Artistic

STORYTELLING IN ART FURNITURE: BUILDING AUDIENCE ENGAGEMENT THROUGH ALTER EGO VISUALIZATION AND DREAM NARRATIVES

Nor Jayadi[1], M. Dwi Marianto[2], Suwarno Wisetrotomo[3]

[1 2 3] Institut Seni Indonesia Yogyakarta, Indonesia
Email correspondence: jayadi@isi.ac.id

ABSTRACT

This research explores integrating childhood dream narratives and the concept of the alter ego into art furniture design as an innovative strategy to build audience engagement. The furniture industry's prevailing trend shows low product differentiation that resonates with users' emotional aspects. This issue is addressed through a surrealist approach that utilizes traumatic memories and subconscious desires as sources of creative ideas. Using a practice-led research method, this study examines how latent dream fragments are transformed into manifest content in the form of aesthetic functional objects. Through techniques of material "denial" and visual distortion, furniture is deconstructed to become more than a utility object; it becomes a narrative medium that tells a story. The results indicate that using visual storytelling in art furniture enhances product added value by creating strong narrative differentiation. Furthermore, the resulting works not only serve as a self-healing instrument for the creator to release past memories but also create an inclusive, shared experience space for the audience. This analysis suggests that audience engagement can be fostered when design objects resonate with the viewer's subjective experience, transforming the perception of furniture from a static commodity into a communicative and therapeutic entity.

Keywords: Furniture; storytelling; Surrealism; Alter Ego; Practice-Led Research.

1. Introduction

The artistic approach utilized in this study is rooted in subconscious expression that prioritizes emotional value over formal logic. Personal memories and dream narratives provide an honest space of expression for psychological stimuli often suppressed in conscious life. In the context of fine arts and design, creative practice functions as a bridge to externalize complex trauma into symbolic visual forms. Rather than relying on classical psychoanalysis, recent arts psychotherapy research emphasizes that transforming latent cognitive content into tangible objects serves as a somatic mechanism for processing trauma (Czamanski-Cohen & Weihs, 2016; Huet & Holttum, 2016). The systematization of these personal narratives through art allows the artist to communicate deeply internal

SSN 2721-9321 (Online)
ISSN 2721-9445 (Print)

experiences in a tangible, bodily form (Loke & Schiphorst, 2018). The transformation from abstract memory into physical objects is a crucial process in creating works that possess both depth of meaning and unique aesthetic appeal.

The need for storytelling in furniture design has now become an important instrument for building a new customer experience amidst the saturation of a creative industry market that suffers from low differentiation. A strong narrative in a design object is capable of changing audience perception from merely seeing function to feeling a cognitive and emotional experience. Recent reviews further demonstrate that consumers evaluate products not solely through functional performance but also through symbolic meaning, emotional resonance, and experiential qualities. These psychological responses substantially influence product appreciation, attachment, and long-term engagement, highlighting storytelling as an effective strategy for creating meaningful product experiences (Benaissa & Kobayashi, 2023). Contemporary frameworks argue that product experience is the result of the psychological effects elicited by interaction with a product, involving both aesthetic and complex emotional responses (Fokkinga & Desmet, 2018). This strategy is effective in creating a deeper engagement between the user and the product, where the design is no longer static but communicative. The use of narrative elements in product design has been proven to increase emotional durability; when users form a narrative bond with an object, it reduces the likelihood of product obsolescence and disposal (Haines-Gadd et al., 2018). In this regard, reflective design that tells a story resonates directly with a user's sense of identity and long-term attachment (Page, 2017).

The integration of the alter ego concept and dream narratives into art furniture aims to create an inclusive shared experience space between the artist and the audience. Through the visualization of symbolic figures or alter egos, artists can channel different sides of personality to communicate messages that transcend objective reality. Similar to contemporary artistic creation that transforms cultural narratives into visual media, dream narratives in this study are interpreted as conceptual resources capable of generating new artistic meanings through creative transformation rather than literal representation (Annisa et al., 2024). By sharing this personal subjectivity, artists create a bridge of empathy where the audience can

project their own experiences into the furniture object, a process well-documented in evocative autoethnographic practices (Poulos, 2021). Thus, art furniture transforms into a medium of social mediation that connects collective memory and individual subjectivity; a concept supported by recent shifts in design anthropology and visual ethnography, which view aesthetic practices as an ecology of shared human relations (Ingold, 2017; Pink, 2021).

The main problem in this research lies in how to build audience engagement organically through the Practice-led Research method. This method was chosen for its ability to synthesize artistic practice with scientific theory, thereby producing new insights that are valid both practically and theoretically (Candy & Edmonds, 2018). Through this practice-based research, the creation process of art furniture is directed to explore techniques of "material denial," where hard wood is visually manipulated to appear flexible or organic, consistent with the fluid nature of dreams. Such technical visualization functions as a form of methodological discovery, turning physical creation and documentation into formalized inquiry (Mäkelä & Nimkulrat, 2018; Skains, 2018). This approach is expected not only to produce innovative art in terms of form but also to offer a therapeutic function as a medium for self-healing for the creator and a space for reflection for the viewer.

This article offers a specific conceptual contribution by integrating two distinct frameworks: material philosophy and psychological visualization. First, it employs the wood material "denial" method—rooted in Barata Sena's conceptual approach—to challenge conventional material expectations. This aligns with contemporary studies on materials experience, which highlight the deliberate "tuning" of rigid or defective materials to evoke new conceptual meanings (Karana et al., 2016; Sauerwein et al., 2017). Second, it develops a specialized alter-ego visualization. While inspired by the structural use of alter egos in Mulyana's work, this research pivots away from his colorful, crochet-based marine themes to create an original visual vocabulary explicitly derived from traumatic childhood dream narratives.

Unlike previous studies that generally focus on furniture aesthetics or commercial product storytelling, this study positions art furniture as an instrument for psychological self-inquiry through somatic symbol transformation. This

SSN 2721-9321 (Online)
ISSN 2721-9445 (Print)

involves changing abstract dream memories into structural elements using denial techniques—such as hard wood carved to resemble muscle tissue or dream fluids (Rognoli et al., 2016). Building inclusive engagement through the use of "fragile" personal narratives serves as an emotional connection strategy, transforming furniture from an exclusive object into a collective reflective medium.

2. Literature Review

The conceptualization of dreams and personal memory serves as the primary foundation for understanding how subjective childhood experiences transform into visual representations. In contemporary art and design practice, these symbols often manifest somatically, where the physical manipulation of objects becomes a medium to express complex psychological dynamics. Rather than relying on classical psychoanalysis to decode latent thoughts, recent arts psychotherapy research emphasizes that the physical act of creation functions as a somatic mechanism for processing trauma (Czamanski-Cohen & Weihs, 2016). This phenomenon allows artists to externalize latent subconscious material into manifest content that can be physically perceived and interacted with. The systematization of these internal conflicts through art allows the creator to communicate irrational or deep-seated knowledge in a tangible form (Loke & Schiphorst, 2018). By doing so, the personal memory is elevated to resonate on a more universal scale, a process supported by studies on how art acts as a vital bridge for well-being and memory processing (Huet & Holttum, 2016).

Creative practices frequently utilize dream-like or surrealistic visual strategies to create works that transcend objective reality. This approach is not merely a visual style, but a recognized practice-led methodology to free the imagination from the strict constraints of conventional aesthetic norms (Skains, 2018). In furniture design, this conceptual approach deconstructs utilitarian functions, turning everyday items into provocative and enigmatic objects. This creates a dialectic between domestic space and conceptual space, where household furniture transforms into narrating entities. Recent developments in visual ethnography highlight that such material transformations are crucial in creating works that challenge audience perception regarding the stability of physical forms

and environments (Pink, 2021). The systematization of these dream-like aesthetics through rigorous creative practice allows for a deeper discourse on how familiar domestic objects can embody complex human realities (Candy & Edmonds, 2018).

Storytelling in design is now understood as the skill of presenting interactive narratives capable of deeply engaging the audience's imagination. Narrative design functions as a conceptual tool that revives collective and personal memories through a combination of sensory and cognitive inputs. When a product is able to visually "tell a story," it creates emotional engagement that transcends its functional utility value. Contemporary studies in product experience argue that this engagement is the result of psychological effects elicited by user interaction, involving both aesthetic appreciation and complex emotional responses (Fokkinga & Desmet, 2018). Narrative layers act as a bridge between the designer's identity and the user's life experience, creating an intimate dialogue through the object. Such storytelling strategies have been proven to increase emotional durability; when users form a narrative bond with an object, it significantly extends the product's lifespan and reduces disposal (Haines-Gadd et al., 2018). Recent studies on interior product design further indicate that emotional attachment is reinforced when products communicate uniqueness and meaningful narratives, enabling furniture to retain perceived value beyond its utilitarian function (Andersen et al., 2022). The success of this approach depends heavily on the designer's ability to construct visual metaphors that resonate with the user’s sense of identity and long-term attachment (Page, 2017).



Figure 1. *Art Furniture* by Barata Sena
(Source: Samantha et al., 2018).

Visual and material observations of Barata Sena’s work reveal how the "denial" method functions in art furniture creation. In specific works such as shown

in Figure 1, Sena humanizes wood considered defective i.g., moldy or termite-eaten material (Samantha et al., 2018; Utomo, 2020). This approach represents a deliberate subversion of industrial aesthetic standards that demand material perfection. By giving "life" to degraded materials, Sena builds audience engagement through an appreciation of imperfection. This aligns directly with contemporary research on "DIY materials" and materials experience, which advocates for the aesthetic valorization of waste and defective materials in design (Sauerwein et al., 2017). This technique demonstrates that personal narratives can transform low economic material value into profound artistic value. It emphasizes the designer's ability to "tune" inherently rigid or discarded materials to tell compelling human stories, challenging mass-market paradigms (Karana et al., 2016; Rognoli et al., 2016).

The exploration of organic fluidity in design—historically championed by figures like Luigi Colani, who elevated nature's sensuality into functional objects—has evolved into a sophisticated framework for somatic interaction. While past approaches challenged the rigidity of geometric structures to create visually bio-organic forms, current design theory frames this organic flexibility as a means to achieve psychological and somatic ergonomics. Contemporary material studies suggest that mimicking the flexibility of biological tissue in rigid mediums (like wood) is not merely decorative; it creates a profound bodily resonance between the user and the object (Loke & Schiphorst, 2018). This approach pushes the boundaries of formal possibilities in the furniture industry by utilizing organic complexity to establish a more human-centric, empathetic aesthetic (Karana et al., 2016).

Through his knit art, artist Mulyana (Mang Moel) utilizes the alter ego 'Mogus' as a creative vehicle to examine themes of identity and personal history. The creation of this character is a form of self-externalization that allows the artist to interact with personal narratives more safely and expressively. Through the alter ego, private subjective experiences are transformed into an inclusive and imaginative public narrative. The use of repetitive tactile techniques, such as knitting, functions as a meditative activity that aids in emotional regulation and memory processing. This aligns with the "bodymind model" in contemporary arts

therapy, which demonstrates how physical, repetitive material engagement safely facilitates the processing of complex personal histories (Czamanski-Cohen & Weihs, 2016; Huet & Holttum, 2016). Furthermore, documenting and systematizing this process serves as a form of practice-led reflection, transforming fictional characters into effective narrative bridges that navigate inner reality and the external world (Mäkelä & Nimkulrat, 2018).

Finally, the synthesis of these various frameworks underscores the importance of building inclusive shared experiences through design. Furniture based on dream narratives and alter egos is not merely a subjective expression of the artist, but acts as a space of evocative reflection for the audience. Audience engagement is formed when viewers encounter fragments of their own experiences within the visual symbols presented by the artist, a dynamic heavily utilized in evocative autoethnography (Poulos, 2021). Thus, art furniture functions as a cultural artifact that stores memory while triggering emotional dialogue. Recent shifts in design anthropology define this dynamic as a shared ecology of human relations, where the artwork acts as a critical point of encounter and social mediation (Ingold, 2017; Pink, 2021). Ultimately, this confirms that our relationship with design objects is deeply rooted in the evocative stories they tell and the shared human conditions they represent (Haines-Gadd et al., 2018).

3. Method

This research applies the Practice-led Research method, an approach that places artistic practice at the core of the scientific inquiry process. This method was chosen due to the close symbiotic relationship between theoretical exploration and creative manifestation, where the work-making process is not merely an application of theory but the primary means to generate new knowledge. Practice-led research is distinct in that the creative artifact serves as a critical component of the research outcomes, bridging practical execution with academic discourse (Candy & Edmonds, 2018). Recent practice-based artistic research similarly demonstrates that artistic production functions not merely as an outcome but as an epistemic process in which creative decisions generate new knowledge through reflective practice and narrative construction (Utami & Arifianto, 2025). In this context, art furniture

design practice functions as a research instrument to test how dream narratives can be transformed into communicative physical objects, a process described in recent methodologies as "methodological discovery" through visual and tactile exploration (Skains, 2018).

The research procedure follows a structured framework of practice, moving through four main domains:

1. Conceptual Practices: Establishes the philosophical foundation. Rather than relying on classical clinical psychoanalysis, this stage uses contemporary somatic models to understand how fragmented childhood memories can be reconstructed into tangible design ideas (Czamanski-Cohen & Weihs, 2016). This involves the intellectual and imaginative framing that informs the material translation of trauma.
2. Dialectical Practices: A dynamic investigation interpreting the author's personal experience. Traumatic childhood memories are processed through symbolic encoding, allowing them to be translated into visual symbols applied to furniture elements. This stage relies heavily on material documentation and continuous reflection-in-action, where the researcher engages in a dialogue with the emerging physical form to resolve complex narratives (Mäkelä & Nimkulrat, 2018).
3. Contextual Practices: Positions art furniture within social contexts and contemporary issues. This stage explores how evocative aesthetics can function as an emotional mediation medium between creator and audience. By placing art objects in spatial contexts, it aligns with recent frameworks in design anthropology that view aesthetic practices as an ecology of shared human relations and social encounters (Ingold, 2017; Pink, 2021).
4. Theoretical Practices: Synthesizes the entire transformation and exhibition process to unpack creative workings from the "unknown" into structured "known" knowledge for the academic and practitioner community. This involves critical exegesis, which is essential to validate practice-based findings within an academic framework (Skains, 2018).

The data collection technique uses an evocative autoethnographic approach to obtain primary data (Poulos, 2021). The data collection technique uses a

qualitative-autoethnographic approach to obtain primary data. Primary data is derived from the self-exploration of personal dream recordings and childhood memory narratives documented in a textual and visual dream diary. Specifically, these records were collected over a six-month period between March 2025 and August 2025, yielding a total archive of 27 documented dream records.

Rather than utilizing the entire archive, a partial selection was made. Five core narratives were selected for material translation. The selection criteria required that the chosen dreams (1) contained recurring and distinct visual motifs, (2) evoked a strong affective response related to childhood memory, and (3) possessed structural viability for physical translation into furniture forms.

To ensure the ethical treatment and psychological safety of the researcher regarding personal trauma, this study employs established arts-based self-reflection protocols (Huet & Holttum, 2016).. The process focuses strictly on somatic material expression and symbolic encoding, deliberately avoiding unmediated traumatic recall or clinical diagnostics. Finally, this subjective autoethnographic data is rigorously triangulated with tangible design documentation; the entire creative process is supported by written reflections, iterative 2D sketches, scale mock-ups, and a comprehensive photographic log of the material experiments and fabrication stages (Mäkelä & Nimkulrat, 2018). Secondary data is collected through systematic literature studies on storytelling techniques in design, materials experience, and critical reviews of works by key figures like Barata Sena and Mulyana.

Data analysis is performed by adapting somatic symbolic encoding to translate latent dream content into manifest visual furniture elements (Loke & Schiphorst, 2018). This analysis involves deconstructing dream narratives into specific design variables such as texture, color, and organic form.

Crucially, because this study operates within a practice-based framework rather than empirical audience testing, the evaluation of the design relies on analysing its structural affordances rather than quantitative visitor data. Each design decision is evaluated iteratively by the author and during curatorial and peer review, based on its ability to visually represent the origin narrative. The potential for "audience interaction" is assessed conceptually by examining how the object's

SSN 2721-9321 (Online)
ISSN 2721-9445 (Print)

physical variables—such as its scale and the tactile illusion of flexible wood—theoretically invite sensory and emotional engagement from a viewer (Fokkinga & Desmet, 2018). Through this synthesis of practice and theory, the research produces an art furniture model that demonstrates a clear relationship between the creative process and the broader disciplinary context of design anthropology (Candy & Edmonds, 2018).

5. Results and Discussion

5.1. Somatic Transformation and Material Denial

The process of transforming abstract memories from childhood dream narratives into structural elements of art furniture is carried out through deep somatic interpretation. In this stage, complex memories are deconstructed into organic forms that challenge the stability of general furniture geometry. Central to this process is the technique of structural material denial, where inherently rigid and static mediums—such as steel frames, metal drums, and industrial wire—are manipulated to present a visual impression of being fluid, flexible, or resembling biological tissue. This expands the material scope beyond wood, applying the denial technique directly to industrial composites. As seen in Figure 1, the rigid structure of the metal drum is "denied" by the chaotic, tangled wire reaching upward, visually subverting the material's inherent stiffness.

This approach aligns with contemporary practice-led methodologies that seek to bring subjective subconscious realities into physical space, transforming domestic objects into narrating entities (Pink, 2021; Skains, 2018). The furniture is no longer viewed as a static object but as an artifact storing affective energy. This transformation allows utility objects to transcend their functional limits and become physical representations of complex psychological dynamics, utilizing the material itself to communicate deeply internal experiences in a tangible form (Loke & Schiphorst, 2018).

In Figure 2, the artwork demonstrates how Contextual Practices are materialized. Rather than presenting a literal depiction, the chaotic steel and drum structures visually represent the complex cognitive burdens, ambitions, and hegemonic struggles present in society. Here, the conceptual practice approach

involves the intellectual and imaginative framing that precedes the creative act, successfully translating abstract societal friction into a dense, tangible physical barrier.



Figure 2. *The Throne of Anarchyland*, Medium: Steel frame and recycled metal drum. Dimensions: 120 x 60 x 50 cm. Technique: welding and wire-bending. Function: Conceptual seating designed for exhibition. Methodological Relationship: Materializes 'Contextual Practices' by translating social hegemony into chaotic industrial wire formations (Artist: Jayadi, 2025)

5.2. Alter Ego Visualization and Audience Engagement

The implementation of alter ego visualization in furniture design functions as a visual narrator bridging the private artist experience and public perception. This interpretation is consistent with recent research on emotionally informed furniture, which argues that furniture can facilitate emotional healing through embodied interaction, transforming interior objects into mediators of psychological experience rather than merely functional artifacts (Wang et al., 2024). Using characters or symbolic elements that represent the "other self" allows for psychological self-inquiry, where past memory is processed through a meditative and highly tactile creative process (Czamanski-Cohen & Weihs, 2016).

From an experience design perspective, the presence of these "fragile" personal narratives acts as the primary strategy for building audience engagement.

Vol. 7 No. 2 Oct 2026
DOI: 10.33153/artistic.v7i2.8350
SSN 2721-9321 (Online)
ISSN 2721-9445 (Print)

The design strategy anticipates that objects displaying human vulnerability will foster empathy and afford an emotional dialogue, aiming to resonate with the viewer's own anxieties (Fokkinga & Desmet, 2018). This creates an intimate connectivity between subject and object, where furniture becomes a personal non-verbal communication medium that resonates with a user's sense of identity (Page, 2017).



Figure 3. *Ocean Works*, Medium: Steel pipe and recycled metal drum. Dimensions: 120 x 70 x 50 cm. Technique: welding and wire-bending . Function : Conceptual seating designed for exhibition. Methodological Relationship: Materializes 'Dialectical Practices' by employing repetitive steel bending as a somatic reflection of dynamic persona (Artist: Jayadi, 2025).

Figure 3 translates the metaphor of oceanic dynamics into formal material properties. Rather than relying on romanticized interpretations of the sea, the design utilizes fluid, undulating material manipulations of the steel pipes to visually mimic wave patterns. These structural interventions into the rigid metal serve as a somatic reflection of a dynamic persona. Rooted in Dialectical Practices, the continuous physical shaping of the steel acts as a method of psychological self-inquiry and material dialogue.

5.3. Theoretical Synthesis: From Commodity to Medium for Somatic Reflection

Theoretically, the inclusive engagement conceptualized through this work proposes a paradigm shift for art furniture—from a purely aesthetic commodity into a collective medium for somatic reflection. When audiences interact with furniture carrying deeply encoded personal narratives, the boundary between the private subconscious and public shared space blurs, fostering an ecology of shared human relations (Ingold, 2017).



Figure 4. *The Dancing Wind*, Medium: Steel pipe and recycled metal drum. Dimensions: 120 x 60 x 40 cm; Technique: welding and wire-bending; Function Function: Conceptual seating designed for exhibition; Methodological Relationship: Visualizes affective drives through the spatial distortion of industrial pipes (Artist: Jayadi, 2025).

By presenting formal uncertainty, the work invites the audience to perform subjective interpretations. This phenomenon suggests that the value of an applied fine arts work lies not only in its formal novelty but in its structural affordances for facilitating self-reflection. Furthermore, the integration of material denial and alter ego metaphors creates a transformative design model. The analysis indicates that material exploration driven by personal narratives functions as a method to embed emotional durability into design solutions (Haines-Gadd et al., 2018). This

positions the creator not just as a product designer, but as a visual ethnographer exploring the limits of human perception.

Within the visual framework of Figure 4, the metaphor of the "dancing wind" is utilized to represent the continuous fluctuation of human ambition, psychological fixations, and shifting material desires. The narrative composition utilizes fluid, dynamic metal motifs to symbolize the pursuit of ambition and the instability of human affective drives.

In conclusion, this research illustrates how storytelling based on deeply personal narratives can transform furniture from a passive utility object into an active dialogic subject. The transformation of somatic symbols from latent memory into manifest industrial form is an aesthetic achievement with profound reflective dimensions (Huet & Holttum, 2016). By providing a framework for complex narratives to manifest inclusively, these works help normalize conversations about personal vulnerability in public spaces, encouraging the creative industry to prioritize psychological resonance as a core value of design.

5. Conclusion

The integration of narrative storytelling in art furniture through the material interpretation of childhood memories demonstrates a strong capacity to cultivate conceptual added value, expanding both the aesthetic and psychological dimensions of the work. Subjective memories, rich in associative symbols, are translated into structural visual art forms that merge with utility. Thus, the resulting works are no longer understood merely as passive decorative elements, but as narrative mediums storing layers of personal meaning. This approach enriches artistic value while conceptually expanding the user experience, positioning furniture as a dialogue space between function, materiality, and memory.

Furthermore, these visual art works serve as profound instruments for psychological self-inquiry and reflective processing, particularly for the creator through the tactile act of material denial. For the audience, emotional engagement is theoretically afforded when the artist's materialized narrative provides a reflective surface for the viewer's own subjective experiences. This resonance aims to shift the position of the work from an exclusive individual expression to a

collective experience that can be shared conceptually. In this context, art furniture acts as an empathic bridge, allowing for reflection and the formation of shared meaning through deliberate visual and material language.

6. References

Andersen, M. H., Hansen, H. W., & Laursen, L. N. (2022). Designing Long-Lasting Interior Products: Emotional Attachment, Product Positioning and Uniqueness. *Proceedings of the Design Society*, 2, 961–970. https://doi.org/10.1017/PDS.2022.98.

Annisa, A. M., Surya Harsakya, C., Kurniawan, D. F., Putri, D., & Widhi, N. (2024). The Roles of Tradition as an Idea for the Documentary Film 'Mappadekko' with Expository Directing Style. *ARTISTIC : International Journal of Creation and Innovation*, *5*(1), 84–101. https://doi.org/10.33153/ARTISTIC.V5I1.5405.

Antonelli, P. (2008). *Design and the elastic mind*. Museum of Modern Art.

Benaissa, B., & Kobayashi, M. (2023). The consumers' response to product design: a narrative review. *Ergonomics*, *66*(6), 791–820. https://doi.org/10.1080/00140139.2022.2127919.

Candy, L., & Edmonds, E. (2018). Practice-based research in the creative arts: Foundations and futures from the front line. *Leonardo*, *51*(1), 63–69. https://doi.org/10.1162/LEON_a_01471.

Czamanski-Cohen, J., & Weihs, K. L. (2016). The bodymind model: A platform for studying the mechanisms of change induced by art therapy. *The Arts in Psychotherapy*, *51*, 63–71. https://doi.org/10.1016/j.aip.2016.08.006.

Fokkinga, S. F., & Desmet, P. M. A. (2018). Ten ways to design for disgust, sadness, and other enjoyments: A design approach to negative emotions. *International Journal of Design*, *12*(1), 1–18.

Haines-Gadd, M., Chapman, J., Lloyd, P., Mason, J., & Aliakseyeu, D. (2018). Emotional durability design nine—A tool for product longevity. *Sustainability*, *10*(4), 1196. https://doi.org/10.3390/su10041196.

Huet, V., & Holttum, S. (2016). Art making as a support for wellbeing: A systematic review. *The Arts in Psychotherapy*, *50*, 48–55. https://doi.org/10.1016/j.aip.2016.06.003.

Ingold, T. (2017). Anthropology contra ethnography. *HAU: Journal of Ethnographic Theory*, *7*(1), 21–26. https://doi.org/10.14318/hau7.1.005.

Karana, E., Giaccardi, E., Stamhuis, N., & Goossensen, J. (2016). The tuning of materials: A designer's journey. *International Journal of Design*, *10*(2), 61–70.

Loke, L., & Schiphorst, T. (2018). The somatic turn in human-computer interaction. *Interactions*, *25*(5), 54–58. https://doi.org/10.1145/3236675.

SSN 2721-9321 (Online)
ISSN 2721-9445 (Print)

Mäkelä, M., & Nimkulrat, N. (2018). Documentation as a practice-led research tool for reflection on experiential knowledge. *FormAkademisk*, *11*(2). https://doi.org/10.7577/formakademisk.1818.

Page, T. (2017). Product attachment and replacement: Implications for sustainable design. *International Journal of Sustainable Design*, *3*(3), 181–198.

Pink, S. (2021). Sensible futures: Design ecology and visual ethnography. *Visual Anthropology Review*, *37*(1), 143–164. https://doi.org/10.1111/var.12234.

Poulos, C. N. (2021). Conceptualizing evocative autoethnography. *Journal of Autoethnography*, *2*(1), 22–26. https://doi.org/10.1525/joae.2021.2.1.22

Rognoli, V., Bianchini, M., Maffei, S., & Karana, E. (2016). DIY materials. *Materials & Design*, *108*, 690–702. https://doi.org/10.1016/j.matdes.2016.07.020

Samantha, R. F., Kusumarini, Y., & Basuki, L. (2018). Studi Profil Desainer, Konsep, dan Karya Art Furniture (Studi Kasus: Barata Sena). *Jurnal INTRA*, *6*(2), 698–709.

Sauerwein, M., Karana, E., & Rognoli, V. (2017). Revived beauty: Research into aesthetic appreciation of materials to valorise materials from waste. *Sustainability*, *9*(4), 529. https://doi.org/10.3390/su9040529.

Skains, R. L. (2018). Creative practice as research: Discourse on methodology. *Media, Culture & Society*, *40*(1), 82–97. https://doi.org/10.1177/0163443717722022.

Utami, C. D., & Arifianto, B. D. (2025). Exploring Audiovisual Dissonance in Practice-Based Filmmaking: Representing Dilemma in Bendera Putih. *ARTISTIC : International Journal of Creation and Innovation*, *6*(2), 123–141. https://doi.org/10.33153/ARTISTIC.V6I2.7222.

Utomo, T. N. P. (2020). Kolaborasi dalam Konsep Perancangan Produk Art Furniture Barata Sena. *Seminar Nasional Envisi 2020: Industri Kreatif*, 73–85.

Wang, R., Zeng, J., & Xiong, S. (2024). Exploring the Artistic Healing Role of Emotionally Informed Furniture in the Interior. *Frontiers in Artificial Intelligence and Applications*, *384*, 705–712. https://doi.org/10.3233/FAIA240072;WGROUP:STRING:PUBLICATION.

ARTISTIC : International Journal of Creation and Innovation

Publisher:
Program Pascasarjana
Institut Seni Indonesia (ISI) Surakarta

Available online at:
https://jurnal.isi-ska.ac.id/index.php/artistic

How to Cite:
Jayadi, N., Marianto, M. D., & Wisetrotomo, S. (2026). Storytelling in Art Furniture: Building Audience Engagement through Alter Ego Visualization and Dream Narratives. *ARTISTIC : International Journal of Creation and Innovation*, *7*(2), 222-237, DOI: 10.33153/artistic.v7i2.8350