

ABSTRACT

*This study examines the meaning-making of environmental awareness within the framework of environmental communication through the installation artwork *The Mogus* by Mang Moel. Confronting the complexity of ecological issues, the research focuses on the construction of meaning derived from the artist's lived experience in creating environmentally themed artworks. Using a qualitative case study approach, phenomenology serves as the grand theory to uncover the essence of these experiences, analyzed through George H. Mead's symbolic interactionism framework (mind, self, society). Findings reveal that environmental awareness is understood by Mang Moel as a form of spiritual consciousness and collective responsibility, expressed through the use of leftover yarn materials and the octopus symbol as a metaphor for collaboration and sustainability. This meaning is communicated to audiences through aesthetic experiences and universal symbolism, fostering ecological reflection and emotional engagement. The study affirms that installation art can serve as an effective medium for environmental communication, capable of internalizing ecological messages into social consciousness. It contributes to the field of environmental communication by demonstrating that the meaning of environmental awareness can be constructed not only through verbal messages but also through transformative visual experiences and symbolic interaction.*

Keywords: Environmental Awareness; Environmental Communication; Meaning-Making; Phenomenology; Symbolic Interactionism.