

REPRESENTATION OF CULTURAL VALUES IN THE FILM *THE ARCHITECTURE OF LOVE* (2024) IN THE VIEW OF KLUCKHOHN AND STRODTBECK

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ABSTRACT. This research explore explores the representation of cultural value orientations in the film *The Architecture of Love* using Kluckhohn and Strodtbeck's theoretical framework. The research focuses on five key dimensions of cultural values: human nature, man-nature, time, activity, and relational orientations. Employing a qualitative descriptive method, this study analyzes selected scenes and dialogues from the film to identify implicit and explicit cultural meanings. The findings reveal that the film portrays human nature as dynamic and emotionally complex, emphasizing individual capacity for healing and growth. The relationship between human and nature is shown through symbolic interactions with urban architecture, suggesting a harmonious coexistence with the environment. The man-nature orientation is reflected in the characters' symbolic relationship with urban architecture as a living space imbued with memory, emotion, and personal transformation, suggesting a harmonious interaction between human experiences and the built environment. Time orientation is reflected through characters' struggles with past trauma and their efforts to reconstruct the future. Activity orientation emerges as a transformation from emotional passivity to active engagement with life. Most prominently, relational orientation is manifested through strong social bonds, where emotional recovery is facilitated by familial and communal support. These values are represented not as isolated traits, but as interrelated dimensions embedded in character development and narrative progression. This research contributes to a deeper understanding of how cultural ideologies are constructed and conveyed through cinematic narratives, offering insights into the intersection of culture, emotion, and identity in contemporary film.

Keywords: cultural values; representation; Kluckhohn and Strodtbeck; *The Architecture of Love*

REPRESENTASI NILAI BUDAYA DALAM FILM *THE ARCHITECTURE OF LOVE* (2024) MENURUT PANDANGAN KLUCKHOHN DAN STRODTBECK

ABSTRAK. Penelitian ini mengeksplorasi representasi orientasi nilai budaya dalam film *The Architecture of Love* dengan menggunakan kerangka teori Kluckhohn dan Strodtbeck. Penelitian ini berfokus pada lima dimensi utama nilai budaya: pandangan tentang hakikat manusia, hubungan manusia-alam, orientasi waktu, orientasi aktivitas, dan orientasi hubungan sosial. Dengan menggunakan metode deskriptif kualitatif, studi ini menganalisis adegan-adegan dan dialog-dialog tertentu dalam film untuk mengidentifikasi makna budaya yang tersirat maupun yang tersurat. Temuan penelitian menunjukkan bahwa film ini menggambarkan hakikat manusia sebagai sesuatu yang dinamis dan kompleks secara emosional, dengan menekankan kemampuan individu untuk pulih dan bertumbuh. Hubungan antara manusia dan alam ditunjukkan melalui interaksi simbolik dengan arsitektur kota, yang mengisyaratkan adanya koeksistensi yang harmonis dengan lingkungan. Orientasi manusia-alam tercermin dalam hubungan simbolik para tokoh dengan arsitektur kota sebagai ruang hidup yang sarat dengan memori, emosi, dan transformasi personal, yang menunjukkan interaksi harmonis antara pengalaman manusia dan lingkungan binaan. Orientasi waktu tercermin melalui perjuangan tokoh-tokohnya menghadapi trauma masa lalu dan usaha mereka membangun kembali masa depan. Orientasi aktivitas muncul melalui transformasi dari kondisi pasif secara emosional menjadi keterlibatan aktif dalam kehidupan. Yang paling menonjol, orientasi hubungan sosial dimanifestasikan melalui ikatan sosial yang kuat, di mana pemulihan emosional difasilitasi oleh dukungan keluarga dan komunitas. Nilai-nilai ini tidak direpresentasikan sebagai sifat-sifat yang terpisah, melainkan sebagai dimensi-dimensi yang saling terkait dan terintegrasi dalam perkembangan karakter serta alur naratif. Penelitian ini memberikan kontribusi dalam memperdalam pemahaman mengenai bagaimana ideologi budaya dibentuk dan disampaikan melalui narasi sinematik, serta menawarkan wawasan mengenai persimpangan antara budaya, emosi, dan identitas dalam film kontemporer.

Kata kunci: nilai budaya; representasi; Kluckhohn dan Strodtbeck; *The Architecture of Love*

INTRODUCTION

Film serves as a powerful medium for the dissemination of information, entertainment, and education. As a form of electronic media, it holds a significant influence in conveying messages, often surpassing other media platforms in terms of effectiveness and audience engagement (Irsyadi & Madamidola, 2023; Tombu, 2024; Zhang, 2024)

especially disseminating cultural information in order to maintain the value of culture. We studied and reviewed the potential of YouTube as a visual medium in disseminating the forms and values of culture. We used Denis McQuail's theory of mass communication in the field of new media theory. In our assumption, YouTube has visual-ideological compatibility in presenting a number of cultural portraits whose elements and values can be listened

to, identified, and internalized by the audience as something useful and valuable. Thus, there were at least two things that could be obtained from a culture broadcast on new media, namely (a. Film utilizes both auditory and visual elements, which enhances their ability to maintain audience interest and improve retention, due to their engaging and dynamic format. This is as stated by Supiarza et al. (2020) that film constitute a segment of mass media that depict realities from daily life. They are created by filmmakers who interpret societal observations and choose specific aspects of reality deemed essential for crafting the narrative.

According to Safari & Pourhashemi (2022), representation is a socially constructed concept that involves analyzing how meaning is shaped within texts and examining the processes through which meaning is generated across different contexts. In the context of film, representation refers to how characters, events, culture, gender, race, social class, and other identities are portrayed on screen. Films do not simply depict reality, but rather shape that reality through a particular perspective. This means that the meanings conveyed in films are the result of social constructs influenced by the culture, ideology, and historical context at the time the film was made (Hanssen, 2020; Kamei, 2021; Manakbayeva & Nikolayeva, 2021).

A film can serve as a reflection of culture and act as a cultural expression within society, conveyed through visual motion. The process of filmmaking is inevitably shaped by the cultural background and personal experiences of its creators (Eriss & Khoshsaligheh, 2023; Pathak, 2024). In this context, cultural dynamics are shaped by film activities through the distribution of presented information. The film plays a crucial role in shaping perceptions by constructing and representing reality. Cloete (2017) stated that the content of a film is guided by the intentions of its producers to depict symbols and cultural elements. Moreover, films serve as an effective medium through which audiences can grasp the information and messages intended by the director.

The combination of sound and visuals in film represents an outcome that integrates elements of entertainment, culture, and information. It also reflects the film's function as a medium for conveying political, cultural, educational, environmental, and religious messages to the public (Briandana et al., 2024). When linked to cultural values, films become a very effective means of introducing, preserving, or even criticizing the values that exist within a society. Through a combination of audio and visual elements,

films not only provide entertainment, but also convey cultural representations that reflect the way of life, norms, beliefs, traditions, and value systems of a particular society (Rahayu et al., 2023; Razali et al., 2022).

Film is both a reflection and a tool for shaping culture. It not only depicts existing cultural values, but also plays a role in influencing how these values are viewed, understood, and preserved or changed by society. Cultural values in film represent the norm, belief, and principle of life embraced by a society, which are reflected through the characters, storyline, dialogue, symbols, and settings used in the film (Anwar et al., 2023; Khairunnisa et al., 2022). Cultural values, such as the dynamics of human relationships within society, the spiritual connection between humans and the divine, and the recognition of individual identity are often embedded within films, allowing audiences to reflect on and engage with these dimensions of human experience.

Cultural values encompass various aspects of human existence, including humans as social beings, as servants of a higher power, and as individuals. These values are diverse and cover facets such as personal and spiritual wholeness, bravery, respect and loyalty toward leaders, society, and the divine, as well as the principle of maintaining balance (Karim & Bakeyeva, 2024). In contrast, Mutmainah & Warsana (2021) state that values connected to human life as social beings include the willingness to make sacrifices for others and the prioritization of collective interests over individual desires. Additionally, values associated with humans as servants of God encompass purity, justice, and alignment with divine will.

Several previous research have explored the representation of cultural values in cross-cultural and cinematic contexts. Yan & Li (2021) compared cultural value orientations between China and the United States, revealing significant national contrasts in value systems using a general theoretical perspective rather than a specific cultural framework such as Kluckhohn's. Seracini (2023), through a corpus-based analysis, investigated how core American values are metaphorically represented in films, yet without grounding the study in any anthropological model. In a more localized context, Dinihari et al. (2021) examined Javanese cultural values in the film *Marak: Mresani Panji Sekar*, but their analysis remains thematic and descriptive, lacking the analytical depth provided by a structured theoretical framework like Kluckhohn's cultural orientations.

Unlike these previous studies, the present research explicitly applies Kluckhohn’s cultural value orientations to analyze the narrative and character behavior in the Indonesian film *The Architecture of Love*. This study differs by offering a systematic, theory-driven approach to understanding how cultural values are constructed and represented in film, specifically through the lens of Kluckhohn’s six cultural dimensions. By doing so, this study not only builds upon prior investigations into cultural representation in media but also fills a gap by introducing framework by Kluckhohn into the analysis of Indonesian film narratives, something that has not been adequately addressed in the literature.

Films presented to the public often reflect aspects of everyday life (Nascimento, 2019). The messages embedded within these productions are carefully crafted to serve various purposes, including entertainment, information dissemination, education, and the communication of particular values or beliefs (Happer & Philo, 2013; Siddique et al., 2021). Through these narratives, films gradually engage audiences while simultaneously portraying elements of culture. A film that portrays cultural values in its narrative is *The Architecture of Love*, a romantic drama released on April 30, 2024. Directed by Teddy Soeriaatmadja and written by Alim Sudio, the film is an adaptation of Ika Natassa’s best-selling novel bearing the same title.

The film features Putri Marino as Raia Risjad, a renowned author facing a period of creative stagnation, and Nicholas Saputra as River Jusuf, an enigmatic architect she encounters in New York City. Through its setting, the film highlights aspects of American culture by showcasing iconic New York landmarks such as the Flatiron Building, Central Park, and Montauk Point State Park. The visually striking cinematography, set against the backdrop of New York, enhances the story’s themes of emotional recovery and new beginnings, illustrating the journey of rediscovering love after loss and the personal ways individuals deal with grief (Tamara, 2023).

This research will examine cultural values based on Kluckhohn’s theoretical framework concerning the human life system, as reflected in the narrative of the film *The Architecture of Love*. Kluckhohn and Strodtbeck (1961) propose that cultural values possess five interrelated characteristics that together form a cohesive system, which can be used to understand orientations in human life. These five dimensions represent universal aspects within cultural value orientations, including:

1. Human nature orientation. This orientation explains how a culture views the basic nature

of human beings—whether humans are fundamentally good, bad, or neutral (good and bad depending on the situation).

2. Man-nature orientation. This orientation shows how humans view and treats nature and their environment.
3. Time orientation. This orientation refers to how a culture prioritizes the past, present, or future in human life.
4. Activity orientation. This orientation discusses how a culture interprets meaningful life activities, whether it emphasizes hard work, the present moment, or self-reflection.
5. Relational orientation. This orientation explains social structures and how humans interact with one another, whether they are more individualistic, hierarchical, or collective.

These value orientations are used to understand how a culture views the world and how people make decisions in everyday life. The forms of the five orientations can be seen in the table below.

Table 1. Dimensions of Cultural Value Orientations Based on Kluckhohn & Strodtbeck (1961)

| Basic Concern | | Orientations | |
|---------------|---------|-------------------|-----------------|
| Human Nature | Evil | Good | Mixed |
| Man-Nature | Mastery | Harmony | Subjugation |
| Time | Past | Present | Future |
| Activity | Being | Being-in-Becoming | Doing |
| Relational | Lineal | Collateral | Individualistic |

This research offers a fresh perspective on films that depict cultural values within a contemporary context. Building on previously established cultural value orientations, the research explores how cultural influences shape individuals’ perceptions of love, loss, and emotional healing. Film *The Architecture of Love* subtly embodies the value orientations characteristic of modern urban culture, particularly among the Indonesian upper-middle class navigating a transnational lifestyle between Jakarta and New York. Themes such as individualism, self-recovery, environmental harmony, and personal development are prominently conveyed, making the film a suitable subject for analysis through cultural value orientations based on Kluckhohn & Strodtbeck (1961).

METHOD

This study employs a qualitative design, which aims to explore and interpret the meaning and understanding of phenomena, events, or aspects of human life, either through direct involvement or observation. Qualitative research is inherently

contextual and comprehensive, emphasizing a holistic and narrative process. Rather than merely collecting and processing data at a specific stage, the researcher engages in continuous interaction with the data throughout the entire research process (Tomaszewski et al., 2020). The aim is to uncover and interpret the representation of cultural values in the film *The Architecture of Love* (2017) through the theoretical lens of cultural value orientations based on Kluckhohn. This research adopts a descriptive approach, which aims to present data in a systematic, factual, and precise manner, providing an accurate depiction of the characteristics and conditions of a specific population or subject of study (Koyan, 2022).

The primary data source of this study is the film *The Architecture of Love* (2017), directed by Teddy Soeriaatmadja and adapted from the novel by Ika Natassa. The analysis focuses on character interactions and dialogues that potentially convey cultural values. The film is viewed repeatedly to ensure the accuracy and depth of interpretation. Secondary data, such as published movie reviews and previous research articles on cultural values and Kluckhohn's theory, were also used to support the interpretation.

Data are collected using the documentation technique, which involves: (1) watching the film multiple times to identify relevant scenes and dialogues; (2) transcribing and coding selected scenes and lines; and (3) annotating scenes and dialogues that reflect forms of cultural value orientations. These elements are then categorized based on cultural value orientations (Kluckhohn & Strodtbeck, 1961).

The collected data was analyzed using the model analysis by Miles & Huberman (2014). This analysis follows the steps below

1. Data reduction. This process includes selecting, focusing, simplifying, and transforming raw data from the film *The Architecture of Love* into meaningful data that is in accordance with the research objectives. This process is carried out by watching films and selecting scenes and dialogues that contain cultural values, transcribing the dialogues in the films, and grouping the data based on cultural value orientations.
2. Data display. The reduced data is displayed in an organized form so that it can be easily understood and is ready for further analysis. The data is presented in a narrative explanation.
3. Conclusion drawing & verification. Drawing conclusions from the data and conducting verification through reflective reassessment to ensure the conclusions are reliable. This process is carried out by drawing conclusions about the

dominant orientation of cultural values in the film and rechecking the conclusions by cross-referencing with secondary data.

Data validation is the process of ensuring that the data used, whether newly collected or existing, is accurate, consistent, and meets established quality standards (Hayashi et al., 2019). To ensure the credibility and trustworthiness of the analysis, the researcher uses triangulation of data sources. In this research, data triangulation is conducted to enhance the validity of the findings by comparing various data sources. In addition to the primary data in the form of the film *The Architecture of Love*, the researcher also utilizes supporting data such as online film reviews and literature on cultural value orientations. When comparing the interpretation of film scenes and dialogues with discourses or perspectives from other sources, the researcher can confirm the alignment of meaning and avoid subjective bias

RESULTS AND DISCUSSION

The findings of this research indicate that the film *The Architecture of Love* clearly represents the five cultural value orientations proposed by Kluckhohn & Strodtbeck (1961) through its portrayal of characters, dialogue, setting, and the development of conflicts and interpersonal relationships. These values are not only conveyed explicitly through spoken interactions but are also implied through the protagonist's actions, life choices, and emotional dynamics. The film serves as a meaningful representation of contemporary urban culture, illustrating how modern individuals relate to themselves, others, time, activities, and their surrounding environment.

1. Human Nature

The concept of human nature explores how human beings are perceived within a particular culture, whether they are fundamentally good, inherently evil, or a mixture of both. In the context of the film *The Architecture of Love*, this orientation is prominently reflected through the characters' interpretations of pain, betrayal, and personal growth.

1. "You surviving is not a punishment, but a chance. To keep on living."
2. "Personally, my emotional state can strongly influence my writing. And the break I took before finally going back to write has, in fact, led me to create a remarkable work."
3. "River, you're no killer. You have courage. Not a lot of men are willing to be vulnerable with their emotions like you were."

4. "I murdered them. I killed my wife and child. But I lived. It should've been me who died."
5. "But not all men are like that."

Excerpt Analysis

Excerpt (1), the dialogue is spoken by Raia to River after River breaks down in tears and confesses his guilt over losing his wife and child in an accident. The context of the dialogue reveals River in an extremely vulnerable emotional state. He blames himself for the accident that claimed the lives of his loved ones, even referring to himself as a "killer." In an attempt to console him, Raia delivers this line with both empathy and firmness. She positions River not as someone deserving punishment, but as someone worthy of a second chance at life. The human nature orientation expressed in this excerpt reflects the belief that human beings are inherently good (*good nature*). The idea that life is not a punishment but an opportunity emphasizes the view that individuals possess intrinsic worth and potential for goodness, even in the midst of deep guilt. This conveys an optimistic value system toward human nature, that even when someone feels broken and burdened by guilt, they are still deserving of redemption and dignity.

In excerpt (2), the statement is made by Raia during a Q&A session at her book launch. This response emerges after an audience member asks about her writing hiatus, which is associated with her divorce and personal conflicts. In her reply, Raia acknowledges that her emotional state greatly influenced her creative process. However, she also reveals that the hiatus unexpectedly led her to the creation of her finest work. The human nature orientation reflected in this excerpt aligns with the belief that human beings are fundamentally good (*good nature*). Raia's statement demonstrates her belief that people are capable of growth through emotional experiences, including pain and personal crises. She does not perceive sadness and despair as destructive weaknesses, but rather as sources of strength and inspiration that shape profound creative work. This perspective reflects a cultural value system that recognizes the positive potential within human beings, even in the face of suffering. Moreover, it illustrates a non-deterministic view of human nature, where individuals are not seen as inherently fixed (either good or bad), but as dynamic and capable of transformation.

Excerpt (3), the statement is delivered by Raia to River after he confesses his deep guilt over the death of his wife and child in an accident. Overwhelmed by guilt and trauma, River refers to himself as a "killer,"

believing the tragedy was his fault. He feels unworthy of living. In an empathetic moment, Raia challenges this perception, expressing that his willingness to show emotional vulnerability is, in fact, a form of courage. The human nature orientation expressed in this excerpt reflects the belief that human beings are inherently good. Raia does not judge River based on the traumatic event he experienced. She does not view him as a wrongdoer, even though he sees himself that way. This illustrates that Raia (and, by extension, the culture she represents) perceives human beings as complex but essentially good, especially when they are capable of emotional awareness and self-reflection. In a cultural context that views humans as fundamentally good, guilt does not inherently render a person evil; rather, it is seen as part of the journey toward becoming a more conscious and evolved individual.

Excerpt (4), the statement is made by River as he expresses his profound guilt over the accident that took the lives of his wife and child. At this point, River is in an emotionally fragile state. He believes that the car accident was his fault, and since he survived while his family did not, he carries an overwhelming burden of guilt. In this dialogue, he literally refers to himself as a "killer," even though he did not intentionally commit murder. The human nature orientation reflected in this excerpt represents the view that human beings are inherently evil (*evil nature*). River sees himself as beyond forgiveness, embodying a belief that past mistakes permanently define one's moral worth. This perspective assumes a fixed, negative human nature, where wrongdoing marks a person irreversibly. However, within the broader narrative of the film, this viewpoint is challenged, especially through Raia's response, which conveys a value system grounded in the belief that: "*Human beings can change, grow, and should not be judged solely by a single mistake*". This contrast underscores the film's overarching humanistic and redemptive message, which ultimately favors a *good nature* orientation by affirming the possibility of healing and transformation.

Excerpt (5), the statement is made by Raia during a conversation with a friend after discussing the betrayal of her ex-husband, Alam. Prior to this line, Raia opens up about her feelings of being betrayed, Alam had an affair on the very night she received a major career opportunity. She reflects that, although a man may appear loving and treat his partner well, this does not guarantee loyalty or trustworthiness. This excerpt reflects a *mixed human nature* orientation, the belief that humans are capable of both good and bad. In her statement, Raia does

not generalize betrayal or unfaithfulness as inherent traits of all men, despite her personal experience of being hurt. Instead, she presents a more nuanced and balanced view: that individuals possess the capacity for both moral and immoral behavior, depending on circumstances, personal choices, and ethical values. The cultural values portrayed in the film encourage a distinction between a person and their moral actions, and uphold the belief that hope and goodness can still be found in others. This perspective emphasizes human complexity and moral fluidity, rather than fixed judgments based on a single wrongdoing.

2. Man-Nature

The film *The Architecture of Love* illustrates that humans do not seek to dominate or control the environment; rather, they discover meaning and engage in self-reflection through spatial experiences, architectural forms, and the aesthetic qualities of urban landscapes, particularly those of New York City. In this context, urban architecture functions as a source of healing and inspiration, rather than as a symbol of power or dominance.

6. "What if these new stories erase cherished memories?"
7. "The lighthouse provides guidance so ships can avoid sinking or hitting the reefs."
8. "Every building has a story."
9. "This is called the Whispering Gallery."
10. "Like the wind that keeps blowing without expecting gratitude. Like rain that doesn't stop falling even when someone's complaining. Like the sun rising and setting accordingly, each functioning as it is meant to."

Excerpt Analysis

Excerpt (6), the dialogue takes place during a conversation between Raia and River as they discuss an old building being renovated into a new living space. Raia remarks that the building will be a place to begin a new chapter, but River responds with a reflective statement. His words convey the idea that human beings do not always hold full control over space and nature, as physical spaces carry historical and spiritual significance. This excerpt reflects the cultural value of *harmony with nature*, emphasizing that humans should live in harmony with their environment and maintain a balance between the past and the present. The dialogue expresses a worldview in which nature and physical space are not merely backdrops to human life, but active partners in shaping human experience. This perspective suggests that the environment is not something to be dominated or erased, but respected and integrated

into one's personal and collective narrative. In this way, the film promotes a cultural value system that views nature and space as coexisting elements in the journey of life.

Excerpt (7), the dialogue occurs as Raia and River stand by the sea near a lighthouse. River explains the symbolic meaning of the lighthouse to Raia, in a moment that is also charged with emotional tension. This line explicitly illustrates how human beings relate to nature through structures built in response to the environment, in this case, the lighthouse as a symbol of guidance and safety. The lighthouse serves as a metaphor for the importance of direction and vigilance in life, especially when facing the hidden "reefs" of human experience. It reflects an awareness of limitations and risks, rather than an assertion of dominance over nature. River's statement suggests that human beings are meant to adapt to their surroundings, rather than control them. Therefore, the cultural value expressed in this excerpt is *harmony with nature*. It emphasizes coexistence, sensitivity to the environment, and the need to align human actions with natural forces in a respectful and balanced way.

Excerpt (8), is a statement made by River during a conversation with Raia as they explore the city of New York. As an architect, River expresses his view of buildings not merely as physical structures, but as entities imbued with historical significance and narratives of human life. In his perspective, buildings are not solely human-made products, but also repositories of memory, identity, and the collective spirit of the communities that construct them. This reflects an acknowledgment that physical space is part of a social and emotional ecosystem, rather than a neutral, inanimate object. Buildings are seen as narrative partners of human beings, not objects to be dominated. This perspective reveals a reciprocal relationship between humans and space, where each imparts meaning to the other. Therefore, this statement can be categorized as an expression of *harmony with nature*. Buildings become silent witnesses to history, emotion, and the passage of time. Such a view reflects a cultural understanding that does not separate humans from their environment, but sees both as dynamically interrelated.

Excerpt (9) appears in a dialogue that takes place when River brings Raia to a section of Grand Central Terminal, specifically to a location known for its natural acoustic phenomenon called the Whispering Gallery. At this point, whispers from one corner can be clearly heard in another due to the unique curved architectural design. By mentioning and introducing this place, River is not merely

showcasing a tourist attraction, but also expressing his perspective on space as something living and inherently natural, something to be respected and imbued with meaning. Humans design or appreciate space by acknowledging existing natural phenomena and allowing them to become part of daily lived experience. The Whispering Gallery symbolizes a man–nature relationship in which change is not imposed upon nature, but rather where nature is understood and celebrated. Therefore, this can be categorized as an expression of *harmony with nature*.

Excerpt (10) is part of Raia’s reflective narration toward the end of the film. This statement emerges within an emotionally charged and meaningful context, as part of Raia’s emotional and spiritual recovery process following a series of conflicts and losses. The narration illustrates how Raia learns to embrace her wounds and to continue loving unconditionally, much like nature, which gives without expecting anything in return. This reflects an internalization of the value of harmony with nature into human behavior. Therefore, it can be categorized as an expression of *harmony with nature*.

3. Time

Time orientation refers to how a culture or individual perceives and assigns meaning to time, whether oriented toward the past, present, or future. This film reflects all three orientations through various characters and dialogues, particularly through the experiences of the main characters, Raia and River.

11. “*Bad memories can haunt us for life. No matter how far we try to go forward, we’ll never know when we can let go of the past.*”
12. “*Raia, listen to me. I read somewhere, that writers are most inspired when they’re in love.*”
13. “*You surviving is not a punishment, but a chance. — For? — To keep on living.*”
14. “*Your book will be in there too. Don’t ever stop writing, Raia.*”

Excerpt Analysis

Excerpt (11), the sentence is uttered by River during a conversation related to his traumatic experience, the loss of his wife and child in a car accident. This statement emerges after he expresses his lingering emotions toward a past that continues to weigh heavily on his mind. The sentence reflects a deep characterization of River, who is struggling through the healing process. He is not only emotionally attached to the past, but also, perhaps unconsciously, allows it to dictate his present and future. This illustrates a pronounced past-oriented attitude, which acts as a significant barrier to forming

new relationships. The term *past-oriented* refers to individuals or cultures that place a high value on, or are even trapped within, past experiences. The past serves as a reference point in decision-making and in shaping one’s outlook on life.

Excerpt (12) appears when Erin attempts to encourage her best friend, Raia, to overcome the despair caused by her failed marriage and creative stagnation. Erin employs this statement as a form of motivation, urging Raia to open herself to the possibility of falling in love again, with the hope that such emotions will serve as a source of inspiration for her creative work. This excerpt exemplifies a *future-oriented* perspective, as it encourages Raia to look forward and to rely on love as a creative force in pursuing a better future. It illustrates how the film uses lighthearted dialogue to convey profound cultural values. The excerpt aligns with the film’s overarching themes of healing, love, and inspiration. Erin’s encouragement becomes the catalyst for Raia’s transformation into a new phase of life, both as a woman and as a writer.

Excerpt (13) occurs during a deeply emotional and intimate moment between Raia and River. River expresses feelings of guilt for having survived a car accident that claimed the lives of his wife and child, viewing his survival as a “punishment.” In this context, Raia responds with profound empathy, offering a markedly different perspective that survival is not a punishment, but rather an opportunity to live again and continue one’s life journey. This viewpoint frames life as a process oriented toward the future, rather than being fixated solely on past events. Therefore, the excerpt represents the cultural value of being *future-oriented*, symbolizing the spirit of healing past wounds and moving forward. It also reflects life values that convey hope, courage, and transformation.

Excerpt (14) is a statement delivered by River to Raia at a significant moment when they stand in front of the New York Public Library building, a symbol of history, knowledge, and urban culture. This dialogue is not merely a compliment but serves as an emotional and symbolic encouragement for Raia to persevere in her profession as a writer, despite having experienced trauma and creative stagnation resulting from her failed marriage. Film *The Architecture of Love* explores themes of self-recovery, the search for meaning, and the power of love in rebuilding a shattered life. This excerpt emphasizes that Raia has not only healed from her wounds but is also moving toward a promising future with renewed confidence as both a writer and an individual. The excerpt embodies the future-oriented cultural value

characterized by hope, encouragement, and long-term vision, affirming the importance of consistency, self-belief, and courage to continue creating, even after experiencing failure and trauma.

4. Activity

The film *The Architecture of Love* vividly portrays the psychological and emotional progression, from the “being” orientation, characterized by passivity and emotional entrapment, toward a “being-in-becoming” state marked by personal growth and transformation, and partially into the “doing” orientation, where the character begins to take action and engage in creative endeavors.

15. “*I apologize for being absent all this time. But I always keep an eye on the project... now I’m back. Fully.*”
16. “*With all the strength I had... I went, or rather, ran away to New York. Hoping for a way better life.*”
17. “*Celebrating my finishing five short stories.*”
18. “*Just go for it. Make him yours... Just enjoy the fried rice.*”

Excerpt Analysis

Excerpt (15) is a statement made by River upon his return to Jakarta to attend a meeting for his architectural project. After experiencing profound personal trauma due to the loss of his wife and child, River chose to withdraw from his professional duties. However, in this scene, he reaffirms his commitment to the architectural project he is involved in. The phrase “I always keep an eye on the project” reflects a sense of responsibility, while “now I’m back. Fully.” signifies a strong determination to re-engage actively. River’s statement reflects the activity orientation with a *doing* type, which emphasizes action, responsibility, and active involvement in professional tasks. It also illustrates how personal and professional success in the film is portrayed as a means of recovering from emotional hardship, an idea that constitutes one of the film’s central cultural messages.

Excerpt (16) is a statement made by Raia as she explains her reason for leaving Jakarta following the breakdown of her marriage. Raia experienced a significant personal failure, betrayed by her husband at a time when her career was flourishing. Instead of remaining in Jakarta, she chose to relocate to New York. The phrase “ran away” suggests an awareness of escape, yet the expression “hoping for a way better life” indicates that her intention was not merely to avoid pain, but to pursue a meaningful transformation. This excerpt reflects a being in *becoming* orientation, a worldview that emphasizes personal growth and

self-transformation. In this orientation, actions are not primarily aimed at immediate outcomes (as in the *Doing* typology), but rather at achieving long-term psychological and spiritual development.

Excerpt (17) is a statement made by Raia after successfully completing several pieces of writing during her stay in New York. Following a period of creative block caused by emotional crisis and the trauma of her failed marriage, Raia ultimately managed to finish five short stories. This statement emerges within the context of her resurgence as a writer. The use of the word “celebrating” signifies that this achievement holds substantial personal and professional value and is therefore worthy of recognition. This statement reflects a *doing* orientation, a worldview that prioritizes productivity, tangible outcomes, and concrete actions. Individuals with a *doing* orientation perceive their existence as defined by what they have accomplished directly through their efforts.

Excerpt (18) is a statement made by Erin during a conversation with Raia in which they discuss Raia’s relationships and emotional future. At this point, Raia is in the process of recovering from the emotional wounds caused by her failed marriage and is experiencing uncertainty about the possibility of a new relationship. Erin, her close friend, offers light and practical advice, not in the form of motivational encouragement for hard work or major life changes, but rather as an invitation to enjoy the present moment and to act in accordance with her natural feelings. The phrase “Just enjoy the fried rice,” both literally and symbolically, suggests an appreciation for life’s simple pleasures, an emphasis on living in the present, and a release from the burden of excessive planning or fear of the future. This statement reflects a *being* orientation, a worldview that values presence, comfort, self-acceptance, and the enjoyment of life as it is, without a strong drive for ambitious achievement or radical transformation. Within this orientation, the primary value lies not in accomplishment or personal growth, but in the mindful experience of the present moment. Erin does not urge Raia to “pursue” or “fight for” someone in a calculated manner, but simply to embrace the process and the relationship as it unfolds. This reflects a cultural perspective in which happiness is not something to be chased, but something to be found in the rhythms of everyday life.

5. Relational

Relational orientation constitutes the most dominant aspect of the film. The characters are portrayed as being deeply influenced by their relationships with family, friends, and romantic

partners. In numerous scenes, a strong sense of collateral orientation, emphasizing familial and group affiliation is clearly evident.

19. "You have to open up yourself! All you do is space out in the park!... You could get inspired."
20. "I don't want to see you sad... that's why I brought her here. New memories can help overcome grief."
21. "I was praying for you. For you to have a peaceful life. For you to forgive yourself... A mother's love is everlasting. The human heart can hold onto so much love without forgetting those who came before."
22. "Just look at me. I only felt it once, but... It feels awful. I don't want to experience it again."

Excerpt Analysis

Excerpt (19) illustrates a dialogue in which Erin, Raia's close friend, encourages Raia to be more open to her new social environment in New York, particularly following the emotional downturn she experienced after the failure of her marriage. Raia tends to isolate herself and withdraw emotionally, while Erin seeks to help her emerge from this emotional seclusion. This excerpt reflects the cultural value orientation of *collateral*, as it highlights the significance of close social relationships and peer support in the process of personal recovery. Erin functions not merely as a friend, but as a representative of collective values that promote connection and healing through social engagement.

Excerpt (20) presents a statement delivered by Aga. This dialogue takes place within the context of a sibling relationship between Aga and River, two male characters bound by both blood and a deep emotional connection. While River remains engulfed in grief following the loss of his wife and child, Aga attempts to support his recovery by bringing Raia to a location of deep personal significance to River. Aga's statement reflects the cultural value orientation of *collateral*, in which familial bonds serve as a primary foundation for coping with traumatic experiences. Aga's act of self-sacrifice for the sake of his brother's well-being reinforces the idea that, in certain cultures, familial relationships possess the strength to transcend sorrow and help rebuild a sense of hope.

Excerpt (21) captures an emotional moment in which River's mother expresses her feelings to him, as he continues to be consumed by guilt over the loss of his wife and child in an accident. She conveys her prayers, affection, and her belief that River still deserves a life marked by peace and forgiveness. Her words strongly embody the *collateral* cultural orientation, illustrating how familial relationships

serve as vital sources of spiritual and emotional strength. River's mother not only offers comfort, but also culturally represents the notion that family is a place where emotional wounds are acknowledged and healed through unconditional love.

Excerpt (22) is a statement made by Raia during a deep conversation with her close friend, Erin. In this moment, Raia reflects on the emotional trauma caused by a past romantic failure that left a lasting impact. The statement reveals her lingering pain and fear of falling in love again, while also highlighting Erin's role as an emotional companion in her life. This quotation implicitly reflects the cultural value orientation of *collateral*, wherein emotional experiences are not only internal processes but are deeply rooted in existing or ongoing interpersonal relationships. Through her openness with Erin, Raia demonstrates that social relationships serve as spaces for reflection and emotional protection, playing a central role in the process of healing from trauma and rebuilding emotional trust.

The film *The Architecture of Love* portrays the complexities of human emotional life through the representation of cultural values as reflected in the characters' actions, decisions, and relational dynamics. Through its narrative, dialogue, and character development, the film illustrates the social constructs embedded within the originating culture or the culture depicted in the storyline.

Representation of human nature in this film is evident in how the characters interpret personal mistakes and failures as integral parts of the human experience. Rather than portraying individuals as entirely good or evil, the film reflects a view of humanity as inherently complex, with decisions deeply influenced by emotional and social contexts. This depiction reveals a cultural value system that resists rigid moral judgment and instead emphasizes the importance of growth and forgiveness.

In regard to the human relationship with nature, the film presents the physical environment, such as architecture and urban spaces, not merely as passive backdrops but as significant elements in the characters' reflective processes. Buildings and public spaces are depicted as entities that hold emotional histories, positioning human beings as harmoniously integrated within these spaces. This representation suggests a culture that reveres space, memory, and nature as essential aspects of human existence.

The orientation toward time is represented through the tension between the past, present, and aspirations for the future. The characters grapple with traumatic past experiences, yet are gradually guided to confront present realities and reimagine the future.

This process illustrates a cultural perspective that perceives time not merely as linear, but as a reflective cycle wherein the past is not erased, but rather serves as a foundation for moving forward.

With respect to activity orientation, the film depicts the characters' transformation from passive to active states as part of their journey toward healing and the search for life's meaning. Activities such as writing, drawing, and engaging in social interactions are portrayed as expressions of a cultural value that emphasizes involvement and contribution in life. This representation underscores that actions are not solely the outcomes of rational goals, but also manifestations of deeper emotional and social needs.

Meanwhile, the orientation toward social relations emerges as the most central aspect of the film. Interpersonal relationships, whether between siblings, friends, or family members, serve as the primary force driving character development and conflict resolution. The film positions relationships as spaces for healing, emotional support, and decision-making, pointing to a collective cultural value system. Values such as solidarity, sacrifice, and togetherness are powerfully conveyed, reflecting a culture that views individuals as part of an interdependent social network.

Thus, the film consistently illustrates how cultural values are not only embedded within societal structures but are also manifested in the everyday lives of its characters. Culture, as represented in the film, is not static but dynamic, personally experienced, and continuously constructed through the characters' daily interactions.

CONCLUSION

Based on the results of the analysis and discussion above, it can be concluded that film *The Architecture of Love* functions not only as a romantic narrative, but also as a cultural text that conveys deeply rooted value systems through its characters and story. Using cultural value orientations based on Kluckhohn & Strodtbeck (1961), the film illustrates how modern individuals negotiate personal crises, emotional recovery, and relational dynamics in the context of broader cultural norms. Rather than merely depicting personal transformation, the film reflects how cultural values, such as perceptions of human nature, man-nature, time, relationships, and activity, continuously shape individual behavior and decision-making, even in a contemporary urban setting. These values are not presented in isolation but emerge through interactions, environments, and emotional experiences, suggesting that culture remains embedded in everyday life.

More broadly, this research contributes to film studies and cultural discourse by highlighting how popular cinema can serve as a medium for the representation and negotiation of cultural ideologies. When analyzing cultural value orientations in a modern film, this research provides a lens through which scholars and viewers can better understand how cultural beliefs are portrayed, internalized, and contested in narrative media. In an era marked by rapid globalization and individualization, such representations offer insights into how traditional values are preserved, transformed, or reinterpreted within the complexities of modern human experiences.

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