

Practice Based Aesthetic Framework for Dynamic Cultural Preservation: Reinterpreting the Sangkuriang Narrative Through A Hybrid Generative Mosaic Motion System

Deden Maulana Anggakarti¹, I Made Gede Arimbawa², Anak Agung Gde Bagus Udayana³, I Wayan Sujana⁴

^{1,2,3,4}(Doctor Program/ Institute Art Indonesia Bali, Indonesia)

ABSTRACT: *This study aims to develop a practice-based artistic creation model to reinterpret the Sangkuriang folklore through a hybrid generative mosaic motion system integrating human creativity and artificial intelligence (AI). The primary issue addressed is the persistence of static cultural preservation approaches, which are increasingly misaligned with the expectations of digital-native audiences, particularly Generation Z. In response, this research proposes a dynamic cultural preservation framework that shifts from documentation-based practices toward experience-driven reinterpretation. Methodologically, the study combines visual exploration, hermeneutic narrative analysis, and prompt-based generative systems to construct a fourteen-scene visual narrative. The process integrates manual conceptualization, AI-assisted image generation, and artistic curation, forming a structured hybrid creative pipeline. The findings demonstrate that this approach produces a novel visual language characterized by fragmentation, transformation, and interactivity, enabling traditional narratives to be recontextualized into immersive contemporary experiences. This research contributes to the field of digital heritage and computational creativity by introducing the concept of dynamic cultural preservation, where cultural narratives are not merely archived but continuously reinterpreted through technological mediation. Furthermore, the study advances a replicable hybrid human AI creative model that bridges narrative interpretation, visual semiotics, and interactive media design.*

KEYWORDS - *computational creativity; digital heritage; generative art; interactive narrative; mosaic art; cultural reinterpretation; human-AI collaboration*

I. INTRODUCTION

The Sangkuriang folklore constitutes an integral part of Sundanese cultural heritage, encompassing historical, moral, and cosmological values that shape the collective identity of the community. As a traditional narrative, it functions not only as a form of entertainment but also as a medium for transmitting values, norms, and worldviews across generations. However, within the context of the digital era characterized by rapid technological advancement and shifting media consumption patterns the relevance of conventional narrative forms is increasingly challenged, particularly among Generation Z. This generation tends to engage more with visual, interactive, and technology-driven media, rendering linear, text-based storytelling less effective in fostering meaningful engagement (Manovich, 2020).

The primary issue in contemporary cultural preservation lies in the continued dominance of static documentation practices, such as textual archives, two dimensional visual representations, or passive forms of digitalization. While these approaches are essential for conservation purposes, they remain insufficient in delivering contextual, participatory, and meaningful cultural experiences aligned with contemporary cultural dynamics. As a result, a growing gap emerges between cultural heritage and digital-native audiences, necessitating new approaches that go beyond documentation to actively reinterpret and revitalize cultural narratives in more adaptive forms (Ciolfi et al., 2022).

In response to this condition, this study aims to develop a practice-based artistic creation model grounded in a hybrid system that integrates human creativity and artificial intelligence (AI) within the creative process. The proposed model is designed to reinterpret the Sangkuriang narrative into a contemporary visual form through digital mosaic aesthetics and interactive motion graphics. Furthermore, this research seeks to establish a dynamic cultural preservation system in which traditional narratives are not merely maintained, but continuously transformed through interaction with evolving technological and socio cultural contexts.

The primary contribution of this study lies in advancing a paradigm of cultural preservation that shifts from static representation toward adaptive and sustainable systems through the integration of art, technology, and interactive narrative. In doing so, this research not only addresses the issue of cultural relevance in the digital era but also contributes to the broader discourse on the relationship between human creativity and artificial intelligence in contemporary artistic practice.

II. LITERATURE REVIEW

2.1 DIGITAL CULTURAL PRESERVATION: FROM DOCUMENTATION TO TRANSFORMATION

Studies in the field of digital heritage indicate that technological advancements have expanded cultural preservation practices from mere archival processes to more complex forms of digital representation (Champion & Rahaman, 2020; Ciolfi et al., 2022). However, most existing approaches remain grounded in a representational paradigm, where culture is treated as an object to be digitized rather than a narrative to be transformed.

This condition results in a form of preservation that is largely static, which, although improving accessibility, fails to address the expectations of contemporary audiences seeking immersive and interactive experiences. While recent studies have begun to explore interactive approaches, these efforts often remain limited to technical or interface-level innovations, without sufficiently integrating narrative and aesthetic dimensions. Therefore, there is a need to shift the paradigm of cultural preservation from data-driven preservation toward experience-based reconstruction of meaning.

2.2 COMPUTATIONAL CREATIVITY AND THE ROLE OF AI IN ART

Advancements in *computational creativity* position artificial intelligence not merely as a production tool but as an active agent within the creative process (Colton & Wiggins, 2012; Cetinic & She, 2022). AI enables extensive visual exploration through generative systems, offering non-deterministic outputs that expand the boundaries of artistic creation.

Nevertheless, discourse in this field is still dominated by debates surrounding authenticity, agency, and creative control (McCormack et al., 2019). Some perspectives frame AI as an autonomous creator, while others emphasize human AI collaboration as a co-creative system. Despite these developments, there remains a lack of clearly defined operational models that explain how such interactions function in practice, particularly within narrative-driven artistic creation. This gap highlights the need for a framework that integrates technical, conceptual, and methodological dimensions in hybrid creative systems.

2.3 MOSAIC VISUAL LANGUAGE AS A METAPHOR FOR FRAGMENTATION AND RECONSTRUCTION

In contemporary visual contexts, digital mosaic can be understood as a representational system that reflects processes of fragmentation and reconstruction of meaning. This perspective aligns with visual grammar theory, which posits that images function not merely as representations but as constructions of meaning (Kress & van Leeuwen, 2021).

However, in practice, mosaic in digital art is often limited to decorative aesthetics, without further exploration of its potential as a narrative language. In fact, the fragmented structure of mosaic offers significant potential to represent identity, conflict, and transformation, particularly within non-linear storytelling frameworks. Therefore, it is necessary to reposition mosaic not simply as a visual technique, but as a semiotic system capable of articulating evolving meanings.

2.4 INTERACTIVE NARRATIVE AND THE TRANSFORMATION OF DIGITAL STORYTELLING

The development of digital narrative reflects a significant shift from linear storytelling structures toward more interactive and non-linear forms (Koenitz et al., 2023; Ryan, 2021). In this paradigm, audiences are no longer passive recipients but active participants in the construction of meaning. Despite this shift, much of the research in interactive narrative remains focused on technical implementation and user experience, with limited attention to deeper cultural and interpretive dimensions. This reveals a gap in connecting traditional narrative structures with contemporary interactive formats. Consequently, there is a need for approaches that bridge cultural narratives and interactive systems, enabling storytelling that is both engaging and conceptually meaningful.

2.5 HERMENEUTICS AS A FRAMEWORK FOR NARRATIVE INTERPRETATION

Hermeneutic approaches emphasize that meaning is not fixed but evolves through interpretive processes shaped by historical and social contexts (Gadamer, 2004). In the context of folklore, hermeneutics enables narratives to be reinterpreted in ways that remain relevant across different temporal and cultural settings. However, most applications of hermeneutics remain confined to textual analysis, without extending into visual and technological creative processes. This limitation presents an opportunity to develop hermeneutics as a productive framework, where interpretation is not only analytical but also generative, leading to the creation of new forms of expression.

2.6 THEORETICAL POSITIONING

Based on the critical synthesis of the literature, this study is positioned at the intersection of three key domains:

1. **Digital Heritage** → from documentation to transformation
2. **Computational Creativity** → from tool to co-creative system
3. **Visual Narrative** → from linear to interactive and fragmentative

Within this framework, the study proposes a conceptual model termed: **Hybrid Generative Mosaic Motion System**

This model integrates:

1. **Hermeneutics** (interpretation of meaning)
2. **Digital mosaic** (visual language)
3. **Generative AI** (exploratory system)
4. **Motion and interactivity** (user experience)

Thus, this research not only addresses existing theoretical gaps but also develops a replicable practice based model for hybrid artistic creation.

2.7 RESEARCH QUESTIONS

Based on the identified research gap and theoretical positioning, the study is guided by the following research questions:

RQ1

How can the Sangkuriang narrative be reinterpreted hermeneutically into a contemporary visual form relevant to Generation Z?

RQ2

How can the integration of manual processes and artificial intelligence form a hybrid generative system for artistic creation?

RQ3

How can digital mosaic be developed as a visual narrative language representing fragmentation and transformation of meaning?

RQ4

How does the Hybrid Generative Mosaic Motion System contribute to the concept of dynamic cultural preservation?

III. METHODOLOGY

3.1 RESEARCH DESIGN: PRACTICE BASED AND DESIGN LED INQUIRY

This study adopts a practice based research approach that integrates artistic creation with theoretical analysis as a unified epistemological framework (Candy & Edmonds, 2018; Sullivan, 2010). Unlike purely experimental methodologies, validity in this study is established through the coherence between conceptual formulation, creative processes, and the resulting artefacts.

Operationally, the study also employs design-led inquiry, in which design processes such as sketching, composition, and visual prototyping serve as the primary means of exploring and generating knowledge. In this context, the artwork is not merely positioned as an output, but as a medium of inquiry, reflecting a process of thinking through making.

3.2 DATA SOURCES AND MATERIALS

3.2.1 PRIMARY DATA

Primary data in this study consist of two main components: the Sangkuriang folklore narrative and qualitative interview data from informants with expertise in cultural and folklore studies. The Sangkuriang narrative, particularly in its Sundanese variants, serves as the primary corpus for interpretation and visual reconstruction. The selection of this narrative is based on its rich structural composition, encompassing historical, mythological, and cosmological dimensions, which enable in-depth exploration of meaning within a contemporary reinterpretative context.

Additionally, qualitative interviews with cultural experts and folklorists are conducted to validate and deepen the narrative interpretation. Semi-structured interviews are used to obtain a comprehensive understanding of the storyline, key symbolic elements, and cultural context. These interviews serve three main purposes: (1) validating narrative consistency across different versions, (2) exploring symbolic meanings embedded in characters and events, and (3) interpreting cultural contexts, including values, norms, and cosmological perspectives. Thus, primary data in this study are both descriptive and interpretative, forming the foundation for the hybrid creative process.

3.2.2 SECONDARY DATA

Secondary data are derived from literature in the fields of digital heritage, computational creativity, and visual narrative. These sources provide the theoretical foundation for understanding contemporary cultural preservation, the role of artificial intelligence in creative practices, and the transformation of narrative structures in interactive visual media. The literature is not only used to identify existing approaches but also to critically examine conceptual limitations that inform the development of the research framework.

In addition, secondary data include visual references such as mosaic art, motion graphics, and generative artworks, which serve as both inspiration and comparative benchmarks. Non-culturally sensitive visual datasets are utilized to explore stylistic variations and visual structures through generative systems, ensuring that cultural integrity is preserved. This approach allows for broad and experimental aesthetic exploration while maintaining clear ethical and conceptual boundaries.

3.2.3 RESEARCH ARTEFACTS

Research artefacts represent the tangible outcomes of the iterative creative process. Initially, manual sketches and storyboards are developed to map the narrative structure into visual form. Sketches function to define composition, character representation, and aesthetic direction, while storyboards organize visual sequences based on predefined scenes.

Subsequently, these artefacts evolve into sets of generative prompts that translate conceptual ideas into AI-based visual outputs. These outputs include both still images and motion sequences, which are then curated and refined to ensure narrative and aesthetic coherence. The final artefacts are integrated into a web-based interactive prototype, enabling dynamic and non-linear narrative presentation. Thus, artefacts function not only as outputs but also as documentation of the entire creative process.

3.3 SYSTEM FRAMEWORK: HYBRID GENERATIVE MOSAIC MOTION SYSTEM

This study develops a system referred to as the Hybrid Generative Mosaic Motion System (HGMMMS), which integrates four primary components:

1. Hermeneutic Layer → narrative interpretation (Scene 1–14)
2. Visual Language Layer → digital mosaic as a semiotic system
3. Generative Layer → prompt-based AI visual generation
4. Interaction and Motion Layer → animation and web-based interactivity

System Flow (Simplified)

Narrative (Hermeneutics) □ Scene Mapping (1–14) □ Manual Sketch & Composition □ Generative Prompt (AI) □ Visual Output (Variative) □ Artistic Curation & Refinement □ Motion & Interactivity □ Final Artefact

3.4 CREATIVE PROCESS PIPELINE

3.4.1 MANUAL COMPUTATION (CONCEPTUAL GROUNDING)

The manual computation stage serves as the conceptual foundation that defines the overall direction of the creative process. At this stage, hermeneutic interpretation of the Sangkuriang narrative is conducted and mapped into fourteen scenes representing conflict, transformation, and resolution.

This stage also includes character sketching and the formulation of mosaic composition (grid, fragmentation, layering), establishing a controlled aesthetic framework and ensuring artistic authorship remains central.

3.4.2 GENERATIVE COMPUTATION (EXPLORATORY EXPANSION)

The generative stage involves translating conceptual visual ideas into AI-based systems through prompt construction using mosaic modules (grid, triangular, organic, fractal). Multiple visual outputs are generated in

batches, allowing for extensive exploration of compositional possibilities. This process is further refined through parameter adjustments, including lighting, color, composition, and distortion, enabling non-deterministic yet structured visual exploration.

3.4.3 ARTISTIC CURATION (SELECTIVE CONTROL)

The curation stage involves selecting outputs based on narrative alignment, compositional strength, and inter-scene coherence. Refinement processes include editing, compositing, and re-prompting. This stage ensures that artistic authority remains with the researcher, positioning human creativity as the final decision-making agent.

3.4.4 MOTION AND INTERACTIVITY INTEGRATION

Visual outputs are translated into motion sequences through timing and transition design. Interactive elements (scrolling, hovering, clicking) are implemented to enable non-linear navigation.

This stage transforms narrative into an experience-based storytelling system.

3.5 RESEARCH INSTRUMENTS

Research instruments include:

1. Semi-structured interview guidelines
2. Generative prompt templates
3. Visual curation rubric (narrative alignment, composition, style consistency)
4. Production log (prompt versions, parameters, outputs, decisions)

3.6 DATA ANALYSIS TECHNIQUES

3.6.1 HERMENEUTIC ANALYSIS

Each scene is interpreted as a unit of meaning that not only reflects narrative dynamics and symbolic relationships, but also functions as a site of dialogue between past cultural contexts and contemporary understanding, in accordance with the hermeneutic principle of the fusion of horizons (Gadamer, 2004). Through this approach, meaning is not treated as fixed or inherent within the narrative, but as something that emerges through interpretive engagement, allowing traditional elements to be recontextualized and made relevant within present-day cultural and visual frameworks. Consequently, each scene operates as an active interpretive construct, contributing to a cumulative transformation of the narrative into a dynamic system of meaning rather than a static representation.

3.6.2 VISUAL ANALYSIS

Visual analysis in this study examines key compositional elements such as balance, contrast, and rhythm to assess how visual structures support aesthetic coherence and narrative clarity. Beyond formal evaluation, mosaic is interpreted as a visual language in which fragmentation functions as a deliberate strategy for representing disrupted or evolving meanings, while reconstruction signifies the reorganization of these fragments into a coherent whole. Through this lens, the mosaic does not merely depict visual form but actively articulates the process of meaning-making, reflecting shifts in narrative tension, emotional states, and symbolic relationships across the visual sequence.

3.6.3 GENERATIVE SYSTEM ANALYSIS

This analysis investigates the relationship between prompts and their corresponding outputs, focusing on how variations in prompt structure and parameters influence the range and consistency of generated results. It also evaluates the variability inherent in generative systems and how such variability can be strategically managed through iterative refinement and selection. Furthermore, the analysis assesses the effectiveness of the hybrid creative pipeline in preserving artistic control, positioning the artist as the primary agent who guides, filters, and consolidates generative outputs into a coherent and meaningful visual outcome.

3.7 VALIDITY AND RELIABILITY (ARTISTIC CREDIBILITY)

Credibility is ensured through:

1. Data triangulation (literature, interviews, artefacts)
2. Audit trail documentation
3. Researcher reflexivity as artist–researcher
4. Expert validation from cultural and design practitioners

3.8 METHOD–RESEARCH QUESTION ALIGNMENT

Research Question	Methodological Strategy
RQ1	Hermeneutic analysis + scene mapping
RQ2	Hybrid manual–AI pipeline
RQ3	Mosaic exploration + visual analysis
RQ4	Motion & interactive system

3.9 RESEARCH ETHICS

Ethical considerations in this study emphasize respect for the cultural context of the Sangkuriang narrative. The research avoids exploitative distortion of cultural values by ensuring that reinterpretation does not diminish symbolic significance. Artificial intelligence is positioned as an exploratory tool rather than a substitute for cultural meaning, thereby maintaining human interpretative authority throughout the creative process. first paragraph under each heading or subheading should be flush left, and subsequent paragraphs should have a five-space indentation. A colon is inserted before an equation is presented, but there is no punctuation following the equation. All equations are numbered and referred to in the text solely by a number enclosed in a round bracket (i.e., (3) reads as "equation 3"). Ensure that any miscellaneous numbering system you use in your paper cannot be confused with a reference [4] or an equation (3) designation.

IV. ANALYSIS AND FINDINGS

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4.1 HERMENEUTIC-BASED NARRATIVE TRANSFORMATION (SCENE 1–14)

The findings indicate that the Sangkuriang narrative can be reconstructed into fourteen scenes forming a non-linear dramaturgical curve, progressing from **identity fragmentation** → **ambiguous reconnection** → **pseudo-harmony** → **disruption** → **crisis** → **escalation** → **trial** → **effort** → **intervention** → **failure** → **climax** → **transformation** → **resolution** → **cultural meaning**.

From a hermeneutic perspective, each scene represents a shift in the horizon of meaning (Gadamer, 2004), characterized by three consistent transformation patterns:

1. **From personal to structural**
Initial emotional and identity-based conflicts evolve into systemic challenges, including cosmological structures.
2. **From reality to constructed reality**
The intervention phase (false dawn) signifies that narrative reality is constructed rather than objective.
3. **From conflict to cosmology**
The climax and transformation phases integrate human conflict into a broader natural order, resulting in symbolic resolution.

Key finding (RQ1): Hermeneutic reinterpretation operationalized through a scene-based visual system enables traditional narratives to become psychosocially relevant for Generation Z, particularly in addressing issues of identity, relationships, and systemic pressures.

4.2 PERFORMANCE OF THE HUMAN AI HYBRID SYSTEM

The implementation of HGMMS demonstrates that integrating manual computation, generative systems, and artistic curation maintains strong artistic control while expanding visual exploration.

Operational Findings:

1. **Manual (conceptualization)** establishes meaning direction and compositional structure, preventing semantic drift in AI outputs.
2. **Generative (AI)** expands the visual possibility space, producing variations unattainable through manual methods alone.
3. **Curation (artist)** functions as a decision gate, ensuring narrative coherence and stylistic consistency.

System Performance Indicators:

- a) Inter-scene consistency (style and narrative coherence)
- b) Controlled variability (multi-output with selective filtering)
- c) Reproducibility (via prompt templates and production logs)

Key finding (RQ2): The hybrid system operates effectively as a co-creative architecture, where AI functions as an *expansion engine* and humans act as *semantic controllers*. This model transcends the dichotomy of “AI versus human” by establishing a structured collaborative framework.

Diagram Hybrid Generative Mosaic Motion System (HGMMS)

VISUAL STORYBOARD – SANGKURIANG NARRATIVE							
VISUAL GUIDE & PROMPT FOR INTERACTIVE WEB-BASED VIDEOGRAPHY							
No.	Scene	Visual Goal	Prompt (Summary)	Technical Parameters	Expected Visual Output	Curation	Visual Reference (Conceptual Illustration)
1	Rejection	Fragmentation of identity	"fragmented identity, mosaic tesserae, separated figures, dark tone"	high contrast, low saturation	Broken composition	Choose the strongest contrast	
2	Reconnection	Accidental encounter	"two figures meeting, soft light, mosaic grid forming"	warm tone, soft lighting	Transition element	Select smooth transition	
3	Attraction	Emotional harmony	"warm color palette, balanced composition, intimate distance"	golden light	Warm & stable visual	Keep the warm atmosphere	
4	Beginning of Suspicion	Initial doubt	"subtle scar highlight, contrast lighting, uneasy atmosphere"	spotlight	Reveal hidden details	Emphasize visual focus	
5	Identity Conflict	Disruption	"shattered mosaic, broken symmetry, chaotic composition"	glitch effect	Unstable & fragmented visual	Choose the most chaotic	
6	The Test	Complexity	"layered structure, impossible construction, night atmosphere"	depth layering	Complex structure	Capture the layering	
7	The Struggle	Dynamism	"building motion, rising structure, strong energy"	motion blur	Constructive movement	Choose the best momentum	
8	Intervention	Distortion of reality	"false dawn light, surreal glow, transition blur"	light distortion	Manipulative light	Highlight the effect	
9	Failure	Collapse	"collapse structure, fragmented fall, dark tone"	high contrast	Falling structure	Choose the most dramatic	
10	Climax	Emotional outburst	"explosive motion, chaotic fragments, intense energy"	fast motion	Visual chaos	Ensure clarity of reading	
11	Transformation	Morphing	"boat transforming into mountain, surreal morph"	morph animation	Major transformation	Choose the clearest form	
12	Resolution	Stability	"balanced composition, calm atmosphere, harmony"	soft motion	Calm & balanced visual	Stabilize the color tone	
13	Meaning	Reflection	"symbolic landscape, cultural atmosphere, complete composition"	cinematic	Final visual	Finalize the scene	

Figure 1. Conceptual framework of the Hybrid Generative Mosaic Motion System integrating hermeneutic interpretation, generative AI, and interactive motion design.

4.3 DIGITAL MOSAIC AS A NARRATIVE VISUAL LANGUAGE

The use of digital mosaic extends beyond decorative aesthetics, functioning as a semiotic visual language that actively constructs and communicates meaning. Through its fragmented structure and recompositional logic, mosaic enables the representation of narrative dynamics, symbolic relationships, and emotional transitions within the visual field. Rather than serving as a purely ornamental technique, it operates as a system of signification, where each visual fragment contributes to a broader interpretive framework, allowing meaning to emerge through processes of disruption, juxtaposition, and reintegration.

Mapping Mosaic Functions to Narrative:

1. **Fragmentation** → identity crisis (Scenes 1–5)
2. **Disruption/cracking** → conflict escalation (Scenes 6–9)
3. **Disintegration** → failure and climax (Scenes 10–11)
4. **Reconfiguration** → transformation and resolution (Scenes 12–14)

Visual Findings:

1. Tesserae density correlates with emotional stability
2. Grid irregularity indicates tension
3. Color transitions (warm → cold → high contrast → neutral) map emotional trajectories

Key finding (RQ3): Digital mosaic proves effective as a dynamic representational system for visualizing meaning processes—rather than merely objects—particularly within non-linear narratives.

4.4 VISUAL MODEL OF THE RESEARCH OUTCOME

Based on the integration of findings, the following conceptual model is proposed:

Narrative (Hermeneutics) → Scene System (1–14) → Visual Language (Mosaic) → Generative Engine (AI) → Artistic Curation → Motion & Interactivity → Dynamic Cultural Experience

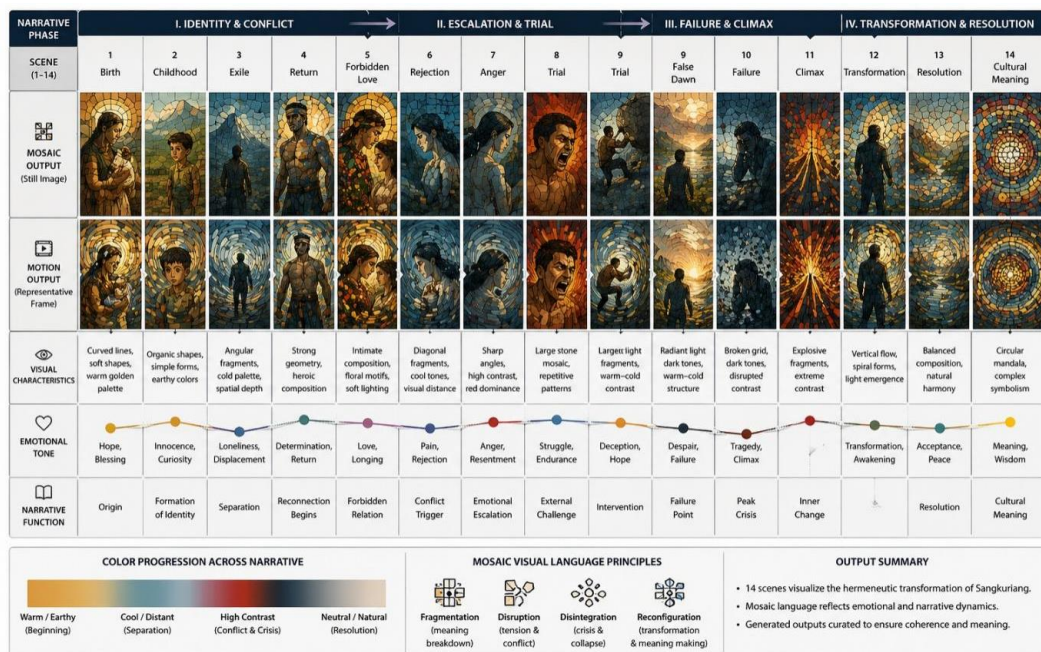


Figure 2. This model demonstrates that the artwork is no longer a static object but an experience-based cultural system.

4.5 IMPLICATIONS FOR CULTURAL PRESERVATION

The findings indicate a paradigm shift in cultural preservation:

Traditional Approach	Proposed Approach
Static documentation	→ Dynamic system
Cultural archive	→ Cultural experience
Representation	→ Reinterpretation
Linear	→ Interactive

Key finding (RQ4): The HGMMS model enables *dynamic cultural preservation*, in which culture is sustained through continuous reinterpretation rather than passive storage.

4.6 EVIDENCE-BASED NOVELTY

Based on the findings, the study contributes the following forms of novelty:

(1) Conceptual Novelty; Development of *dynamic cultural preservation*

→ culture is sustained through transformation, not documentation

(2) Methodological Novelty; Formulation of the Hybrid Generative Mosaic Motion System

→ structured pipeline: manual–AI–curation–motion

(3) Artistic Novelty; Digital mosaic as a dynamic narrative language

→ not a visual technique, but a system of meaning

(4) Epistemological Novelty; Integration of hermeneutics into generative practice

→ interpretation becomes productive (creative), not merely analytical

4.7 SYNTHESIS OF FINDINGS

Overall, this study demonstrates that: Traditional narratives can be reconstructed into adaptive visual systems

1. Human–AI collaboration expands creative practice while maintaining control
2. Mosaic visual language effectively represents dynamic meaning processes
3. Cultural preservation can evolve into a living and sustainable experience

V. CONCLUSION

This study demonstrates that the reinterpretation of the Sangkuriang folklore through the **Hybrid Generative Mosaic Motion System (HGMMS)** successfully establishes a new paradigm of cultural preservation that is dynamic, adaptive, and experience-based. By integrating hermeneutic interpretation, digital mosaic as a visual language, generative artificial intelligence, and interactive motion design, the research transforms traditional narrative structures into a contemporary visual system that resonates with digital-native audiences, particularly Generation Z.

The findings confirm that hermeneutic-based scene mapping enables cultural narratives to evolve from static storytelling into psychosocially relevant frameworks, while the hybrid human–AI creative pipeline effectively balances exploratory generative processes with controlled artistic direction. Furthermore, the study repositions digital mosaic from a decorative aesthetic into a semiotic system capable of representing fragmentation, transformation, and reconstruction of meaning within non-linear narratives.

At a broader level, this research contributes to the discourse of **computational creativity and digital heritage** by introducing the concept of **dynamic cultural preservation**, where culture is not merely archived but continuously reinterpreted through technological mediation. The proposed model offers a replicable framework that bridges theory and practice, positioning artistic creation as both a method of inquiry and a medium for cultural sustainability.

Ultimately, the study affirms that the convergence of art, technology, and narrative interaction can generate new forms of cultural experience, ensuring that traditional heritage remains relevant, participatory, and sustainable within the evolving landscape of contemporary digital culture.

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