

Visual Culture; Expanded Cinema and the Concept Of “Trisikon” as a Manifestation of Indonesia Cultural Diversity

Sito Fossy Biosa*, Yasraf Amir Piliang, Hafiz Aziz Ahmad, Tisna Sanjaya

Institut Teknologi Bandung, Indonesia

Emails: 37021012@mahasiswa.itb.ac.id*, ya-piliang@bdg.centrin.net.id,

hafiz.a@itb.ac.id, tisanasanjaya@yahoo.com

Abstract

Visual culture understands cinematic practice not merely as aesthetic expression, but as a site of social meaning production shaped by the relationships between medium, space, and audience participation. Within this framework, expanded cinema opens new possibilities for experimental film practices that transcend conventional representational boundaries through multisensory and reflective experiences situated between reality, archive, and imagination. This research examines the concept of TRISIKON (three situations and conditions: live action, documentation–footage, and animation) as a cinematic creation model that manifests Indonesian cultural diversity through the dialectic of Chaos–Harmony, defined as the convergence of creative uncertainty and compositional order. Through a case study of the work *Anemoia Utopia*, Chaos–Harmony (cultural diversity) is interpreted not as a binary opposition but as a dynamic space reflecting relationships between humans, nature, and non-human entities within Indonesia’s plural cultural context. This study employs an art-based research methodology combined with a hermeneutic approach to interpret visual symbols, rhythms, and nonlinear narrative structures as intersections between aesthetic experience and social reality. The findings indicate that TRISIKON blurs the boundaries between documentation, performativity, and animation, transforming cinema into a participatory space that invites collective interpretation. Consequently, TRISIKON functions not only as an artistic method but also as an epistemological framework within visual culture studies, offering an understanding of cinema as a fluid and continually transforming cultural practice.

Keywords: Visual Culture; Expanded Cinema; “TRISIKON”; Chaos-Harmony; *Anemoia Utopia*

INTRODUCTION

From the perspective of visual culture adopted in this study, the practice under discussion actively challenges the conventional boundaries separating medium, audience, and environment. Cinema is therefore understood not as a closed textual form, but as an open and processual configuration that resists fixation within linear narrative structures or singular modes of presentation. Within visual culture studies, cinema is situated as a cultural space in which visual images are entangled with relations of power, technological mediation, and socially constructed sensory experiences, emphasizing the ways in which meaning is produced through embodied, contextual, and relational modes of spectatorship. The paradigm shift of cinema toward the experimental realm marks a pivotal milestone in the evolution of modern audiovisual art. Since the mid-twentieth century, cinema has no longer been understood merely as a representational medium that imitates reality, but has evolved into a field of exploration that emphasizes process, experience, and creative expression (Barrington, 2019; Walley, 2020). The concept of expanded cinema introduced by Gene Youngblood (Gene Youngblood, 2020) provides the principal theoretical foundation for this transformation. It broadens the definition of cinema from the projection of moving images on a screen into a multisensory experience that actively engages the body, space, and the spectator’s consciousness (Barker, 2012; Welsby, 2016). In this view, cinema is no longer a finalized product bound to

conventional narrative structures, but an open process that transcends the boundaries between technology, performativity, and human perception.

This transformation has become increasingly significant in the contemporary era as audiovisual practices evolve across disciplines and media, blending elements of performance art, installation, and digital media. The interconnectedness of these various mediums necessitates a new creative paradigm in which experimentation, improvisation, and interactivity become integral components of the artistic process (Kostopoulou & Katsaridou, 2024). Within this context, there arises a need for a creative framework capable of accommodating and processing complexity, irregularity, and novelty as essential elements of creation (Sabelli & Abouzeid, 2003; Sreenivasan, 2013). This paradigm affirms that contemporary cinema is no longer merely a tool of representation but a dialectical space where ideas, the body, and technology dynamically interact to generate ever-shifting and transformative aesthetic experiences.

Responding to the dynamics of experimental cinema that increasingly emphasize cross-media collaboration and the principle of intermediality, TRISIKON (Three Situations and Conditions) was developed by the researcher as a cinematic creation model rooted in the spirit of tolerance and diversity derived from the Balinese concept of Tridatu—the tri-colored sacred thread (red, white, and black) symbolizing the cosmic cycle of creation, preservation, and dissolution (Suhendra, 2021). Within this framework, TRISIKON transforms the spiritual philosophy of Tridatu into an aesthetic model that underscores the dynamic interrelation among body, space, and time in the artistic process (Biosa & Mariantio, 2020). The model departs from the notion that cinema is not solely a visual representation, but an open field of experimentation where reality, archive, and imagination intertwine to form reflective and contemplative cinematic experiences.

Within the framework of TRISIKON, three primary visual forms—documentary-footage, animation, and live action—are positioned as an interdependent creative cycle that revolves without hierarchy (Biosa & Khunacharoensap, 2022). Documentary-footage serves as an archive of social reality and time, presenting factual testimony that anchors meaning. Animation functions as an imaginative realm that enables the sublimation of ideas and symbols through visual transformations that transcend the logic of reality. Meanwhile, live action affirms the presence of the body and the performativity of the creator within real space as a spontaneous manifestation of creative consciousness (Biosa & Adi Putra, 2020). When these three dimensions converge, they generate a non-linear and polyphonic visual system in which the boundaries between fact and imagination become blurred, producing fluid, open, and multilayered compositions.

Accordingly, TRISIKON is not merely understood as a cinematic technique but as an ontological and epistemological framework that represents the artistic life cycle of creation, transformation, and reconstruction (Biosa & Adi Putra, 2020; Biosa & Khunacharoensap, 2022; Biosa & Mariantio, 2020). The concept extends Youngblood’s notion of expanded cinema by introducing the spiritual–philosophical dimension of Tridatu into contemporary visual practice. Through this approach, cinema is reinterpreted as a dialectical space between chaos and harmony, between factual documentation and

symbolic construction. TRISIKON envisions film as a living organism that continuously moves, reacts, and transforms—a form of open cinema creation that rejects the finality of form and affirms participation, improvisation, and irregularity as the core of modern cinematic creativity.

The conceptual framework of TRISIKON situates the dialectic of Chaos–Harmony as a philosophical foundation that articulates the dynamics of cinematic creation between uncertainty and order. Chaos, as understood by Heraclitus, symbolizes perpetual change (*panta rhei*)—everything flows and exists in a productive tension that opens potential space for novelty and transformation (Bassford, 2023; Wiggins, 2016). Harmony, rooted in Greek cosmology and Neoplatonism, reflects a dynamic equilibrium among elements without negating difference (Prins, 2017; Stamatellos, 2022). The relationship between the two is not a binary opposition but a fluid interplay of deferred meanings, resonant with Derrida’s notion of *jeu de différences* (Mousavilar & Pourmahmoud, 2021). This dialectic situates cinema—particularly within the realm of expanded cinema—as an open field where documentation and imagination interact reflectively, positioning TRISIKON not only as an aesthetic principle but as a mode of thought that affirms cinema as a living, ever-evolving creative process.

Research on expanded cinema demonstrates a paradigmatic shift toward interdisciplinary approaches that connect cinema with science, technology, and multisensory experience. Welsby (Welsby, 2016) highlights the relationship between expanded cinema, cybernetics, and chaos theory, Barrington (Barrington, 2019) emphasizes the cognitive dimensions of audience perception, and Barker (Barker, 2012) extends the discourse to mixed reality and digital participation. However, most studies remain concentrated on the technological, performative, and intermedial aspects, while the ontological and epistemological dimensions underlying creative processes are relatively underexplored. In the Indonesian context, studies by Hanan (Hanan, 2010) and Sentowoko (Sintowoko, 2025) indicate a gradual shift from historical narratives toward experimental practices that foreground formal freedom and cross-media collaboration, yet investigations into their ontological and epistemological foundations remain limited. Therefore, this study fills that gap by positioning Chaos–Harmony as the dialectical foundation of expanded cinema and operationalizing it through TRISIKON as a methodological–aesthetic model.

The novelty of this research lies in integrating the Chaos–Harmony dialectic into the practice of expanded cinema through the TRISIKON framework, functioning as both a methodological and aesthetic approach. Accordingly, this study aims to: (2) explore how the TRISIKON-based creative process embodies the Chaos–Harmony dialectic between creative uncertainty and compositional order within expanded cinema; (3) interpret the aesthetic and symbolic meanings of this dialectic through a hermeneutic approach; and (4) position the practice of TRISIKON as an epistemological critique of conventional cinematic paradigms, offering a new understanding of cinema as a fluid, flexible, and participatory unity of creation. The significance of this research lies in proposing a new conceptual model for understanding cinema as a cross-medium and

cross-reality process, contributing theoretically to the discourse of expanded cinema through the integration of the Chaos–Harmony principle.

METHOD

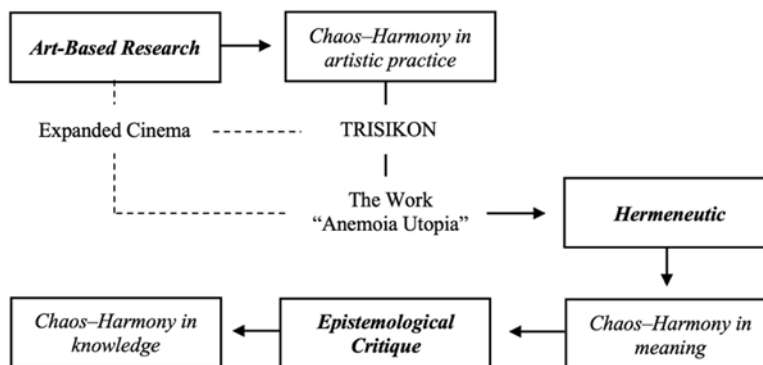


Figure 1 Structure of the Research Methodology

Source: Research data processed by the author (2025)

This study employs an Art-Based Research (ABR) approach, positioning the process of artistic creation as the core of inquiry to generate knowledge, critical reflection, and theoretical contribution (Egerton, 2017; Eisner, 2008). Within the context of experimental cinema, ABR enables the exploration of the relationship between creative practice and theory, allowing artistic production to operate simultaneously on visual, epistemological, and philosophical levels. The application of ABR is realized through TRISIKON—comprising live action, documentation–footage, and animation—to manifest the Chaos–Harmony dialectic, the productive tension between creative uncertainty and compositional order. This model is embodied in the work *Anemoia Utopia*, which examines the interaction between reality, archive, and imagination, positioning the artwork as both a medium of critical reflection and a theoretical contribution to expanded cinema, offering a renewed understanding of cinema as a cross-medium, cross-reality, and participatory process.

Subsequently, a hermeneutic analysis is employed as the outcome of a dynamic interaction between text, context, and interpreter (Ricoeur, 1976). This method is used to interpret the Chaos–Harmony dialectic in *Anemoia Utopia*, highlighting the interplay among social reality, recorded material, and imagination that generates layered meanings. This approach views disorder (fragmentation, improvisation) and order (composition, structure) not as binary opposites but as mutually enriching sources of meaning. It thereby enables the analysis of symbolism, non-linear narrative, and visual representation within the TRISIKON components.

Finally, an epistemological critique is conducted—an approach that examines the assumptions, limits, and production of knowledge within artistic practice or text (Barone & Eisner, 2012; Egerton, 2017). In the TRISIKON practice manifested through *Anemoia Utopia*, the Chaos–Harmony dialectic challenges the paradigm of linear cinema, asserting

cinema as a fluid, flexible, and participatory epistemic space (undity cinema) while reconstructing assumptions about audiovisual truth, authorial authority, and the boundary between fact and imagination, thereby opening new epistemic possibilities. Consequently, Chaos–Harmony functions both as an aesthetic framework and an epistemic critique, reformulating the processes of production, interpretation, and knowledge construction in experimental film.

RESULTS AND DISCUSSION

This study examines TRISIKON through three interrelated perspectives. First, from the artistic practice perspective in visual culture, the work is explored to balance creative improvisation with compositional structure, thereby creating the Chaos–Harmony dialectic. Second, from the interpretive perspective, the interaction among social reality, recorded material, and imagination is analyzed hermeneutically to uncover symbolism and non-linear narrative. Third, from the epistemological perspective, the practice is evaluated as both a critique of conventional cinema and a formation of new understanding of cinema as flexible, fluid, and participatory, or what may be termed undity cinema. Accordingly, the results and discussion are presented based on the following table:

Table 1 Structure of Research Findings and Discussion

No	Focus of Analysis	Discussion Details
1	Chaos–Harmony in Artistic Practice	The process of creating works based on TRISIKON (live action, documentation–footage, animation) to present the Chaos–Harmony dialectic between creative uncertainty and compositional order in expanded cinema
2	Chaos–Harmony in Meaning	Hermeneutic approach to interpret the aesthetic and symbolic meaning of the Chaos–Harmony dialectic in TRISIKON, particularly the interaction between social reality and imagination
3	Chaos–Harmony in Knowledge	TRISIKON practice based on the Chaos–Harmony principle as an epistemological critique of conventional cinema paradigms, while offering a new understanding of cinema as undity cinema that is fluid, flexible, and participatory

Source: Research data processed by the author (2025)

Visual Culture (Chaos–Harmony) in Artistic Practice: The Process of Creating Works Based on TRISIKON

The creation of the work “Anemoia Utopia” in this study responds to the paradigm of expanded cinema through the concept of TRISIKON, which expands the approach to the moving image by transforming particular experiences, sensations, and imagination into abstract patterns of a universal nature (Biosa & Adi Putra, 2020). The cultural diversity of Indonesia serves as the starting point for TRISIKON, which interprets the screen frame as separate yet narratively interconnected entities, reflecting the principle of *Bhinneka Tunggal Ika* (Biosa & Marianto, 2020). Within this framework, TRISIKON functions as an articulation of intuitive and dynamic thought, allowing an understanding of tolerance and reciprocal relationships between subject and object (Biosa &

Khunacharoensap, 2022). This concept also examines the tension between harmony and chaos through the representation of time and space, further extending Piliang’s (2008) idea of screen multiplicity, in which each screen can stand as a unique narrative entity while maintaining visual compositional coherence.

The conceptual foundation of TRISIKON in the creation of “Anemoia Utopia” stems from the understanding of TRIDATU as a symbol of cosmic balance and existential harmony (Biosa & Adi Putra, 2020). TRIDATU, consisting of three threads in red, black, and white, respectively represents the powers of creation (*Brahma*), preservation (*Wisnu*), and dissolution (*Siwa*). These three elements form a complementary unity, symbolizing the dynamic cycle of life—birth, existence, and death—as reflected in the concept of Trikona within Balinese Hindu philosophy (Kartini et al., 2024; Putra et al., 2025). In the context of “Anemoia Utopia,” these values are reinterpreted as reflections of the relationship between humans, nature, and non-human entities, in which harmony is not the absence of difference but a balance arising from diversity, in accordance with the principle of *Rwa Bhineda*.

The concept of TRIDATU in the Balinese Hindu belief system can be integrated with the three components of the human soul in Plato’s philosophy, serving as a philosophical foundation that enriches the exploration of expanded cinema. These three components include: (2) *eros* (passion/desire), representing the drive for longing, love, and the pursuit of beauty; (3) *thumos* (spirit/courage), related to emotion, honor, and the impulse to act; and (4) *logostikon* (reason), the rational part of the soul that governs and balances the other two (Cummins, 1981; Hutter, n.d.; Tarnopolsky, 2015). This integration opens a space for reinterpretation of documentation-footage, animation, and live action to be processed more dynamically, transcending the conventional boundaries of cinema. This approach blurs the line between reality and imagination, allowing visual elements to interpenetrate and construct a reflective narrative of tolerance toward the diversity of humans and nature. Conceptually, TRISIKON in “Anemoia Utopia” represents an effort to reverse, reinterpret, and animate the visual through three principal elements: *Eros*, *Thumos*, and *Logostikon*.

Table 2 Tripartite Soul in the TRISIKON Creation Concept of “Anemoia Utopia”

Tripartite Soul Concept	Visual Element	Visual Implementation
<i>Eros</i>	Documentation / Footage	Artifacts, objects, and events are animated through the concept of “animate” to provide vitality and dynamic movement, transforming passive objects into “living” entities with narrative energy
<i>Thumos</i>	Live Action + Animation	Human actors are aligned with natural elements such as trees and plants; gestures and rhythms of vegetation also function as equal narrative actors, bridging the human and non-human world within a single creative drive

Logostikon	Animation + Documentation / Footage	Ontological relationships between subject, object, and nature are constructed reflectively; recordings of inanimate objects “act in silence,” nurturing visual relations and awareness, creating a profound logic of animation
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Source: Research data processed by the author (2025)

The concepts of *Eros*, *Thumos*, and *Logostikon* in the work “Anemoia Utopia” represent the three creative dimensions that form the cinematic structure of TRISIKON. *Eros* brings vitality to the documentation-footage through the concept of animate, transforming artifacts and events into moving, “living” entities that transcend their function as visual data. *Thumos* expresses desire and creative passion by aligning human actors with elements of nature—such as plants and vegetation—as equal narrative entities, emphasizing ecological awareness and the interrelation between humans and non-human beings. Meanwhile, *Logostikon* serves as a reflective principle that bridges rationality and spirituality, wherein visual objects are not merely represented but also cared for as part of an ontological consciousness that deepens the relationship among image, subject, and nature. This approach opens a dialog between the human and the non-human, affirming the values of tolerance, balance, and solidarity in accordance with the principle of *Bhinneka Tunggal Ika*—the cultural motto of unity in diversity in Indonesia.



Figure 1. Visual Elements of TRISIKON in the Work “Anemoia Utopia”
(from left to right: live action, documentation/footage, animation)

Source: Screen capture from the work *Anemoia Utopia* (Biosa, 2025)

The creative exploration of this work aligns with John Tomlinson’s view that modern culture is obsessed with speed, in which everyday life tends to be fast-paced, instant, and fragmented (Tomlinson, 2007). Within the framework of TRISIKON, “Anemoia Utopia” positions film not merely as a form of quick entertainment consumption but as an experience of slowing down, allowing for reflection, attention to detail, and deeper understanding of narrative, visuality, and social context. Philosophically, this perspective resonates with Heidegger’s (Heidegger, 1962) conception of time and being (*Being and Time*), emphasizing that human entanglement in modern routines leads to a disconnection from *Sein* (the essence of being). Through the experience of slowness—as offered by slow cinema—viewers are invited to “pause” the flow of instrumental time and enter a moment of being-present, opening a space for existential reflection on the self and the world (Quaranta, 2020).

Table 3 Exploration of TRISIKON Creative Concept in *Anemoia Utopia*

Conceptual Approach	Implementation	Function
Space of Deceleration	Slowing down narrative, rhythm, and overall visuals	Liberates the audience from the culture of speed and instant gratification
Time Meditation	Long-duration shots, minimal dialogue	Allows the audience to reflect on time more profoundly
Time Sculpting (Sculpting in Time)	Focus on small details of everyday life	Presents slow cinema as a critique of speed-oriented aesthetics, stimulating social and psychological reflection

Source: Research data processed by the author (2025)

This framework demonstrates that the TRISIKON work “Anemoia Utopia” is not merely a cinema of representation but also a contemplative one that unveils the meaning of existence through a slower and deeper temporal awareness. Thus, the work belongs to the category of slow cinema, a subgenre that resists the aesthetics of speed through extended shot durations, minimal dialogue, and attention to the minutiae of everyday life (Stańczyk, 2021; Zimenkov, 2024). “Anemoia Utopia” functions as a medium of deceleration, inviting the viewer to reflect on time while exploring the psychological and social impacts of a culture of speed, such as alienation and the loss of meaning. The philosophical approach of Plato—eros, thumos, and logostikon—is integrated into the narrative and visualization to portray the conflict and resolution between desire, emotion, and reason, creating a profound dialogic space between humanity, nature, art, and culture, while emphasizing the values of tolerance, balance, and solidarity.

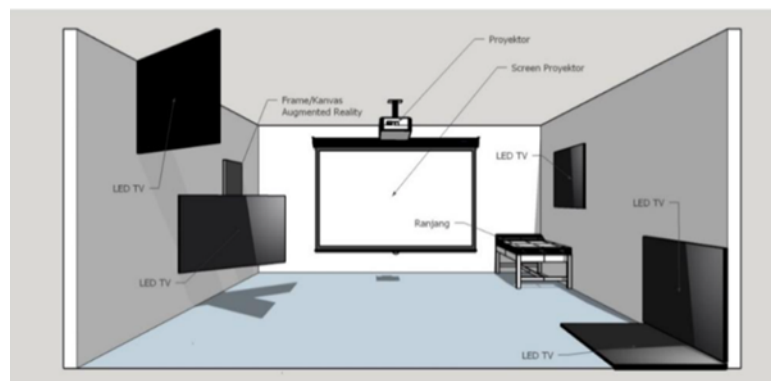


Figure 2 Presentation Concept of the TRISIKON Work “Anemoia Utopia”

Source: Documentation of the work *Anemoia Utopia* (Biosa, 2025)

The presentation of “Anemoia Utopia” employs multiple screens displayed simultaneously in different spots, where seemingly separate scenes evoke imagination and visual adventure in the viewer’s mind. The exploration of TRISIKON allows the cinematic experience to adapt to each participant’s memory and personal perception, bringing imagination directly into the frame and screen. Although such a multi-screen format is rarely found in mainstream cinema, “Anemoia Utopia” offers a playful

exploration of exhibition or display forms that expand the possibilities of the medium. This approach affirms that the TRISIKON practice, as part of a dynamic art movement, integrates interdisciplinary research, technology, and the spirit of tolerance, creating a theoretical discussion space within the exhibition setting that bridges theory and practice, thus expanding appreciation and understanding of alternative forms of expanded cinema in Indonesia.

Narratively, the TRISIKON work “Anemoia Utopia” conveys a sense of longing or nostalgia for experiences that were never lived (anemoia) while presenting happiness aligned with ideal dreams and aspirations (utopia). The main character, Princess EIASH, is introduced as a secret member of the *Jagawana Multiverse*—an interdimensional and intertemporal forest guardian organization. Set in the year 2039, she seeks help from humans in 2022 to preserve forests, emphasizing that massive exploitation will lead to total deforestation in Indonesia by 2040, causing harm to flora, fauna, and humanity itself. “Anemoia Utopia” raises viewers’ awareness of the importance of compassion and tolerance toward all living beings, aligning with psychologist Rollo May’s view that human actions in the present become the responsibility of the future, in both positive and negative ways (Ratner, 2019). From this perspective, “Anemoia Utopia” invites audiences to reflect on the interconnected relationship between humanity, nature, and temporal responsibility.

The creative concept of “Anemoia Utopia” within TRISIKON, both visually and narratively, seeks to open a space of dialectic between Chaos and Harmony, where the creative uncertainty of actor improvisation, abstract animation, and multi-screen structures interacts with compositional order grounded in the principles of Tridatu and frame design. Chaos, as understood by Heraclitus, symbolizes perpetual change (panta rhei)—everything flows and exists within productive tension as a potential space for novelty and transformation (Bassford, 2023; Graham, 2009; Wiggins, 2016). Harmony, rooted in Greek cosmology and Neoplatonism, reflects a dynamic balance among elements without erasing differences (Prins, 2017; Stamatellos, 2022). This approach enables “Anemoia Utopia” to emphasize a flexible interaction between human, natural, and audiovisual elements, while reinforcing the values of tolerance, balance, and solidarity in cinematic practice.

The relationship between Chaos and Harmony is not understood as an absolute binary opposition; from a structural perspective, it may appear as poles that shape meaning through coherent and stable form. However, it must also be viewed through a post-structuralist lens, which emphasizes the fluid and contextual nature of their relationship, where meaning is always deferred and shifting—*jeu de différences*, as articulated by Derrida (Hayles, 2018; Mousavilar & Pourmahmoud, 2021). This dialectic positions cinema—particularly within the field of expanded cinema—as an open arena where documentation, imagination, and reflection interact dynamically. Thus, TRISIKON functions not only as an aesthetic principle but also as a framework of thought that affirms cinema as a living, flexible, and unfinished creative process, expanding the

traditional boundaries of screen, duration, and medium, and creating an interdisciplinary space of interaction among audience, art, culture, and nature.

Visual Culture (Chaos–Harmony) in Meaning: Interpreting Social Reality and Imagination in TRISIKON

The hermeneutic approach in TRISIKON “Anemoia Utopia” opens a space for viewers to become active interpreters of the aesthetic and symbolic meanings that emerge from the dialectic of Chaos–Harmony. Meaning is produced through a dialog between the artwork, social reality, and the viewer’s consciousness, as emphasized in Gadamer’s concept of the fusion of horizons (Gadamer, 1989). Through the combination of linear and non-linear narratives, the audience experiences an open, rich, and fragmented mode of reading. The non-linear structure allows the connection of various moments and temporal spaces freely, creating interpretive relations between past, present, and future. The themes of anemoia, dystopia, heterotopia, and utopia serve as hermeneutic devices that stimulate reflective readings of social realities and imaginative spaces. Within this context, Chaos manifests in the irregularity of narrative and montage structures, while Harmony emerges through the interconnectedness of meanings subjectively constructed by the viewer.

Table 4. Representation of the *Chaos–Harmony* Concept in TRISIKON “*Anemoia Utopia*”

Concept	Narrative Function	Visual & Auditory Representation	Relation to Chaos–Harmony
Anemoia	Evokes nostalgia for an unrealized past; utopian longing for a harmonious world	Visuals and sounds stimulate collective memory and cultural identity reflection	Represents Harmony through emotional and cognitive relational coherence
Dystopia	Depicts social-ecological chaos and destruction	Non-linear montage challenging boundaries between reality and imagination	Represents Chaos through disorder, fragmentation, and perceptual challenge
Heterotopia	Presents alternative spaces opposing conventional social order	Visual and narrative dimension blurring the boundary between reality and fiction	Creates a balance, presenting interaction of Chaos and Harmony through symbolic alternative spaces
Utopia	Imagines an idealized, harmonious society	Visual and auditory elements evoke ideal social order and aspirational spaces	Represents Harmony through coherence, balance, and aspirational narrative

Source: Research data processed by the author (2025)

The layered narrative in TRISIKON is articulated through four main concepts: Anemoia, Dystopia, Heterotopia, and Utopia. Anemoia refers to a feeling of nostalgia for a past never personally experienced (Nieland et al., 2023), where the visuals and sounds in “Anemoia Utopia” stimulate collective memory and reflection on cultural identity. Dystopia depicts social and ecological chaos and destruction (Darende, 2024),

represented through a non-linear montage that challenges the boundary between reality and imagination, embodying the face of Chaos within contemporary reality. Heterotopia, as a concept describing spaces that differ from social spaces with distinct functions and rules (Lee & Wei, 2020), is represented through the creation of alternative spaces that resist conventional social orders, constructing an imaginative visual dimension where reality and fiction interact. Meanwhile, Utopia presents an ideal and harmonious society (Klonowska, 2018), where visuals and narratives evoke representations of aspirational social order, manifesting Harmony through coherence, balance, and idealized narratives. These four layers together build a dialectic between creative disorder (Chaos) and conceptual order (Harmony), producing a reflective, symbolic, and participatory cinematic experience for the audience.

The theme of tolerance in TRISIKON emerges through the visual dialogue between Anemoia, Dystopia, and Heterotopia, with the symbol of TRIDATU—red (spirit), white (truth), and black (wisdom)—serving as a metaphor for existential balance. Harmony is not defined as the elimination of chaos but rather its integration into a broader unity. This reinforces the notion that art is built upon the unity of chaos and order, where both complement and shape beauty (Voloshina, 2023). Furthermore, aesthetic principles arranged in proportion can emerge from disorder (Aljubori & Alalouch, 2018). Art also has the capacity to bring order to a chaotic soul, where the process of integrating chaos strengthens human internal reflection (Levine, 1992). Through the Platonic framework of eros, thumos, and logostikon, TRISIKON reflects the balance of desire, spirit, and reason, while cultivating an understanding of tolerance and multicultural social pluralism.

Moreover, through multi-screen strategies and spatial separation of viewpoints, TRISIKON creates a cinematic experience that encourages active audience interaction. Distance and perspective become hermeneutic instruments: up close, viewers perceive non-linear fragments reflecting Chaos; from afar, the whole appears as a structure of Harmony. This model provokes reflective awareness that meaning does not exist singularly but arises from the relationship between subjective perception, social reality, and artistic imagination. This aligns with the view that the imaginative world in visual art results from the interaction between sensory perception, bodily presence, and situational context (Essom-Stenz & Roald, 2025). Furthermore, art involves complex cognitive processes in which imagination plays a crucial role in shaping meaning, influenced by subjective experience and social context (Bermúdez et al., 2024). In addition, communicative constructivism and knowledge formation, focusing on the epistemic dimension of social interaction, emphasize that meaning as a relational construction emerges through communication and social interaction, shaping individual subjective understanding within a broader social context (Coenen, 2025).

Overall, TRISIKON in the work “Anemoia Utopia” presents an expanded cinema experience that combines aesthetics, symbolism, and complex narrative to interpret the dialectic of Chaos–Harmony. Through the combination of live action, documentation, and animation, creative disorder (Chaos) and compositional order (Harmony) are visually and aurally realized. Hermeneutics functions as an interactive bridge between social

reality and artistic imagination, allowing viewers to become active participants who interpret meaning reflectively and personally. The narrative layers of *Anemoia*, *Dystopia*, and *Heterotopia*, along with the symbolism of TRIDATU enriched by Plato’s philosophical framework, affirm the harmony between creative chaos and conceptual order while fostering an understanding of tolerance, plurality, and existential balance. Thus, “*Anemoia Utopia*” becomes a contemplative dialogic space that interconnects social reality, artistic imagination, and audience consciousness in the creation of participatory and reflective meaning.

Visual Culture (Chaos–Harmony) in Knowledge: TRISIKON’s Paradigm in Reflective and Interactive Cinematic Experience

TRISIKON, as a knowledge paradigm, can serve as a critique of conventional cinema by highlighting the limitations of linear narrative structures and traditional visual separations in conveying meaning. In traditional cinema, rigid storytelling structures and isolated visual sequences often restrict the audience’s interaction with the material, resulting in a passive cinematic experience where meaning is singular and predetermined (Angelucci & Marchetti, 2014; Rødje, 2017). TRISIKON challenges this approach by combining live action, documentation, and animation, and by employing intersecting linear and non-linear narratives that encourage audiences to become active participants in constructing interpretation. This approach not only broadens the scope of aesthetic experience but also enables viewers to interpret meaning through a dialog between social reality, artistic imagination, and the symbolism presented in “*Anemoia Utopia*,” thereby generating a more reflective and participatory paradigm of cinematic knowledge.

The principle of Chaos–Harmony in the construction of knowledge within TRISIKON emphasizes creative disorder (Chaos) in cinematic structure as a source of potential exploration and narrative innovation, while conceptual order (Harmony) emerges through the audience’s interaction with narrative, visuals, sound, and symbolism. The non-linear and fragmentary narrative structure encourages the viewer to actively interpret narrative fragments (Saber, 2023), influencing perception and emotion, and creating an immersive and reflective experience (Kashaka, 2025). The dialectic between Chaos and Harmony transforms the cinematic experience into a dynamic process of knowledge: the audience does not merely receive the story passively but actively interprets, connects narrative fragments, and constructs meaning from both personal and social perspectives. Thus, TRISIKON offers a new paradigm of knowledge in cinema—as a fluid, reflective, and participatory experience—where creativity, interpretation, and symbolic understanding converge to expand the comprehension of reality and artistic imagination.

The technical concept of expanded cinema within TRISIKON is designed to create a complex and multi-dimensional cinematic experience. The use of multi-screen strategies and the combination of linear and non-linear narratives expand the interpretive space, allowing viewers to observe separate fragments while constructing a holistic understanding of the entire work (Falandes & Renó, 2022; Yang, 2025). This approach emphasizes the integrated relationship among aesthetics, symbols, and narrative, where

every visual, auditory, and narrative element interacts to create a reflective and participatory experience. Chaos is presented as a creative potential that opens possibilities for visual exploration, while Harmony serves as a unifying principle that structures the aesthetic experience in a reflective and immersive manner. The interpretive flexibility offered by TRISIKON in “Anemoia Utopia” enables layers of cognitive and emotional experience while opening new epistemic spaces for understanding cinema as a fluid, adaptive, and dialogical medium.

CONCLUSION

This study demonstrates that TRISIKON represents an expanded cinema paradigm that transcends the boundaries of conventional film practice and repositions cinema as a reflective, participatory, and multidimensional space of knowledge within visual culture. Through the dialectic of Chaos–Harmony, the case study *Anemoia Utopia* articulates a cinematic experience that integrates live action, documentation–footage, and animation into a fluid and process-oriented narrative configuration, inviting spectators to engage as active participants in the production of meaning. Within the framework of expanded cinema, TRISIKON extends the understanding of cinema beyond representational functions toward an epistemological practice that mediates relationships among social reality, cultural imagination, and audience consciousness. In this context, Chaos operates as a generative force that enables visual experimentation and openness, while Harmony functions as an organizing principle that structures aesthetic coherence and reflective immersion. Rather than functioning as opposing forces, Chaos and Harmony interact dynamically to manifest plural cultural values embedded in Indonesia’s diverse sociocultural landscape. Consequently, TRISIKON functions not only as an artistic method but also as a cinematic framework within visual culture studies that conceptualizes cinema as a fluid and continually transforming organism. By situating cinematic practice at the intersection of aesthetic experience, cultural plurality, and epistemic inquiry, this framework contributes to broader discussions on expanded cinema and offers an alternative model for understanding contemporary cinematic practices as sites of knowledge production, cultural negotiation, and embodied meaning-making. Future research is recommended to explore the application of the TRISIKON framework across different cultural contexts and media platforms, as well as to investigate audience reception empirically to further validate its epistemological and participatory dimensions. Additionally, collaborative projects between artists, scholars, and communities are encouraged to develop TRISIKON-based works that address pressing social and ecological issues, thereby strengthening the role of expanded cinema as a tool for cultural resilience and collective reflection.

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