

EXPLORING THE AESTHETIC REPRESENTATION OF PINISI AS THE BASIS OF URBAN EXPERIENCE

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Abstract

This study explores the aesthetic representation of the Pinisi ship as the basis of an attractive urban space. In particular, it focuses on the aesthetic of a pedestrian bridge in the Sudirman Central Business District (SCBD), Jakarta. The study argues that the visual representation of the Pinisi ship as the epitome of indigenous sailing craft in Indonesia provides a cultural experience that attracts pedestrians, creating relations between the aesthetics of urban space and the overall visitor interest. This study aims to identify the elements of the Pinisi ship that are represented through aesthetic principles and analyse the relationship between representation and urban pedestrian experience. This study uses a qualitative method with a case study approach. Data sources were obtained through field observations, interviews, and discussions with stakeholders, such as governments, planners, and developers. The analysis of the pedestrian bridge shows the elements that define its aesthetic representations and spatial experience for the user, contributing to the knowledge regarding the importance of representation and attractiveness in public space.

Keywords: representation, aesthetic urban space, pedestrian bridge, Pinisi

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Introduction

This study explores the aesthetic representation of the Pinisi ship and how it shapes urban experience. The Pinisi ship was used as a means of transportation by the people of the Makassar area in the 1900s, becoming the epitome of the archipelago's indigenous sailing craft (UNESCO Intangible Cultural Heritage, n.d.). The term *Pinisi* refers to the sail system or poles used in the ship. Pinisi ship is also known for their long and elegant decks, twin masts, wooden hulls, and seven to eight sails (Fadillah et al., 2020). It is a work of art, built by the Konjo Ara Village community in Bontobahari District, Bulukumba Regency, South Sulawesi, Indonesia. The ship was widely used by the Bugis and Makassar sailors as cargo ships in 1900.

This study focuses on the aesthetics of urban space and how it influences visitors' experience, particularly in relation to the pedestrian bridge in Jakarta. This study highlights how some urban literatures demonstrate how the aesthetic representation of urban space expands its functions. A study conducted by Bachtiar et al. (2023) reviewed how some pedestrian bridges have been transformed into a third space, where interactions between people occur, both actively and passively. During the weekends, some pedestrian bridges were visited by larger crowds, showing that visitors take advantage of their holidays and free time to enjoy the experience of being on the bridge (Yusuf & Jayady, 2022). Avianto and Utami (2021) further articulate how some roof at a pedestrian bridge in Jakarta was removed for the need for 'instagrammable' photo spots to make it look aesthetically pleasing, setting aside the human need to protect from the hot sun and rain.

This study focuses on analysing the aesthetic experience of the pedestrian bridge as an urban space. Exploration of its aesthetic as an urban space, which can make people come and enjoy it, is still limited, particularly those informed by cultural localities. The study explores such discussion further using a case study of the Pinisi Pedestrian Bridge in Sudirman, Jakarta.

The aesthetic representation and experience of urban space

The aesthetic experience of a person is related to everything they absorb (Kartika & Perwira, 2004). Sutrisno and Verhak (1993) state that the experience of an aesthetic space provides enjoyment to the users. The aesthetic refers to "a certain type of experience and to a certain type of space production, and not necessarily to a particular type of object" (Tursic, 2019, p. 206). Studying the aesthetic space in urban context can help urban researchers better understand "how the world becomes internalized or externalized by inhabitants, as imaginative urban actors" (Tursic, 2019, p. 207). A public space can accommodate various social activities and interactions, providing enjoyment and pleasure to all residents (Rahmiati, 2017). As part of the public space, the pedestrian bridge is expected to be a populist icon of urban life, so its aesthetic embodiment indirectly produces a specific type of space that connects the space with the overall urban experience. A pedestrian crossing bridge influences

collective contextual assessment, where an aesthetic experience by someone is relatively the same as the others (Smith, 2021).

The study of representation enables some understanding to the relationship between aesthetic value and aesthetic experience in space (Shelley, 2022). In this study, the authors use Djelantik's (1999) aesthetic theory to guide how visual and architectural elements in urban areas can be arranged to create a representation that provides more comprehensive experiences for its occupants. The study considers multiple aesthetic elements embodied in architecture and how they interact with its users. The first elements are arrangements and structures of form components that the human visual senses can capture. Djelantik (1999) states that studying design work can be done by analysing the components that compose them.

The second element of representation is the quality or content that can be felt and internalised as the meaning of an artistic form (Djelantik, 1999). The content is presented using the third aesthetic element, which are the element of appearance or presentation. The design works is presented through its appearance towards observers, readers, listeners, or the general public. Appearance is related to how a design is presented so that it can be seen, felt, and enjoyed (Djelantik, 1999). Meaningful appearance is related to the materiality that supports particular functions in space, and according to Atmodiwirjo and Yatmo (2018), the meaning of the interior and its materiality can also be understood by examining the role of architectural surfaces and their relation to functionality. Wikayanto (2018) further states that representation is not only limited to the study of appearances on the surface but also concerns the meanings related to the construction of appearances.

By understanding the spatiality of its aesthetics, the pedestrian bridge is no longer intended as a mere crossing facility. However, it is also expected to provide aesthetic value, contributing to its architectural attractiveness. The representation of the elements that form the bridge demonstrates a relationship between the object and the urban inhabitants as a subject. In accordance with the explanation by Kartika and Perwira (2004), in the process of appreciation, there is an interaction of feelings (communication) between the observer as the subject, and the design works as the object. Through such a relationship, a pedestrian bridge as a public space enables interaction between humans and the environment, giving aesthetic expression to users to arouse a sense of beauty in humans when associated with certain objective factors. Using the Pinisi Pedestrian Bridge case study in Jakarta, this research aims to find out what aesthetic elements are particularly presented that enable people to come and enjoy their time on such an urban facility.

Context and method of study

Karet Sudirman Pedestrian Bridge, known as the Pinisi Pedestrian Bridge, is located on Jalan Sudirman, DKI Jakarta, Indonesia, connecting the two sides of Jalan Sudirman. It was inaugurated on 10 March 2022 and is expected to become one

of Jakarta's icons. The people of Jakarta are enthusiastic about the bridge because of its unique shape and extensive addition of other facilities as an urban space (Yusuf & Jayady, 2022).



Figure 1. The Pinisi Pedestrian Bridge, Jakarta (Photograph by authors)

The Pinisi Pedestrian Bridge is Jakarta's first pedestrian and bicycle crossing bridge that allows people and bicycles to cross the road using the bridge. Another prominent urban facility on the bridge can be seen in the availability of an open area at the top of the bridge named the Anjungan Pandang. The Anjungan Pandang area is aimed at accommodating visitors who want to enjoy the beauty of Jakarta and carry out digital activities such as taking selfies, particularly as the overall bridge area is equipped with no roof. In addition, it is also exist as an appreciation gallery to commemorate the struggles of medical workers during COVID-19 (Avianto & Utami, 2021). The names of 37 medical staff who died during COVID-19 were engraved on the Anjungan Pandang area of the bridge.

During the revitalisation process, it was noted that many bridge users crossed the Pinisi Pedestrian Bridge in a hurry because the bridge might not seem attractive or did not give users a sense of comfort (Wiryono & Sari, 2022). Another study by Yusuf and Jayady (2022) examined the feasibility, effectiveness, and user satisfaction of the Pinisi Pedestrian Bridge. Both studies have not specifically explored the implementation of the philosophy of the meaning or the form of the Pinisi ship at the Pinisi Pedestrian Bridge. The study of the relationship between the representation of the Pinisi ship on visitor attractiveness is still limited. For this reason, the study concludes that the existing pedestrian bridge is expected to be a space that can provide new experiences to its users. Figure 2 explains the Pinisi Pedestrian Bridge and its different facilities.

The method used in this study is a qualitative method with a case study approach. Data collection is carried out between August to September 2024 through several means, which are (1) direct observation at Karet Sudirman Pedestrian Bridge, Jakarta on the weekdays and weekend mornings as well as (2) interviews and focus group discussion with the stakeholders, from Bina

Marga Agency as the representative of the government that is in charge of the construction of Karet Sudirman Pedestrian Bridge and with PT Arkonin as the bridge's planning consultant. The interviews and discussions were conducted to obtain a more detailed information regarding the use and development of the Pinisi aesthetics on the bridge design.

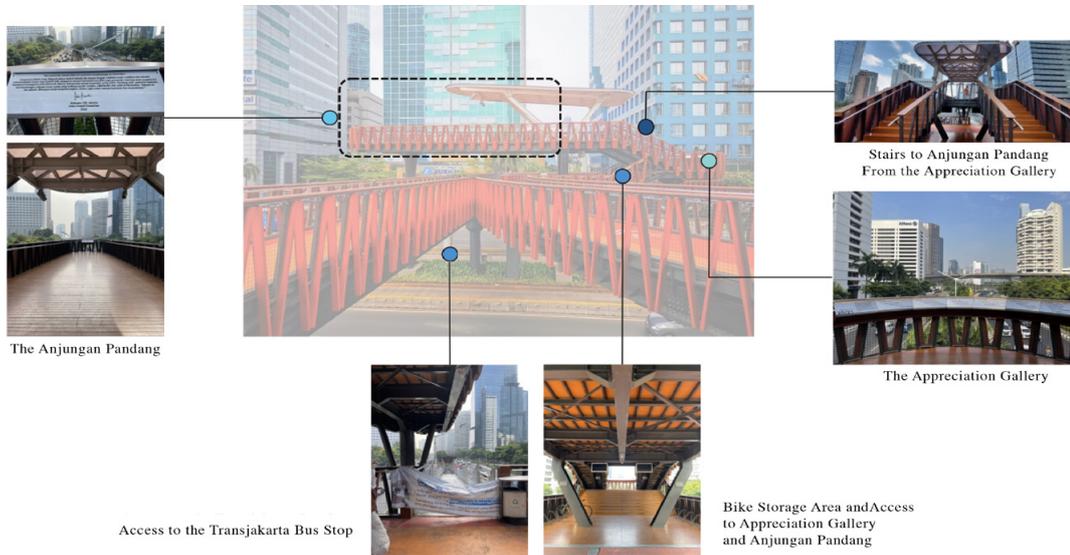


Figure 2. Various areas in the Pinisi Pedestrian Bridge, Jakarta (Image and photographs by authors)

The study first identifies how the Pinisi representation is applied in the Pinisi Pedestrian Bridge design. The data analysis in this study was then done based on the aesthetic elements proposed by Djelantik (1999), analysing the form, content, and appearance of the Pinisi Pedestrian Bridge, to understand the meaning displayed in the bridge and its relevance as an aesthetic urban space.

Identifying the Pinisi bridge embodied aesthetic elements

The study highlights some important points based on the interviews conducted with government agencies and planning consultants. Firstly, the representation of the Pinisi ship becomes relevant in this bridge as it reflects the initial formation of the city of Jakarta, with its Sunda Kelapa port that becomes a place for the Pinisi ship to dock. The representation of the Pinisi ship on the pedestrian bridge becomes one way to preserve the archipelagic culture of the city.

The discussion shows further that the area that represents the Pinisi aesthetics can be seen in the presence of Anjungan Pandang as the primary point at the bridge, which has a tapered shape (Figure 3). In addition, the Anjungan Pandang also faces the Monas monument, Sudirman statue, and the HI roundabout, showing the identity of the city of DKI Jakarta and giving the meaning of a moving forward Jakarta. It is expected that this area should be used by various kinds of users, as there are also additional facilities in the form of pedestrian crossing paths with bicycles to make it easier for bicycle users to turn and use the bridge. The construction of the Pinisi Pedestrian Bridge demonstrates how the aesthetic experience is created with a

cultural basis for various urban users. The observation further highlights that the bridge has the most visitors on weekends, particularly due to various urban events such as car-free day activity, which is regularly held on Jalan M. H Thamrin to Jalan Sudirman, Jakarta. Visitors on weekends take advantage of the space on the Pinisi Pedestrian Bridge for various activities, from taking selfies and other activities related to social media presence to interacting with other visitors.

Based on such understanding, further analysis was carried out through the aesthetic elements of the bridge based on Djelantik's (1999) aesthetic element theory, to find the relationship between the aesthetics of the Pinisi Pedestrian Bridge and visitor attractiveness. Djelantik (1999) stated that the element of being is a reality that can be seen concretely or abstractly through their unity of points, lines, planes and space in shape and structure. The main elements that represent the Pinisi ship are thus related to the ship's shape and structure, such as the overall curved form of the ship and its various spatial and structural parts, such as the bridge, the deck, and the mast equipped with sails. The following paragraph identifies how some of these elements have been transformed and are present in the aesthetic embodiment of the Pinisi Pedestrian Bridge.

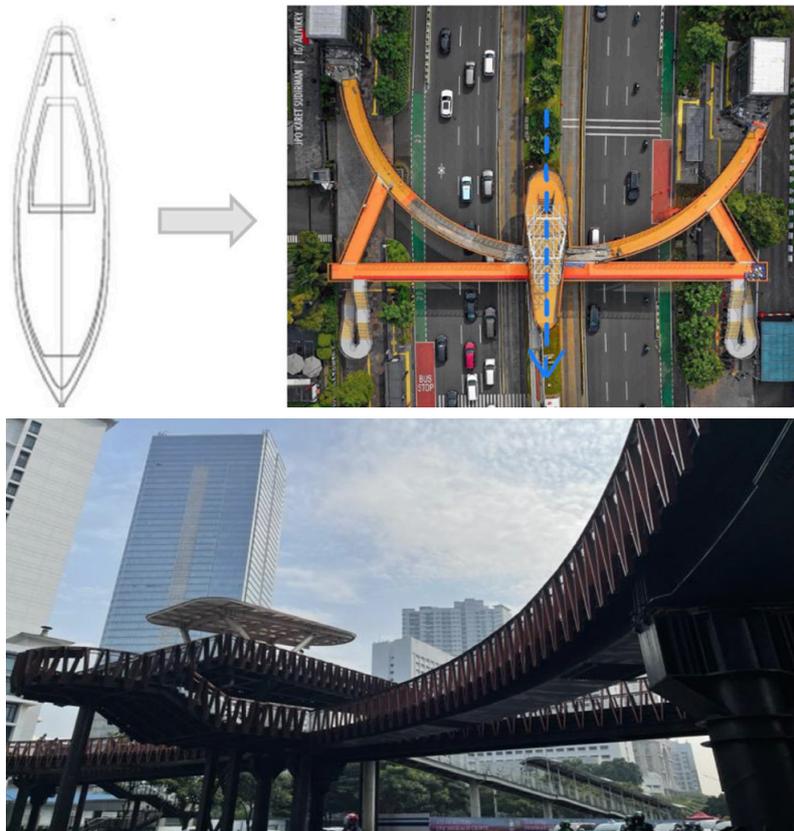


Figure 3. The tapered end of the Pinisi Pedestrian bridge showing the bridge's city orientation (top) (Image and photograph by authors); the curved shape bridge reflects the boat form of Pinisi (bottom) (Photograph by authors)

With the Anjungan Pandang area in its middle, the Pinisi Pedestrian Bridge links the two buildings, embodying the Pinisi ship travelling in the middle of the ocean. The Anjungan Pandang area becomes a recreational spot for pedestrians in the middle of the hustle and bustle of the streets of Jakarta. Tuan (2001) explains

the visibility of space by giving an example of the visible peak on the horizon—a public space monument that can be pointed at and recorded. Likewise, the viewing platform space can be considered a recreational space because of its clarity to be pointed at and recorded. The Anjungan Pandang elements that can be seen as a representation of the Pinisi ship can be seen in how the shape of the bridge forms a tapered end, following the shape of the Pinisi ship. This shape informs the front-back direction of the area, enabling the visitors to understand the main orientation of the Anjungan Pandang area, facing towards the Sudirman statue, the Bundaran HI and the Monas Monument as the prominent landmarks of Jakarta. The orientation provides a clear direction of view, as part of a satisfying aesthetic experience for visitors. Furthermore, the curved shape of the bridge allows visitors to understand the Pinisi aesthetics on the bridge. The similarity of the curved shape of the Pinisi ship reflects the shape of the Pinisi Pedestrian Bridge.

In addition to the overall form of the bridge, multiple parts of it also reflect an aesthetic representation of the Pinisi ship. The central part of the Pinisi Pedestrian Bridge is the Anjungan Pandang area as a public space where main interactions occur, consisting of appreciation galleries and viewing platforms to the Anjungan Pandang area. Reflecting on the deck of the Pinisi bridge, Anjungan Pandang can be regarded as an aesthetic space, as stated by Sutrisno and Verhaak (1993), where the function is not only as a place to stand but as a place for interaction between humans and the surrounding environment.



Figure 4. Anjungan Pandang area (a) and the structural elements of the bridge that reflect palu-palu (b) in the Pinisi ship (Photographs by authors)

The aesthetic of the Pinisi ship is also understood through its structural and material presence. For example, on the Pinisi ship, the application of the *palu-palu* (Figure 4a and b), a form of structure or reinforcement, is an essential foundation that constructs the ship, annotated as *bangkeng salara*. Such a structure can be seen in the large column positioned at the bottom of the bridge as a structure that supports the Anjungan Pandang area (Figure 4b). This pillar-shaped structure is significantly larger than the other pillars, making it look prominent.

The column supports the overall structure at the bottom of Anjungan Pandang, reflecting the overall *bangkeng salara*. In

addition, the roof area at the top of the bridge, with its white colour, resembles the sail at the top of the Pinisi ship, with the roof structure embodying the mast supporting its sail. The representation of these structural elements provides an aesthetic experience to the user by providing a sense of safety and integrity within the bridge. In addition, the material used in the Anjungan Pandang area provides a similar appearance to the Pinisi ship's floor, commonly called *katabang*, which is made using wooden planks. The Anjungan Pandang area uses conwood as a wood substitute, while the floor area on the bridge does not use wood but anti-slip epoxy (Figure 5). That way, different aesthetic experiences may arise due to differences in the material on the floor moving from the bridge (A) to the Anjungan Pandang (B).

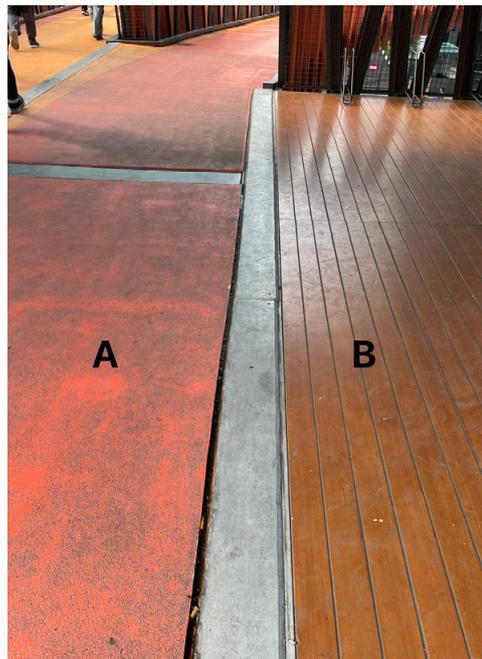


Figure 5. Different material in the bridge area and the Anjungan Pandang area (Image and photograph by authors)

Investigating the aesthetic space of the Pinisi Pedestrian Bridge **The aesthetic qualities of forms**

From the explanation of the form that has been described, it can be concluded that the form provides some of the aesthetic qualities as informed by Djelantik (1999) as wholeness, balance and prominence. Wholeness is the relevant relationship between parts, which can be seen from the harmonisation of the shape of the bridge with the Anjungan Pandang. The balance quality is instinctively needed as an aesthetic requirement in the embodiment of design works, and is most easily achieved through symmetry and rhythm. For example, the curved shapes, colours and lines of the bridge parts, such as its railings, appear to have the same shape, material and design pattern as the Anjungan Pandang. Viewed from above, in front and below, this bridge looks very balanced with a symmetrical shape between the left and right, as well as for the bridge area, giving its users a strong and stable aesthetic impression.

On the other hand, the quality of prominence intends to direct the attention of people who enjoy a particular work of design in an asymmetrical, arhythmic, and contrasting arrangement. This is also aligned with Sutrisno and Verhaak's (1993) statement, which said that a memorable aesthetic experience that wants to be held repeatedly should not be something that exists routinely. For example, the Anjungan Pandang is placed in a higher position than the crossing bridge, making it visible from any direction to attract users to visit the bridge. The curved bridge shape is also only located in the Anjungan Pandang. It is not repeated in other parts of the bridge, indirectly giving rise to the experience of being on the Pinisi ship when visitors enter the area. Finally, contrasting the floor material in the bridge area and the Anjungan Pandang also highlights the bridge's aesthetic experience.

Aesthetic meaning of the design content

By hearing the name Pinisi Pedestrian Bridge, it is expected that the quality of the Pinisi ship in the bridge should be clearly understood. From the observation, the visitors still refer to this pedestrian bridge as the Karet Sudirman Pedestrian Bridge due to its location in the Sudirman area since its establishment in 1968. The study offers three aspects of meaningful content presented in the bridge in relation to the aesthetic of the Pinisi ship, comprising the atmosphere of beauty, the idea of a competitive global city, and the parables of icons. The Pinisi Pedestrian Bridge reflects a particular atmosphere as a public space, not only as a crossing facility but also as a place for human interaction. The shapes and structures of the bridge that adapt to the atmosphere of the Katabang bridge deck of the Pinisi ship create a form that gives value to beauty.

The idea of Pinisi as the aesthetic basis of pedestrian bridge revitalisation was initially proposed by the acting Jakarta governor back in 2017–2022 as a way to remind the people of the city of Jakarta that there used to be a Sunda Kelapa Harbour where the Pinisi ship docked. Using the Pinisi ship as a form of traditional sailing craft for the construction of the revitalisation of the pedestrian bridge in the city of Jakarta projects further hope and inspiration for a city that can compete globally. It is noted that this idea should be implicitly and explicitly demonstrated in the Pinisi Pedestrian Bridge design so that visitors can better understand the idea behind the bridge revitalisation.

Lastly, the bridge creates a meaning of parable—or a story—about the iconic representation of Pinisi. The shape of the bridge has a platform with floors using wooden planks and a roof that resembles a deck of a Pinisi ship sailing across the ocean. These contents rely on intrinsic vehicles such as symbols, signs and cues. The symbol has the same form as what is intended. Without significantly changing the shape of the Anjungan Pandang in the bridge, it provides an iconic symbol. Through the bridge's existence as an icon, effective communication occurs between the bridge and the urban visitors, conveying its aesthetic meaning and message.

Aesthetic appearance

The Pinisi Pedestrian Bridge appears intrinsically as a connecting link, connecting Jalan Sudirman to Blok M and Monas. The Anjungan Pandang becomes an interior space that gives the aesthetic appearance of being on the deck of a ship. As discussed, the material appearance of the bridge reflects its aesthetic enjoyment, intrinsically and extrinsically. The embodiment through intrinsic means can also be seen from the use of conwood material at the Anjungan Pandang floor as a function of Pinisi material representation, with colours and shape resembling a Pinisi ship. The appearance of a wide platform and no barriers to enjoying the environment around the bridge is also an intrinsic vehicle representing the Pinisi ship. Extrinsically, the appearance supports the urban activities public can freely walk around, enjoying the atmosphere on the bridges and captures themselves without being obstructed by any roof surfaces.

The representation of the Pinisi ship only appears in parts of the bridge and not in its entirety. The transformation of the appearance of the Pinisi ship has been represented in the Anjungan Pandang as the deck, in its roof structure as the sail and its wooden hull as a *ketabang* or the ship floor with the use of wooden planks. These parts of the bridge create a unity of elements embodied in harmony with other elements of the crossing bridge, as a meaningful connecting link between the urban streets.

The embodied aesthetic representation of the Pinisi ship through the aesthetic elements of form, contents, and appearance shapes the aesthetic characteristics of the bridge not only as an urban facility but as an essential space for the public. These elements interest visitors to use the bridge according to its function and carry out recreational activities on the bridge. The form reflects the wholeness of the shape, with prominent parts of Anjungan Pandang and balanced harmony of its other parts. The contents reflect the unity of the bridge's purpose as the city icon, while its material appearance brings unity to the different parts of the bridge. All of the elements have been manifested in the representation of the Pinisi ship in creating an aesthetic pedestrian bridge for various urban activities.

Conclusion

This paper focuses on how the aesthetic representation of Pinisi produces certain spaces that build relationships between users and space in the urban context, aesthetically experiencing the space as if the users were on a Pinisi ship. The study identified the embodied aesthetic representation of the Pinisi ship through Djelantik's (1999) aesthetic theory. The analysis identifies form, structure, and material as elements that can represent the Pinisi ship to provide its aesthetic characteristics. It also discusses how the aesthetic representation of the Pinisi ship produces an experience with a value of beauty that attracts urban visitors. The presence of the bridge indirectly provides a different experience to its users. Users who are at the bridge

are not only interested in crossing the road but also doing recreational activities on it.

The aesthetic experience of the bridge becomes essential, particularly for the bridge, which often had a negative stigma as a neglected and insecure public space where many criminal acts occurred without adequate security facilities. Revitalising the bridge allows its negative stigma to shift, creating a new urban space for people to have fun and project their hope and dreams. That way, the space's aesthetics contributes to a more equal experience of people in the urban context.

This study still has some limitations that can be addressed in further research. Future study of representation on the aesthetic experience of the Pinisi urban pedestrian bridge may look at its night experience, particularly as the bridge is equipped with RGB lights. In addition, a user-perception survey study on the aesthetic of the Pinisi Pedestrian Bridge may also provide understanding on the individual experience of its visitors. Together with this study, such further research potentially contribute in creating more holistic inquiries towards the aesthetic of urban space.

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