

ABSTRACT

Hasna Nareswari Amani

1604213050

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REPRESENTATION OF SOCIAL CRITICISM ON THE LOSS OF CULTURAL IDENTITY IN CHILDREN’S TRADITIONAL GAMES THROUGH INSTALLATION ART

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This final project, titled “Representation of Social Criticism on the Loss of Cultural Identity in Children’s Traditional Games through Installation Art,” stems from a concern over the cultural shift in children’s play patterns in the digital age. Traditional games such as engklek are increasingly replaced by digital activities that are more passive and individual, leading to the erosion of social values and local cultural identity. Through a social criticism approach, this work highlights the loss of cultural identity caused by the changing lifestyles of children who are increasingly immersed in digital technology. The installation features nine 19-inch computer monitors arranged in the pattern of the classic engklek game, displaying looping stop-motion animations in a childlike crayon-drawing style. Each monitor presents a visual fragment—such as a jumping foot, a stone toss, or a child’s laughter—evoking memories of traditional play. The screens have been modified by removing their polarizing layer, allowing the visuals to be seen only through a polarizing filter sheet, metaphorically suggesting that childhood memories are now hidden behind layers of modern life. This work not only critiques the fading of traditional play but also proposes digital adaptation as a means of reconnection. By combining traditional elements with contemporary technology, the installation invites younger generations to re-engage with local culture through a medium that feels familiar and immersive.

Keywords: Technology, Social Criticism, Traditional Games, Cultural Identity, Digital Adaptation, Children, Installation Art