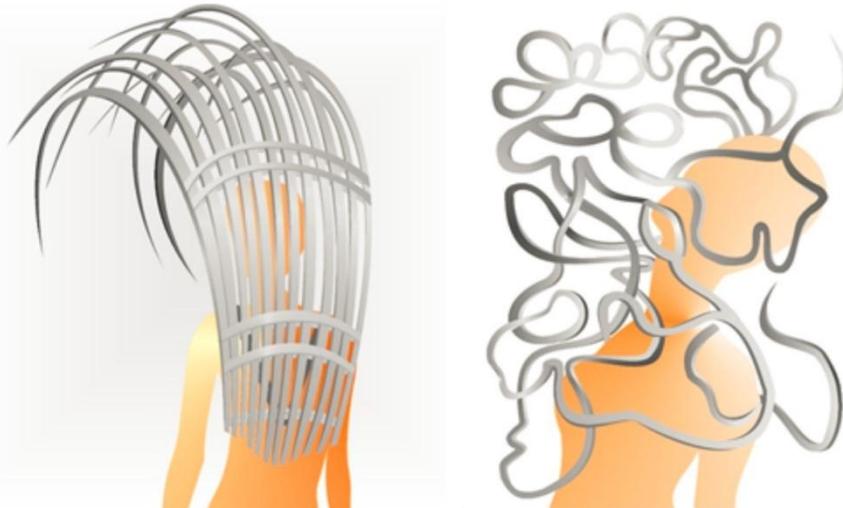


Fig. 20: Optimizing various media treatment processes with various conventional and non-conventional technical approaches.
(Source: Author's documentation)

3.3.1.1.5. Aesthetic Exploration

Aesthetic exploration is a basic requirement besides the media exploration and the techniques employed. Aesthetic exploration is a hierarchy in a work of art; a representation of the emotions, feelings and intellect of an artist. Aesthetic exploration is undertaken long before an idea is executed and during the creative process. Aspects of *Aesthetic Structure* become the most important features during the observation of aesthetic moment which is the excerpts of one's aesthetic experience. Then it is interpreted personally into interpersonal visual representations which continue into the executions of subsequent works. Of course, with a different perspective and a different level of aesthetic sensibility

3.3.1.2. Experiment

3.3.1.2.1. Scientific Approach

To deepen knowledge in the aspects of *Aesthetic Structure*, which are the most important aspects in observing the aesthetic moment in one's aesthetic experience, and is sharpened by developing insight in approaches within various related studies. The fast turnarounds in the daily life of urban communities have created symbols of creative processes due to the impact of cross-cultural communication. The observation of the "aesthetic moment" in the aesthetic experience as the determinant in the execution of the work must therefore able to bring up symbols of self-identity as affirmations that usually appear in paper-based urbanical artefact incarnation.

This paper based urban artefact incarnation is initiated from the tendency of urban women who want to represent their identity through symbols that produce certain meanings. The symbols are but abstract images resulting from reflections on codes, values, and beliefs of the culture they live in, viz. being in an urban society. They are a form of a struggle which is obtained through efforts related to recognition and support, both in tangible and symbolic forms. That is why urban women, in all their movements, always lead to "image manipulation" in order to obtain these two paradigms. The concrete effort of this "image manipulation" is by injections. The intended injections can be in the form of performing self-beautification with white injection, body slimming injection, injection of acupuncture therapy, injection of whitening infusion and vitamin C to brighten and even out the skin color of the face and body parts. Other injections are by implanting thread lifts to tighten a sagging face, injection of fillers on the face to increase suppleness and shape an ideal proportion on the face, injection burn fat on the body part that one wants to slim down, injection of botox to fight wrinkles on the face. These are often referred to as positive energy injections which boost self-confidence and enthusiasm in empowering and optimizing the potential of urban women in carrying out multi-role responsibilities and also hopes for contributions and financial support from their partner which they often referred to as "injection of funds".

The author is interested in works related to urban women's problems which are symbolized by pointed forms or shapes taken from the basic shape of an injection needle. The injection process represents the identity of urban women which is their expectations towards their environment. This identity represents the desire to be recognized, supported, reassured, appear flawless, want to be noticed, want to be involved, and want to be the best and foremost. Starting from the conception of the paper based urbanical artefact incarnation, the author offers a new idea of creation called the *Spike of Body Scape*.

3.3.1.2.2. Improvisation

Improvisation is the formation and exploration of various aspects of artistic visuals; an aesthetic sharpening which resources from intuitive technical and analytical abilities. In improvisation, the author explores and utilizes probability values from various aspects. The aspects are related to visuals, other artistic techniques and representations of aesthetic concepts. Through exploring and opening up various possibilities, it is hoped that ideas, imagination, associations and various images will emerge producing something different, personal and unique.

3.3.1.2.3. Evaluation

The evaluation stages are the various relations aspects of ideas, artistic execution and everything else that is related to the depth of impressions and expressions which are intended to be presented, such as emotional controls and depositions. These are balanced with the intellectual capacity that vibrates in the creation process. Evaluation becomes important in the execution of the work, in reference to the framework of thought/conception as well as visual revitalization, so that the overall visualization becomes unified in aesthetic strength.

This is a consideration for evaluating the creation process which refers to the concept to emphasize content, expression and substance. Visually, the results that are represented later in an artistic execution that has been worked on, are an effort to reconstruct ideas and techniques for achieving/visualizing the basic concepts of symbol processing, the result of cross-cultural communication interactions.

3.3.2. Designing

3.3.2.1. Media and Technical Exploration

Work creation aspects are marked by the increased awareness of artists in exploring all the potentials of media and is not limited to only one type of media. And at the same time the expansion of techniques, marked by the development of a number of variations and exploration of techniques that may be designated cross- and mixed-techniques. In the same dynamic is the development of various ideas and inspirations that arise from various aesthetic experiences. The aspect of creating works shows symptoms of media expansion, both in form and technique.

In the process of exploring media and techniques, both processes utilize similar paths, viz. by exploring visual forms, for example in the search and excavation of visual forms it is preceded by sketches on the spot. In the exploration of media and techniques, efforts are optimizing the various media treatment processes, implementing various conventional and non-conventional technical approaches. In the selection of expression media, the author strives to explore various possibilities of combining paper-based with other media using various techniques; a process in realizing the ideas which are about to emerge.

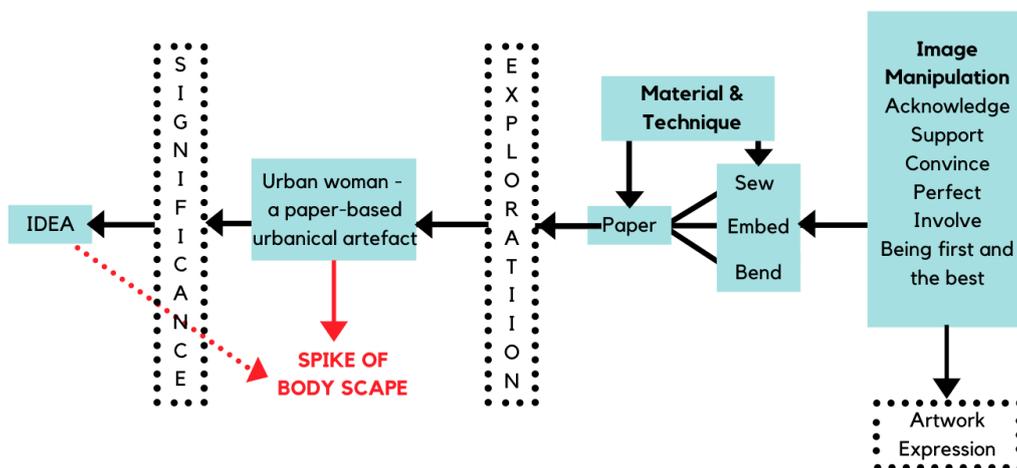


Fig. 21: Detailed scheme of the work process.

4. Conclusions

The creation work that will be delivered, namely *Spike of Body Scape*, starts from a paper based urbanical artefact incarnation. It is based on paper as a medium and a conception. The creation work is expected to be the final form of the author's research which concerns the struggle for the identity of urban women as represented through the art of jewelry. This research is a combination of field research which gathers data from observations and in-depth interviews with a number of informants who are classified as urban women, from literature research which starts from texts related to representation and identity and autoethnographic research that proceeds from reading the author's own experience. The whole research employs the method of deconstruction

which aims to dismantle what are on the surface and breaks through the meanings behind the conception of urban women, especially in Jakarta with all its struggles.

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