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PERANCANGAN *PRINT AD*
MENGGUNAKAN TEKNIK *VISUAL ANAMORPHIC*

Erwin Alfian¹
Darfi Rizkavirwan²

Abstrak: Visual dengan teknik *anamorphic* merupakan penyajian ilustrasi yang diproyeksikan dengan prespektif terdistorsikan yang hanya berfungsi efektif pada sudut tertentu. Selama ini teknik *perspective grid* hanya banyak ditemukan di lingkungan arsitektur untuk memperlihatkan kesan sebenarnya pada ilustrasi desain bangunan. Pada penelitian ini akan dikembangkan teknik visual *anamorphic* yang diaplikasikan pada media konvensional untuk mempersuasi orang, artinya ada muatan tertentu yang tidak hanya menyajikan kepuasan seperti seniman, tetapi dapat mempersuasi khlayak untuk membuat keputusan. *Print ad* pada penelitian ini dikembangkan dengan pendekatan eksperimen untuk memunculkan kemungkinan teknik visual *anamorphic* dapat dikembangkan. Tujuan yang ingin dicapai adalah dapat memberikan kebaruan pada media konvensional agar dapat tetap eksis sebagai media penyaluran pesan yang efektif dan memberikan sumbangsih pada dunia periklanan dan Desain Komunikasi Visual di tanah air dan dunia.

Kata kunci: *print ad, visual anamorphic*, desain

Pendahuluan

Inovasi pada media persuasi seperti *print ad* sangat dibutuhkan untuk tetap menarik dan tidak tergerus oleh digitalisasi. Pesan yang mumpuni pada tampilan iklan tidak menjadi acuan iklan tersebut dapat diamati dan dicerna khlayak targetnya, diperlukan strategi baru untuk membuat pesan dan visual pada iklan jenis *print ad* tetap diminati sebagai me-

dia yang mumpuni di bidangnya. Zang (2014) dalam jurnalnya mengatakan bahwa iklan dua dimensional (*print ad*) harus memiliki *product value* yang jenius untuk menghasilkan *impact visual* yang mumpuni. *Impact visual* itu bisa dicapai dengan menggunakan efek visual yang unik agar visibility visual pada iklan dua dimensional tercapai.

Seniman jalanan sudah banyak

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menggunakan *visual illusion* untuk memunculkan efek dua dimensional yang memiliki *impact* luar biasa bagi pemirsanya. Efek tersebut berupa gambar-gambar dua dimensional yang digambar dengan kapur pada trotoar, dengan sudut tertentu pemirsa akan mendapatkan kesan tiga dimensional seolah-olah gambar tersebut nyata dan berinteraksi dengan pemirsanya. Teknik gambar yang digunakan para seniman jalanan tersebut disebut dengan teknik *visual anamorphic*. Teknik *visual anamorphic* adalah penggunaan efek perspektif yang didistorsi yang biasa digunakan di bidang arsitektur. Kelebihan teknik visual ini adalah menggunakan dasar visual dua dimensional yang memungkinkan dapat diterapkan pada media iklan dua dimensional. Teknik ini harus diujicoba untuk melihat kemungkinan kemungkinan efek *visual anamorphic* dapat dimunculkan pada iklan komersial dua dimensional. Hasil dari uji coba ini memunculkan beberapa alternatif bentuk visual yang memiliki nilai keunikan dari media iklan dua dimensional yang sudah pernah ada dan disajikan oleh banyak desainer sebelumnya.

Rumusan Masalah

Berdasarkan uraian pada latar belakang masalah yang ada, maka rumusan masalah pada penelitian ini adalah bagaimana merancang print ad menggunakan teknik *visual anamorphic* agar memiliki nilai keunikan yang persuasif.

Metodologi

Pada penelitian ini digunakan cara memproses desain dengan model refleksi (*Reflection-in-Action*) yang dikembangkan oleh Ralph (2010). Mendesain dengan model refleksi ini adalah merancang karya desain secara intuitif yang bertentangan dengan cara rasional. De-

sain secara intuitif adalah menjelaskan sesuatu dengan caranya sendiri dan dengan perasaan sendiri secara reflektif, aspek rasional diimplementasikan melalui penjelasan-penjelasan. Model refleksi masuk kedalam metode mendesain tradisional, yang metodenya telah dikembangkan oleh Christoper Jones, yaitu metode penelitian yang dilakukan beberapa tahapan kerja, yaitu :

1. Persiapan, pada tahap ini dimulai dengan mengkaji permasalahan yang ada kemudian melakukan studi literatur tentang penelitian sejenis yang pernah dilakukan.
2. Pelaksanaan, pada tahap ini dimulai dengan pembuatan benda uji
3. Analisis Data, data dari hasil pengujian dianalisis agar diperoleh suatu kesimpulan hubungan antara variabel-variabel yang ada dalam penelitian ini untuk mengetahui pengaruh pemberian suatu *treatment* atau perlakuan terhadap subjek penelitian.
4. Pengujian dan Evaluasi Hasil, tahap ini dimulai dengan melakukan pengujian material dengan membuat benda uji kemudian diuji sesuai dengan variabel yang telah ditentukan. Setelah olah data, maka hasil analisis dari penelitian digunakan untuk menentukan komposisi yang paling sesuai dan memenuhi ketentuan dan persyaratan sesuai dengan tujuan penelitian.

Pengumpulan data yang dilakukan dalam penelitian ini adalah data kualitatif dan data hasil eksperimental menggunakan *prototype print ad*, dengan tambahan data melalui penelusuran kepustakaan.

Pengumpulan data yang dilakukan dalam penelitian ini adalah data kualitatif yang didapat dari sumber kepustakaan, jurnal hasil penelitian sebelum-

nya, observasi dan wawancara para ahli. Data tersebut digunakan sebagai acuan dalam memperlakukan karya desain yang hasilnya akan dianalisis untuk menemukan kemungkinan bidang dua dimensional dapat dilihat sebagai visual anamorphic

Persiapan Perancangan

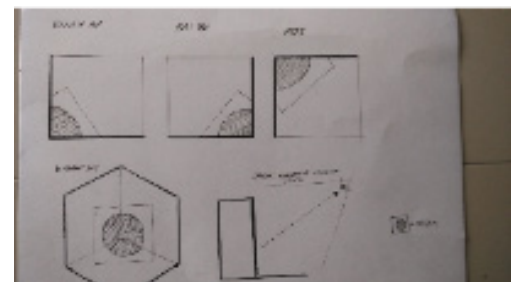
Pada bagian ini penulis menemui ahli media Eka Sofyan Rizal dari Paprieka Studio Jakarta. Menurut beliau media memiliki karakteristik tersendiri, pesan sebaiknya melihat karakteristik ini. Ibarat air yang masuk ke dalam gelas atau tempat apapun air (pesan) akan mengikuti bentuk wadahnya (media), berarti pemilihan media dan dimana media itu ditempatkan harusnya dapat membuat pesan lebih kuat tersampaikan bahkan dapat mengajak interaksi dari pemirsanya sehingga dapat dirasakan pesan tersebut sebagai sebuah *experience* yang menggugah dan efektif. Beliau mengkritisi metode eksperimen-mental dalam desain tidak berakhir di wujud media (*Print Ad Anamorphic*), tetapi dilihat dari konten apa yang disajikan, sebagai sebuah solusi yang ingin dicapai. Artinya pemilihan dan pencarian pesan menjadi proses yang tidak dapat dipisahkan dari pembentukan fisik visual yang diimplementasikan pada karya tersebut.

Tahap Pelaksanaan

Pada tahap ini dilakukan ujicoba *theory visual anamorphic* pada media *Dummy* (ukuran mini). Pertama dimulai dengan mempraktekan teknik *visual anamorphic* dengan membuat miniatur bentuk pada tempat datar, cekungan, dan menonjol. Untuk merealisasikan diambil perbandingan yang memungkinkan dengan ukuran 1: 18 dari wujud aslinya, berikut hasil yang didapat pada ujicoba teknik *visual anamorphic*.

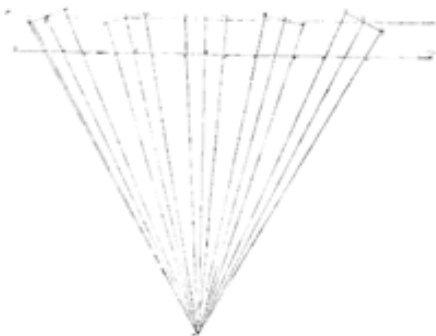


Gambar 1. Percobaan teknik *visual anamorphic* perspektif horizontal

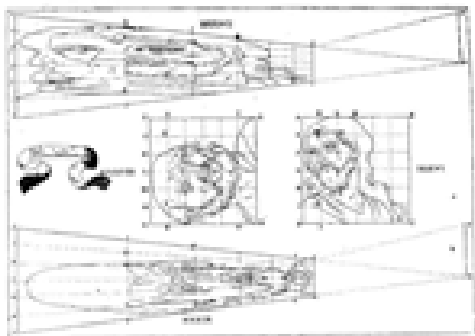


Gambar 2. Sketsa isometri percobaan teknik *visual anamorphic* berbagai kemungkinan sudut

Pada tahap pelaksanaan pertama penggunaan teknik *anamorphic* tidak mengalami kendala secara teknik, dilanjutkan dengan ujicoba penggunaan teknik *anamorphic* pesawat dan *anamorphic cylinder* yang memiliki konten (pesan) tematik.



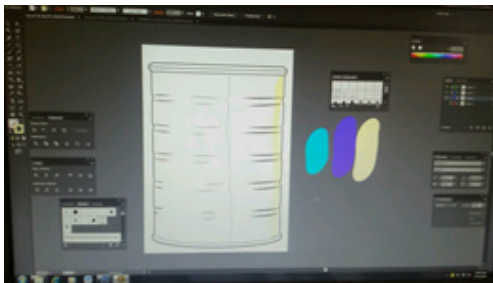
Gambar 3. Gambar teknik *anamorphic cylinder*



Gambar 4. Sketsa teknik *anamorphic distorsi*

Pada tahap selanjutnya dimulai dengan mempraktekan teknik visual *anamorphic* dengan membuat desain visual pada ukuran sebenarnya dengan sudut 90 derajat menonjol, tahapannya meliputi:

1. Pembuatan desain visual pilar 2 sisi sudut menonjol berupa produk susu kaleng



Gambar 5. pembuatan desain visual teknik visual anamorphic pada kaleng susu

2. Percobaan pada *Print Ad* kampanye 1



Gambar 6. pembuatan desain visual teknik visual anamorphic pada konten kampanye susu atau gula

3. Percobaan pada *Print Ad* kampanye 2



Gambar 7. Pembuatan desain visual teknik visual anamorphic pada konten kampanye berteman positif

Analisis

Perancangan *Print Ad* menggunakan teknik *visual anamorphic* dilakukan dengan membuat eksperimental skala kecil sebelum mencoba dengan ukuran skalatis 1:1. Hasil eksperimental ini menjadi acuan untuk pertimbangan besarnya sudut dan panjangnya visual yang akan dihasilkan. Hasil yang didapat dari perancangan skala 1:1 adalah adanya perbedaan signifikan antara teknik *visual anamorphic cylinder* dengan teknik *visual anamorphic distorsi*.

NO	Teknik Anamorphic Cylinder	Teknik Anamorphic Distorsi
1	Lebih rumit dalam pembuatan file gambarnya	Cenderung mudah dalam pembuatan file gambarnya
2	Lebih unik dan menarik	Tidak terlalu unik
3	Medium pantul sulit dibuat	Tidak memerlukan medium pantul hanya alas atau stage saja
4	Sudut pasti pada tengah gambar dan hanya membutuhkan penyesuaian jarak pandang	Sudut harus bergeser 30 Derajat dari posisi gambar sehingga terlihat tidak simetris, namun pengaturan jarak bisa lebih jauh
5	Cocok untuk bidang sempit	Cocok untuk bidang luas dan terbuka

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STUDY OF MASCOT DESIGN CHARACTER AS PART OF CITY BRANDING: MALANG CITY

Aditya Satyagraha¹
Nadia Mahatmi²

Abstract: City branding is one of the city’s efforts in projecting the image of the city’s values regionally and globally. One of the important processes in city branding is to develop the characteristics and the city identity into a brand identity. Today many cities in Indonesia implemented city branding strategies and some have mascots as part of their city branding. Malang is one of cities in Indonesia that has a unique design mascot. The purpose of this study is to see how the mission and vision of Malang City was implemented in visual mascot. This research will use qualitative research method through observation, interview, and literature. This research is expected to be a reference about how to process the vision and mission of a city as a mascot as a part of city branding.

Key words: city branding, brand identity, mascot, Malang city

Introduction

City branding is a strategic effort of a city government to project images, shape perceptions, and create strong positioning, regionally and globally (Braun, Eshuis, & Klijn, 2014). More than two decades ago, the purpose of city branding was more focused to attract tourists. Started in 2011, the coverage of the purpose of city branding becoming widespread. Branding can help a city to attract a lot of people, from tourists, students, capital owners, business people, researchers, institutions, sports and

business events, festivals and host of all mobile activities. The identity of the city would be formed with the existence of city branding that was useful to market all activities, economic, and culture in the city. Many cities in the world had successfully implemented city branding, such as the city of Paris with its ‘romance’, Hong Kong as a trading places, and New York with I Love New York.

According to Jose Torres, Brand consultant of Bloom Consulting, city branding was not a way to create something new from a city, but to explore the distinctive features that distinguish the city from other cities. The city might

have an identity that was capable to embrace different markets and consumers and might be able to weave stories which had the city’s values content as a unifying force that make the city a ‘home’ for certain activities. The process of city branding according to Michael Speak in his Urban Competitiveness (2002), consists of three main stages, namely: to clarify the characteristics and identity of the city, to change the identity of the city into visual, and the implementation of the identity of the city.

When a city has a unique characteristics and identity, the next step is to change the identity of the city into visual by developing the brand identity of the city. Mascot is a part of the visualization of city branding that play a role in strengthening brand identity. Mascot is a character design which was created and used to strengthen and facilitate someone to remember a brand or a product. Unlike the logo, which is only used to represent the brand name, the mascot must be more alive and has character because mascot is a manifestation of a brand. According to the background, researchers were trying to question what was causing a city to choose a mascot to represent the city’s distinctive features based on their city branding strategy and how the design process of the mascot.

Methods

The location of this research will be focused on Malang city. This location was selected because it was related to the research objective that was studying on how the mascot character was designed and applied to the city branding. Also, because the city had made efforts to increase its city’s brand awareness in different way that was using the mascot as one of its brand identity. The fundamental purpose of this research was to understand how a city made a strategy and designed a dif-

ferent visual concept, that was designing a mascot that displayed an attractive visual and gave meaning in accordance with the purpose of the city branding.

The framework of this research was as followed:

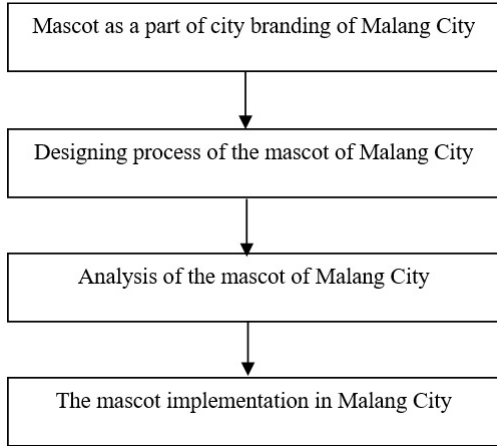


Figure 1. Framework of the research thinking

Brand Mascot

Today city branding is increasingly important because the competition between cities in one country or cities around the world increasingly tight to attract the attention of consumers, tourists, investors and other stakeholders that can increase economic growth and income for the city. Kavaratzis explained that the dynamics of the city consisted of investment, tourism, resources and social issues as well as

Mascot design was one of methods that had a high value for city branding because it was very effective financially and sustainable. The mascot could unite the people in the city, and easily adapt to local economic development because of its simple design and wide appeal. One example is Kumamon from the prefecture of Kumamoto, Japan. The mascot is popular because of the local government’s intervention in promoting it in various media and assisted by the local

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community. Kumamon is also utilized for local economic development.



Figure 2. Kumamon and its implementation in a public transportation
(Source: <https://www.japantimes.co.jp/wp-content/uploads/2016/03/n-kumamon-a-2016030870x574.jpg>)

In 2012, Kumamon's merchandise sales generated a turnover of 29.3 billion yen (Fujii, 2013). The marketing strategy for using Kumamon character was very unique and different. Kumamon was a "public goods" so there was no cost to use the character Kumamon commercially or privately. Companies which used the character only needed to register for free to the government of the prefecture Kumamoto to get permission for its use. This could be the basis to be implemented in every city in Indonesia, especially Malang city.

Design of city mascot of Malang City was published and announced on December 16, 2016. City mascot competition begins with "Beautiful Malang" programme as a city branding which was launched in early 2016 to replace the previous city branding "Malang Asoy" (2009) and "Welcoming Malang City" which was introduced in 2006. Based on the results of interviews with Pandu Zanuvar, a functional planning staff of the Malang City Planning and Research and Development Agency, after branding the Beautiful Malang city, the next step is to maximize city branding and make the

branding differentiation with other cities is to create a unique brand identity. Local governments want to further process of the city's local identity by visualizing the famous aspects of the place through the city mascot. To realize this, the city government through the Regional Planning and Development Agency (BAPPEDA) of Malang city in collaboration with the Indonesian Graphic Design Association (ADGI) Malang as partners finally decided to design the city mascot design through the competition.

The chosen mascot was named Osi & Ji which was designed by Papang Jakfar. The mascot consists of 2 characters, the first is a green-lion named Osi and the second is the Manyar bird, named Ji. Both characters present the characteristics of the nature and history of the city of Malang. After officially being introduced to the public of Malang city, the next step was creating brand activation to support the mascot by launching the official website of the Osi & Ji mascot, www.osidanji.com. The content in the website contains an explanation of the mascot philosophy of the city of Malang, creative concepts, and an attachment to the official image of the city mascot of



Figure 3. Osi (green lion) and Ji (manyar bird) character
(Source: osidanji.com)

Malang that can be downloaded and used by the city as a promotional tool and used as merchandise to be commercialized free of charge by the Malang city government.

Malang City Mascot Design Process

The smart city trend made the Malang City Government and all its agencies might prepare to determine calibration and digitalization, especially in terms of human resources. The use of social media platforms began to be used to attract public interest in participating the development of Malang City. With the desire to continue to develop themselves and creativity, it is expected that all human resources in the government of Malang City are ready to make Malang City a smart city. The Regional Development Planning Agency (BAPPEDA) of Malang City understood that the design produced without going through a good and right process would not produce a good design. In addition, workers in government were not known as creative people while the creative economic climate was growing. Therefore, BAPPEDA collaborated with ADGI to create Malang brand mascot competition. In addition to foster a creative climate in government circles, also to bring innovation of working done by bottom-up method rather than top-down method.

The competition was not open to the public, but was selected through portfolios. From the 150 applicants, 25 people were chosen, then attended a one-day workshop to get an overview and brief from ADGI, Malang City historians and cultural observers, and the Malang City government. Malang City Government explained about the history, vision and mission of Malang City. Historians and cultural observers gave an overview of the historical development and cultural roots of Malang City, while ADGI pro-

vides a designing brief. For 2 weeks, the 25 finalists must do personal research and submit their work to the web that had been provided. The process of making a contest took about 6-7 months because BAPPEDA did not want the competition to be conceptually immature. In June-July, BAPPEDA conducted research and coordinated with ADGI in formulating what would be contested. The competition was held in August but the main event was on October to December. The event was assisted by the event organizer as the executor. The process of making the mascot was only two weeks since the announcement of 25 portfolio finalists which was considered appropriate to continue this mascot competition. After going through a lengthy and full consideration process, finally a winner was chosen. He was Papang Jakfar who made the Osi and Ji mascots. Because this competition held officially by the city government, the copyright of the mascot was owned by the Malang city government.

To design Osi and Ji, Jakfar conducted extensive research into the history, vision and mission of Malang City, its development, and how the City of Malang was seen by its people. As the results a statement was revealed. It was Malang was the Swiss of Indonesia (Switzerland van Java). Switzerland is known as a beautiful and cool region. The keyword "beautiful" is the main idea for making mascots with tree elements in them. At first, Oji character was not to be lion-shaped, because lions are not native to Indonesia. What's more, Jakfar wanted to distinguish between the city mascot and the Malang City football club's mascot which is also lion-shaped. But after doing more researches, the lion has a long history for the city of Malang.

Candi Jago in the Tumpang area in Malang has a lion-shaped relief with the story of its fable "Lion and Ox". Next can be seen from the discovery of

stambha lion statues from the Kanjuruhan kingdom about 1,000 years old that were successfully evacuated by the Cultural Heritage Conservation Centre (BPCB) Trowulan, Mojokerto in the city of Malang). The second reason was during the Dutch occupation; the lion became a symbol of Malang City. Lastly, the famous Malang football club, Arema F.C, was born on August 11, 1987, which means having a Leo zodiac with a lion emblem. Therefore, Jakfar decided to continue using lions as the mascot of Malang City.



Figure 4. Lion relief in Candi Jago
(Source: https://cdnimg.jatimtimes.com/images/2016/09/28/Relief_singaditemukan_di_kompleks_Candi_Jago_di_Tumpang_yang_merupakan_peninggalan_Kerajaan_Singhasari526Xk.jpg)

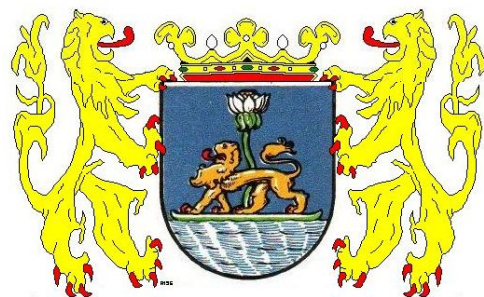


Figure 5. Malang City Emblem in 1937
(Source: <http://www.mencarijejak.com/wpcontent/uploads/2016/12/Malang2.jpg/>)

Based on the creative concept, Osi & Ji was displayed visually in the form of anthropomorphic characters. Anthropomorphism is the attribution of human nature and characteristics to non-human beings, such as animals or personified objects, where the subject is described as a human being with motivation, able to think and speak. The choice of green color in Osi's character does not reap protests, especially from the Arema F.C fans. Arema F.C is known as blue, while the dominant green color is used by the main competitor Arema F.C, namely Persebaya. However, after going through a long discussion, Arema F.C fans accepted the use of green in Osi's character because it was different from the football club's mascot.

Osi's character was also designed using a scout tie as a symbol of Malang City as a city of education. For naming the Osi character, the Ngalam language was used. Ngalam language is a social language by reversing the arrangement of letters in each word used in Malang.



Figure 6. Character analysis of Osi
(Source: osidanji.com)

The name Osi is taken from the Javanese word "iso" which means "can". "Can" here can be interpreted as "can achieve the ideals desired of Malang City".

Meanwhile, Ji's as a sidekick character was taken from the shape of a bird. The bird is an endemic species in Indonesia. In 1997, there was Governor's Decree Number 5225/16774/032/1996, which was determined that Manyar birds (*Ploceus manyar*) and carrion flowers (*Cordyline fruticosa*) as an endemic fauna and flora typical of Malang City. Therefore, the use of the bird shape was taken as a sidekick character from Osi. Ji is nesting in Osi's mane. Ji has a yellow topknot as a characteristic of Manyar birds.



Figure 7. Manyar Bird/*Ploceus manyar*.
(Source: <http://hargaburung.id/wp-content/uploads/2017/09/Gambar-Burung-Manyaran.jpg>)

The color of Osi character is dominated by the green color that symbolizes the beauty and coolness of the city of Malang, and Ji's character is yellow-orange which symbolizes the warmth and friendliness of the people of Malang. The color of Ji's character is also the typical color of Manyar birds. Named Ji comes from the word "siji" or "one" which means the unity and harmony of the people of Malang. If the word "iso siji" is combined it can mean "iso dadi siji" (can be united) and "iso number siji" (can be number one).



Figure 8. Ji Character
(Source: www.osidanji.com)

Osi & Ji characters are designed in such way in order to become the Malang city brand ambassador. Malang has thematic villages and Osi & Ji has the potential to become limited edition merchandise for each thematic village. For example, souvenirs from Osi & Ji made of ceramics can only be found in the Dinoyo area which is famous for its pottery works. If Osi & Ji is in the batik-producing village, then Osi & Ji can be given batik accessories. While the colorful Osi & Ji souvenir can only be found in Kampung Warna-Warni. The concept is that each region has its own Osi & Ji souvenir which aims to be a collectible item for tourists who come to Malang. Besides being able to develop tourism areas, it can also be a new source of income for the people of the area.

This mascot system makes Osi & Ji easy to refresh again. When it is saturated, Osi & Ji can be combined with other visual elements so that people are reminded of the existence of Osi & Ji because city branding is not something that can be achieved in a short time. This is inspired by the flexible MTV logo and can be designed according to the trends or creativity of each designer. In addi-

tion, Osi & Ji can also become an ambassador for government programs.



Figure 9. Logo of MTV with different design implementation but still similar (Source: https://78.media.tumblr.com/tumblr_lsjr6lcxO81qiqfo1o1_500.jpg)

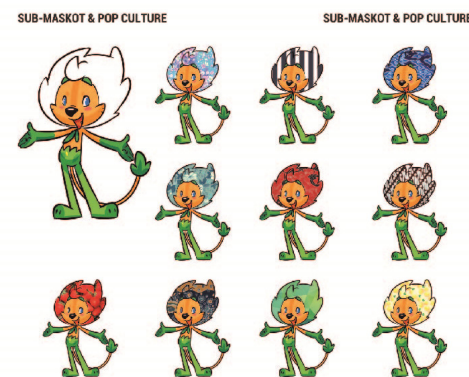


Figure 10. Implementation of Osi characters in various forms (Source: www.osidanji.com)

Brand Mascot Implementation

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Figure 11. Implementing the Osi character as an ambassador (Source: www.osidanji.com)

subheadings as shown in this example. Position and style of headings and subheadings should follow this example. No spaces should be placed between paragraphs. Please do not change any of the above-mentioned page, paragraph and font settings. After the competition was held and the winner was determined, the next problem arose, it was the difficulty of activating the mascot brand be-

cause there was no Mayor's Decree (SK) which required all government devices to use the chosen brand mascot as part of their promotion. Although brand mascot content has been distributed, only a few agencies have activated it. One of them is the Indonesian City Government Association (APEKSI) which gives a goodie bag containing mascot dolls, installs promotional media with Osi and Ji visuals, and Osi and Ji mascot costumes.

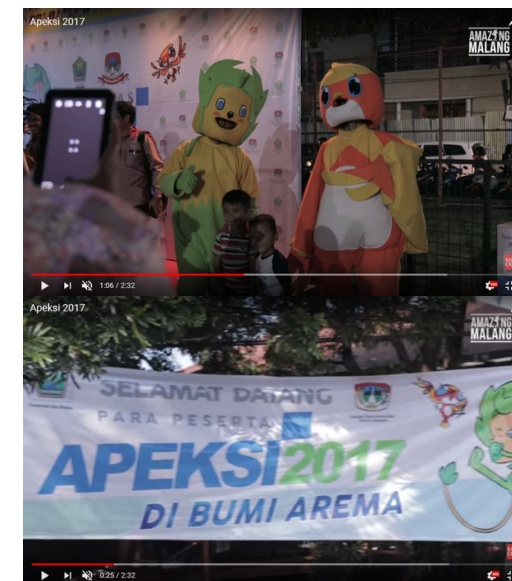


Figure 12. Screenshot of video documentation of APEKSI Malang 2017 (Source: <https://www.youtube.com/watch?v=MVmVzA7XRjI>)

Zanuar said that the copyright process would be taken care immediately if the decree had gone down to avoid unnatural use. In addition, commitment is very important to maintain the sustainability of this mascot brand as part of Malang city branding. Government employees are always ready to be open to new, creative and innovative things because Malang has begun to bring its industrial climate closer to the creative industry, especially games and applications.

The implementation of mascots as part of city branding requires the intervention of the city government itself because it deals with many services. Osi and Ji which was initiated by ADGI and BAPPEDA did not necessarily get the ease to implement their work in various corners of the city. Rejection from some agencies must be suppressed by the mayor by using Mayor's Decree (SK). If the Mayor's Decree has been signed, then all agencies that are under the government of Malang City must inevitably participate in the activation of the brand mascot.

Ardyansyah Akbar from Graphic Designer Association Indonesia (ADGI) Malang as the initiator of mascot competition of Malang city, said that the brand mascot process in Malang City could be a role model for other regions in Indonesia. How designers communicate with policy makers and capital providers so that each design process is carried out properly and correctly, information about copyright, activation of selected mascot brands, to their implementation in various walks of life. In other words, it takes the cooperation of various parties to make effective city branding.

Conclusion

The designing process of a mascot as part of city branding cannot be separated from the role of various parties. In this case, the city government, design association, cultural observer, historian, community, and designer of Malang took part in designing this mascot. In terms of its own design, in-depth research is needed on the history and development of Malang City. In-depth research is a strong consideration when determining what form will be taken as the city mascot. In the case of Malang City, the key words "lion", "beautiful",

and “education” are the main ingredients in determining the character that is designed. The use of colours and accessories used also cannot be separated from deep research. In addition, the vision of how the mascot is implemented in all government-owned city branding programs must also be considered so that the design results do not stop at the media promotion.

The city government serves as the main motor in running a city branding. A clear vision and mission is needed so that the values to be achieved by Malang City can be implemented in the design of the mascot that is considered capable of representing the city. In addition, openness to creativity and technical matters in designing are also needed so that the design results do not stop at the announcement of the winner of the competition project organized by the government. In the end, it was concluded from this study, that the mascot design as part of city branding is the result of the collaboration of various parties in the city. In addition, it requires openness and commitment from various parties so that the implementation of city branding can be activated in various parts of the city because city branding is not only owned by the government, but also belongs to the entire city.

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3D VISUALIZATION FOR AUGMENTED REALITY IN ‘JAJANAN PASAR’ PUZZLES

Jessica Carlina¹
Agatha Maisie Tjandra²
Yusup S. Martyastiadi³

Abstract: Jajanan Pasar is a term for Indonesian traditional snacks, a part of Indonesian culture that have been forgotten by young generation. Three-dimensional (3D) animation and Augmented Reality (AR) can be used as a medium for introducing this culture to children aged 4 to 6. Because, in AR, visual between real and digital world can be altered, so the visual of 3D models can be enjoyed from various sides. This study focuses on 3D visualization for AR that packaged in 5 set of puzzles. Each piece has illustration of the ingredients for making 5 kinds of Jajanan Pasar, after all puzzle pieces of each set get arranged, a new 3D model of traditional snacks will be appeared. The data was collected using literature and existing studies method. The purpose of this study is to create an optimal 3D visualization for AR that will be applicated for mobile devices. Conclusion from this project are the polygon count and target marker’s quality, affect the appearance of 3D model in AR form.

Key words: 3D visualization, traditional snacks, augmented reality

Introduction

Jajanan Pasar is a term for Indonesian traditional snacks that often sold in the traditional market. Aside for consumption, some of them have its own philosophy, and often used for religious ceremony. For example, from this pro-

ject, ‘Klepon’ have philosophy from how it made. ‘Kue Apem’ and ‘Kue Mangkok’ are of-ten used for religious ceremony. ‘Nagasari’ and ‘Kue Bugis’ are have philosophy from how it wrapped in banana leaves. These traditional snacks and its philosophy should be introduced to

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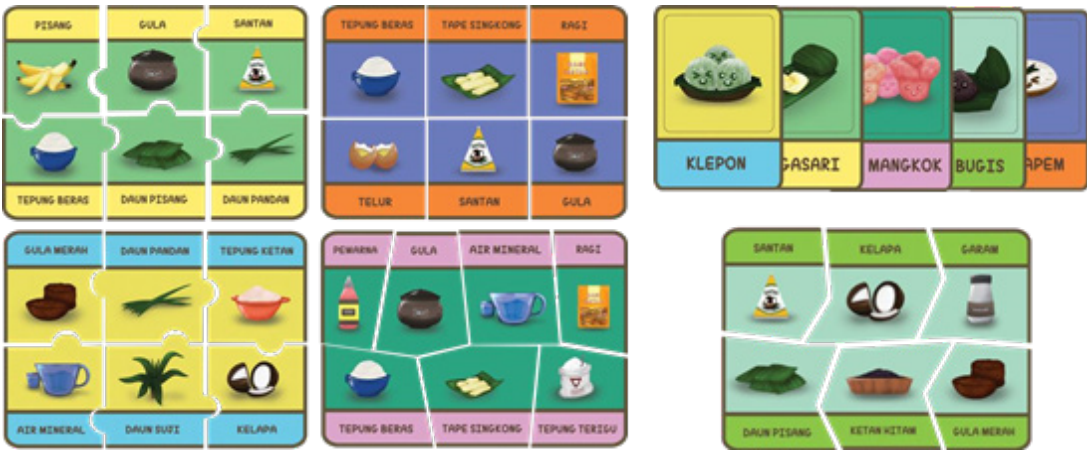


Figure 1. Puzzle sets and flashcards in Jajanan Pasar as an indication place to visualize the 3D object.

young generation, especially children aged 4 to 6 that in their prime age to learn (Wright, 2005). However, in this modern era, modern snacks as cookies, desserts, pastries seem more appealing for children. Their catchy and classy appearance, easy to make than traditional snacks, are some reason why modern snacks more popular than traditional snacks. The attempt to introduce Jajanan Pasar to children is using technology, because in these days, children can be used for it. As AR can altered visual between real and digital world, the 3D models and simple animation of 5 Jajanan Pasar and its ingredients can be enjoyed from various sides.

Theory

AR can be used for helping and entertain our daily life, for example, AR was used for education, game, travel, transportation, shopping and manual book (Kusnadi, 2016). Low poly modeling is a modeling technique to make a model with low polycount (Russo, 2006). Low poly modeling is often used to make 3D models in AR, because there is poly-gon count that can affect the visual appear-

ance and real-time rendering speed of the 3D models in AR form (Cawood, 2007). For mobile devices, about 300 to 1500 polygons can be used to give a good quality results for the 3D model (Unity3d, n.d.).

AR require tracker object as known as AR marker, which composed by some unique patterns or images and will be used as tracking object (Cawood, 2007). Aside from using markers, now we can use any surface in the physical environment as tracking object to augment the AR object, this method is known as markerless AR.

In this project, puzzle was used as tracking object to visualize the 3D models in AR form, and as educative media to introduce Jajanan Pasar for children. As children aged 4-6 like to play and learn new things, puzzle can be used to train their patience, accuracy, visual, mathematics, and problems solving skills (Patmawati, 2016).

Method of "Jajanan Pasar"

Overview

There are 5 sets of puzzle and cards that physically available as AR markers. Each puzzle set and card has different color, illustration of Jajanan Pasar and ingredients. Total 3D assets for this project are 24, that consist of 5 Jajanan Pasar models (Klepon, Nagasari, Kue Bugis, Kue Mangkok, Kue Apem) and 19 Ingredients models, that consist of Santan (coconut milk), Gula (sugar), Garam (salt), Pewarna Makanan (food coloring), Ragi (yeast), Tape Singkong (fermented cassava), Kelapa (coconut), Tepung Beras (rice flour), Ketan Hitam (black glutinous rice), Telur (eggs), Tepung Ketan (sweet rice flour), Air (water), Gula Merah (palm sugar), Daun Pisang (banana leaf), Pisang (banana), Daun Pandan (screwpine) and Daun Suji (Suji leaves).



Figure 2. Jajanan Pasar Project Packaging

Visual Concept

Illustrations for the Jajanan Pasar and its ingredients were inspired by the real form of them that can be found in daily life, and illustrated in simple imaginative painting style. The illustrations of Jajanan Pasar as the main focus for this project, are more imaginative than the ingredients, they have mouth and eyes to give more life and appeal for them so the children can remember and learned them. As for the ingredients, the visuals are more simple and realistic.



Figure 3. Reference for Jajanan Pasar Project



Figure 4. Illustrations of Jajanan Pasar



Figure 5. Illustrations of Ingredients in Jajanan Pasar Project

Visualization for Augmented Reality

The 3D models are based from the illustrations in each puzzle pieces and

into grated coconut. There are 6 pieces of puzzle for Augmented Klepon models, that consist of the ingredient for making Klepon.



Figure 9. Klepon markers in red and purple

At the first attempt, the puzzle set's colors are red and purple, but there is some object in the puzzle pieces that aren't readable as AR marker when they converted in Vuforia. The legibility indicator is shown as small yellow cross in the marker, and it can be checked when converted a tracker object into AR marker in Vuforia. Thus, to solve this legibility problem, the set's colors are changed into yellow and blue.

Aside from Klepon models, there are Santan (coconut milk) models that consist of a bowl, a pack of Santan, and a simple animation of San-tan's liquid. For Santan's pack, to optimized the polycount, high detailed texture was used. This can reduce the polys into 399 or 798 tris.

There was a problem in Santan's marker, that its legibility was low be-

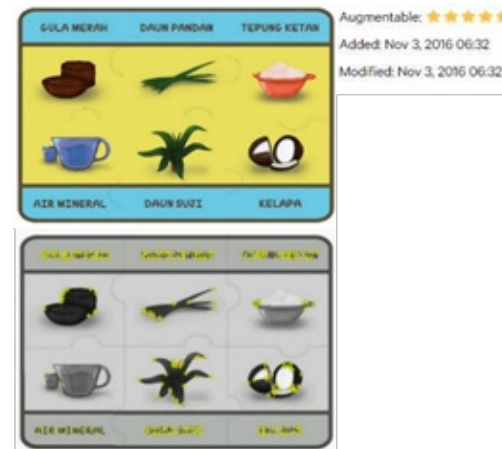


Figure 10. Klepon markers in yellow and blue



Figure 11. Santan models & santan pack texture

cause of the illustration. The first illustration is a bowl of Santan, that isn't legible as an AR marker, that caused by all round sides in the illustration and its color contrast with the background color was about the same. To solve this, the illustration in the marker is changed into a Santan's package, and have a high contrast with the background color. The legibility of this new marker is higher than the old one, that indicated with yellow cross as in the images below.



Figure 12. Santan's illustration & marker, before (Left) & After (Right)

Alpha Channel for AR Models

In this 3D model, there is a simple particle visual effect that was made of a single plane and alpha channel texture. This method is more effective to optimize the polycount than using 3D particle effect simulation.

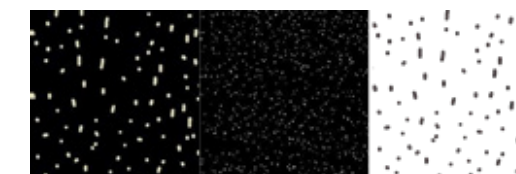


Figure 13. Alpha channel particle textures



Figure 14. Applied alpha texture in AR

Shell modifier must be applied to fill the back side of all alpha channel texture

plane, because there is some difference to apply alpha texture in 3Ds Max and Unity. When the modifier wasn't applied in the models, back side of the models didn't appear, as in the image below, if it not solved, it can affect the visual appeal of the AR.

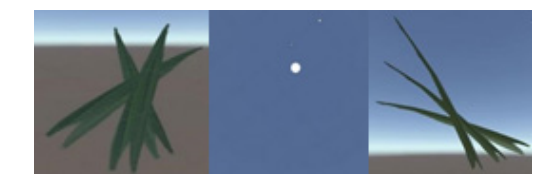


Figure 15. Front side (left) & back side (center) of the models without shell modifier and with shell modifier (right) in Unity

Besides using alpha channel texture as simple particle effect, it can be used to form the plane into leaf, as in the image below. With using this method, the polycount can be optimized.

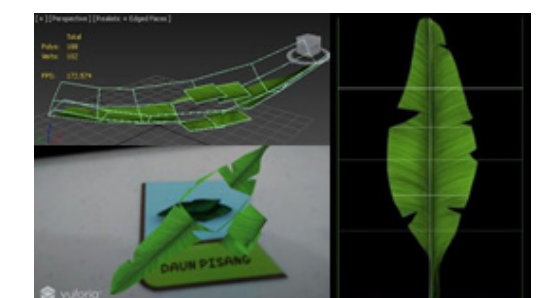


Figure 16. Alpha texture for banana leaf model

Conclusion

3D visualization for animation films and Augmented Reality are different. As AR needs real-time rendering and in this project, is used for mobile, low poly modeling is used to make the assets. Because there is polycount that will affect the AR's performance and quality in the

mobile application. If the polycount exceed 1500 polys as Unity recommended, the heavier smartphone works that will lead to an unstable display of the AR.

To optimize the polycount, in modeling phase, alpha channel textures can be used to form the models, and used made simple particle effects. But, the alpha channel texture should be modified with shell modifier to fill the plane's back side, because there's a difference to apply alpha texture in unity and 3Ds Max that can affect visual appeal of the models.

Color and contrast between marker's background layout color and the illustration can affect the legibility of the marker as an AR marker can interfere the stability and sensitivity to call the AR. Aside from that, when the mobile application was running, mobile camera's quality and its environment's lighting can affect marker's legibility to call the AR.

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COLOUR IMPLEMENTATION WITH FAUVISM STYLE TO LIMITED AMINATION CHARACTER "WE ARE DIFFERENT YET WE ARE SAME"

Nur H. Firdaus¹
Agatha Maisie Tjandra²

Abstract: Fauvism is an art form in the beginning of modernism art era with focusing on color implementation that doesn't have to represent the reality, showing the strong bond of the artist with the atmosphere he drew. Fauvism color implementation will be implemented to the short animation film with limited animation technique, "We Are Different, yet We Are The Same". In the making, the writer uses qualitative research method. Data that gathered used as a base for the writer on character designing in limited animation "We Are Different, yet We Are The Same" with fauvism style.

Key words: Character, fauvism, limited animation

Fauvism

In 1905 located in Paris, art gallery Salon d'Automme exhibits paintings from artists with a breakthrough of using bright colors, considered as flat, and adding subjects and objects that seems deviate. The name Les Fauves which means "Wild Animal" was given by Louis Vauxcelles in a review of Salon d'Automme exhibition in 1905 for a French newspaper called Gil Blas. Fauvism artists have many styles in drawing, they don't take their creation as a part of real life. Skin colors can be painted with blue or green, grass and sky can be red, everything depends on what is meant to be delivered without having to follow the color proportion from the real object, (Hodge, 2013).

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Color Wheel

Edwards (2004) wrote that Albert Munsell is a made the color wheel system based on physic knowledge. The color of wheel consisted of 3 colors category are primary, secondary, and tertiary.



Figure 1. Color wheel

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1. Primary Colors Yellow, red and blue are the basic colors to form color wheel. It is called primer because to start a color combination those three colors are needed.
2. Secondary Colors Orange, purple and green called secondary colors which are made from a mixture of primary colors.
3. Tertiary Colors Edwards (2004) stated tertiary colors as the third generation from the colors wheel, it is because tertiary colors are the mixture of primary and secondary colors. The naming of tertiary colors start with the primary ones first, for example, yellow-orange, and blue-purple.

Human Races

According to William Howells (1944) in his book “Mankind So Far”, he classified human to 4 races which are: Caucasoid, Mongoloid, Negroid, and Australoid.



Figure 2. Human Races

Table 1. Colours based on character’s background places

Nama	Race	Places	Background Colours
Naomi	Caucasoid	New York, Big Apple City	Apel, Red
Shona	Mongoloid	Meadow, Mongolia	Meadow, Green
Enos	Australoid	Sea, West Papua	Sea, Blue
Imani	Negroid	South Africa	Schorcing, Yellow

Methodology

The writer uses qualitative research method where she gathered data about literature study from articles, online journal, also to gather visual reference like movie, art book, and creation that already existed.

Skin Colors Shifting on Characters

The four main character in “We Are Different Yet We Are The Same” color skins are representing 4 main races based on the book written by William Howells (1944) called “Mankind So Far”. He classified people in four races which are Caucasoid, Mongoloid, Negroid, and Australoid.

The characters, Naomi (Caucasoid),



Figure 3. characters’ original skin tone

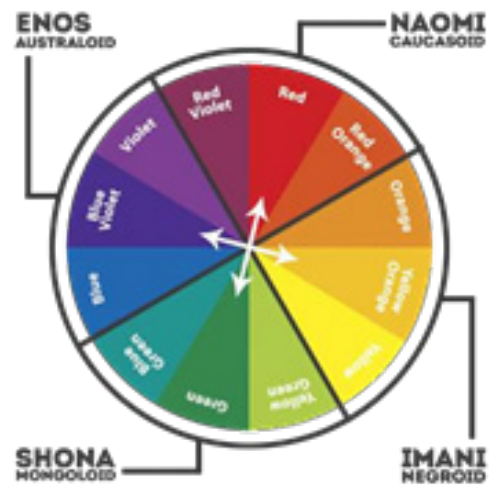


Figure 4. Skin colors shifting wheel



Figure 5. New characters’ skin color

Shona (Mongoloid), Imani (Negroid), dan Enos (Australoid) have a various background, place, and different kind of cultures. To show fauvism style that using unrealistic color does not match the real object, the writer coloring all of characters’ based on their original skin tone first.

Dividing Color Wheel into four sections then adjusting the colors based on the background of where the characters live.

Last, choose color across in color wheel for every characters’ new skin color.

Conclusion

One of the important thing in creating character is visual distinctive. Visual features such as face, hair, postures, and clothes make it easier for audience to follow characterization in a story which could be a reminders for each character’s personality. Using art form like Fauvism as a visual reference is a very effective way in developing characters’ concept, due to its visual uniqueness. Moreover, by applying color wheel as color transformation reference makes it easier to show the process of skin colors shifting on characters.

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MAKNA DAN PENGARUH KEBERADAAN DAN TEKNOLOGI TERAS TERHADAP KEBERLANJUTAN RUMAH ADAT BADUY DALAM

Rosalyn Theodora

Abstrak: Esai ini membahas makna di balik keberadaan teras (golodok), teknologi teras, dan efek yang timbul pada keberlanjutan Rumah Adat Baduy sebagai salah satu elemen kehidupan yang vital bagi suku Baduy. Data bersumber dari hasil observasi dan wawancara selama tiga hari studi lapangan di Desa Cibeo, serta saduran dari bacaan-bacaan mengenai kehidupan suku Baduy Dalam. Penulis menggunakan metode kualitatif untuk menganalisis hubungan antara makna keberadaan teras dengan keberlangsungan suku Baduy sebagai suatu hubungan yang mutualis. Teras hadir untuk mempertahankan interaksi sosial antarwarga sehingga kebiasaan tersebut memungkinkan terjaganya budaya gotong royong dalam membangun tempat tinggal. Studi lebih lanjut menunjukkan hubungan antara keberadaan teras dengan kepercayaan lokal. Kepercayaan tersebut memengaruhi bentuk dan teknologi yang teraplikasikan pada teras, sehingga ada beberapa jenis teras yang melambangkan perbedaan kedudukan sosial pemilik rumah.

Kata kunci: teras, Suku Baduy, kepercayaan lokal, interaksi sosial

Latar Belakang

Suku Baduy Dalam sangat bergantung pada interaksi sosial sehari-hari dalam kehidupannya bermasyarakat. Interaksi sosial berperan sebagai sarana penyebaran informasi, pembangun relasi antar individu, serta penegak aturan dan norma adat; sehingga perlu interaksi sosial untuk memastikan susunan sosial dan kewajiban masing-masing individu di dalam suku terpenuhi. Tidak ada batasan waktu maupun tempat dalam terjadinya interaksi

sosial karena kegiatan tersebut dapat terjadi di mana saja. Namun, supaya interaksi sosial dapat menciptakan dampak yang lebih besar, perlu adanya sarana untuk memperdalam relasi dalam jangka waktu yang lebih lama.

Kebutuhan akan ruang komunal tersebut terjawab dalam beberapa bentuk ruang seperti bale atau balai desa, tempat mandi pada Lebak Ciparahyang atau Sungai Ciparahyangan, serta sosoro atau ruang tamu pada Rumah Adat Baduy Dalam. Dari ketiga contoh

Makna dan Pengaruh Keberadaan dan Teknologi Teras terhadap Keberlanjutan Rumah Adat Baduy Dalam

ruang komunal di atas, Suku Baduy Dalam paling sering menggunakan sosoro di kehidupan sehari-hari. Sosoro memiliki ruang di luar interior rumah yang bernama golodok atau teras. Teras berada di udara terbuka dan publik dapat mengaksesnya dengan bebas, sehingga teras mampu menjembatani interaksi sosial yang lebih privat dengan yang umum walaupun melekat pada tempat tinggal pribadi setiap keluarga. Di dalam Desa Cibeo, kedudukan pemilik rumah dalam strata sosial menentukan jenis teknologi pembangunan, dan teknologi tersebut membedakan jenis teras. Dengan demikian, esai ini bermaksud menjawab “Apa makna dan efek teras dan teknologi teras pada keberlanjutan Rumah Baduy?” Menggunakan studi kasus Suku Baduy Dalam di Desa Cibeo untuk memahami hubungan antara interaksi sosial, keberadaan teras, dan keberlanjutan Rumah Adat Baduy.

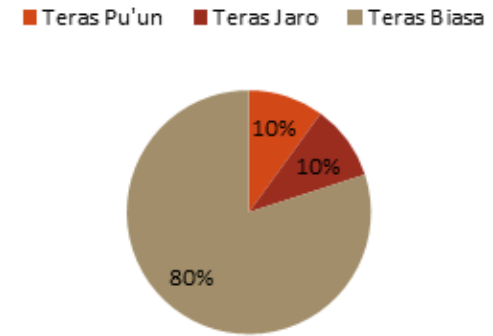
Metode Penelitian

Pendekatan analisis menggunakan metode kualitatif melalui pengamatan kehidupan Suku Baduy Dalam selama 3 hari dan pendekatan pribadi dengan pemilik rumah dan pedagang kerajinan lokal yang singgah di teras rumah. Teori pendahulu yang membahas kebudayaan Suku Baduy, arsitektur vernakular Sunda, konsep teras pada tempat tinggal, dan komunikasi sosial digunakan sebagai bahan kajian literatur dan analisis hubungan interaksi sosial dengan keberadaan teras.

Golodok sebagai ruang terjadinya komunikasi publik mengatur jalannya komunikasi tersebut. Variabel yang terlibat dalam jalannya komunikasi adalah lingkungan sosial, suasana ruang, norma adat yang berlaku, dan interaksi langsung. Konklusi esai ini berguna untuk memahami pengaruh teras dan teknologi teras dalam keberlanjutan rumah adat.

Ruang Lingkup Penelitian

Objek penelitian ini adalah teras tradisional pada rumah Suku Baduy Dalam yang tinggal di Desa Cibeo, Kanekes, Leuwidamar, Lebak, Banten. Penelitian ini belum dapat mewakili seluruh bagian Suku Baduy Dalam karena studi lapangan hanya dilakukan di Desa Cibeo sesuai dengan izin Pemerintah Desa Cibeo. Hasil observasi bentuk teras dari 10 penduduk Desa Cibeo membagi jenis teras menjadi tiga, yaitu teras biasa, teras rumah Jaro, dan teras rumah Pu'un (lihat gambar 1).



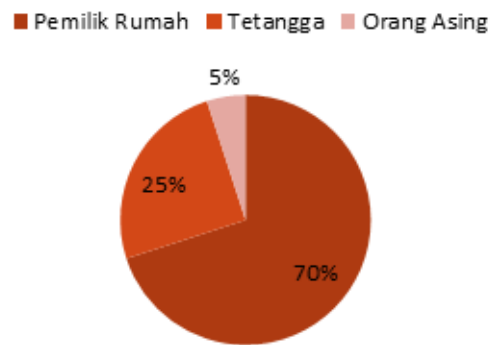
Gambar 1. Jenis teras
(Sumber: Data hasil observasi 10 rumah penduduk Desa Cibeo oleh Rosalyn Theodora, 2018)

Selain bentuk teras, hasil observasi juga menentukan jenis pengguna teras. Pengguna teras di Desa Cibeo mencakup keluarga masing-masing pemilik rumah, tetangga, dan orang asing yang singgah (lihat gambar 2).

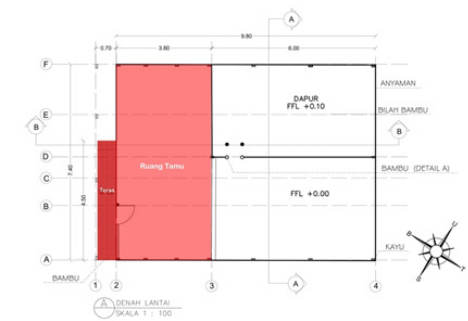
Organisasi ruang rumah adat Suku Baduy Dalam dapat terlihat dari denah (gambar 3). Teras atau golodok pada rumah adat Suku Baduy Dalam terletak di bagian depan eksterior rumah, tersambung langsung ke ruang tamu atau sosoro. Teras merupakan bagian dari sosoro, namun penelitian ini hanya membahas ruang teras tanpa menyangkutpautkan sosoro.

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Gambar 2. Pengguna teras di Desa Cibeo (Sumber: Data hasil observasi 10 rumah penduduk Desa Cibeo oleh Rosalyn Theodora, 2018)



Gambar 3. Denah rumah adat Baduy Dalam (Sumber: Galuh Ayuning dan Kenny Lesmana, 2018)

Konsep Teras pada Rumah

Suku Baduy Dalam adalah sebuah suku yang masih sangat tradisional. Mereka menolak segala jenis teknologi modern termasuk teknologi bangunan, sehingga segala jenis konstruksi yang ada di dalam desa-desa Suku Baduy Dalam dapat memakai predikat ‘vernakular’. Kata vernakular dalam arsitektur berarti sebuah bahasa arsitektur yang merepresentasikan etnisitas, daerah, dan dialek lokal (Paul, 2006). Christian Norberg-Schulz (1967) juga

Makna dan Pengaruh Keberadaan dan Teknologi Teras terhadap Keberlanjutan Rumah Adat Baduy Dalam

menjelaskan bahwa arsitektur vernakular adalah bentuk formal dari ekspresi kebudayaan lokal karena tergolong sebagai bahasa hasil kebudayaan tersebut. Hal ini berarti Suku Baduy Dalam membangun objek arsitektur sebagai bagian dari kebudayaan mereka, bukan hanya karena ada kebutuhan ruang.

Di Indonesia, arsitektur vernakular memiliki ciri khas berupa peletakkan sebuah ruang terbuka untuk berkumpul di bagian depan rumah. Ruang tersebut biasa memakai sebutan ‘teras’ dan memiliki ukuran yang beragam tergantung kebudayaan daerah setempat; sebagai contoh, rumah adat Betawi memiliki ukuran teras yang setara dengan ruang tamu, sedangkan pada rumah adat Sunda teras memiliki ukuran yang jauh lebih kecil. Suku Baduy merupakan bagian dari masyarakat Sunda (Djatisunda, 1992), sehingga teras menjadi bagian penting dari konstruksi rumah mereka. Teras Baduy Dalam memiliki sebutan golodok (Widyarti, Setiawan, Arifin, & Yuwono, 2012) dan berukuran kurang-lebih 0.7 x 4.5 m2 dan tersambung langsung ke sosoro atau ruang tamu yang terletak di dalam rumah. Teras berfungsi sebagai ruang transisi sementara karena terletak di antara tangga entrance dan pintu masuk. Perbedaan yang paling mencolok antara teras dengan sosoro adalah keberadaan dinding pembatas; teras tidak memiliki dinding pembatas sedangkan sosoro tertutup oleh dinding.

Konsep dari Golodok terkandung dalam bentuknya yang menghubungkan permukaan tanah dengan lantai rumah yang terelevasi. Golodok menghubungkan kegiatan manusia dengan alam, sesuai dengan kearifan lokal Baduy Dalam yang menyetarakan aktivitas manusia dengan aktivitas alam. Keharmonisan manusia dan alam dapat terjaga karena golodok menyediakan ruang untuk interaksi tanpa mengganggu kegiatan lain.

Makna dan Pengaruh Keberadaan dan Teknologi Teras terhadap Keberlanjutan Rumah Adat Baduy Dalam

Teknologi Teras Suku Baduy Dalam

Teknologi adalah aplikasi ilmu pengetahuan dan kemampuan dalam penyelesaian masalah. Mengacu kepada definisi tersebut, teknologi teras berarti aplikasi ilmu untuk menyelesaikan masalah tertentu dengan bentuk teras. Penulis menduga bahwa masalah yang terselesaikan oleh teknologi teras berkaitan dengan interaksi sosial antarwarga Suku Baduy Dalam karena fungsi teras yang mendominasi adalah sebagai tempat berbincang dengan tetangga.

Suku Baduy Dalam bergotong royong membuat teras bersamaan dengan konstruksi rumah tinggal. Lantai teras terpisah dan terletak hingga 15 cm lebih rendah dari lantai rumah. Material lantai teras adalah batang-batang bambu utuh berdiameter 7-9 cm yang berjejer rapat, berbeda dengan lantai rumah yang terbuat dari beberapa lapis susunan bilah bambu pipih. Serat ijuk dan rotan membentuk tali yang mengikat susunan batang bambu menjadi sebuah kesatuan dan mengikat lantai tersebut ke kolom penopang rumah. Karena terbuat dari batang bambu utuh, lantai teras terasa lebih kuat menopang beban manusia daripada lantai rumah.

Di beberapa rumah, teras terdiri dari dua level. Teras pertama terletak pada ketinggian sekitar 80 cm dan teras kedua pada ketinggian sekitar 30 cm di atas permukaan tanah. Konstruksi teras tambahan tersebut menggunakan batang bambu yang berdiameter 4-5 cm dan tidak terikat ke teras utama maupun kolom rumah, melainkan hanya tertopang bebatuan. Selain itu, ada pula teras yang memakai railing sebagai pembatas vertikal; namun, teras jenis ini jarang ada yang membangun sehingga data yang terkumpul tidak lengkap.

Interaksi Sosial Suku Baduy Dalam

Komunikasi berperan besar dalam membangun relasi antarindividu Suku Baduy Dalam. Jenis komunikasi yang paling umum adalah komunikasi secara lisan berupa sapaan dan obrolan kecil. Suku Baduy Dalam menggunakan setiap kesempatan yang ada untuk berinteraksi; baik ketika sedang berpapasan, sedang berkumpul santai, hingga saat bekerja. Alasan utama komunikasi lisan tersebut terjadi adalah karena Suku Baduy Dalam sangat menjaga rasa kekeluargaan antarwarga. Hal ini karena populasi mereka dalam satu desa tidak sebanyak di daerah-daerah modern, sehingga komunitas yang ada di desa tersebut tumbuh bersama-sama sebagai sebuah keluarga besar.

Komunikasi lisan juga berperan sebagai penyebar informasi utama di Suku Baduy Dalam. Penyebaran informasi yang terjadi secara vertikal (dari pejabat adat ke anggota suku) maupun horizontal (antaranggota suku) tidak hanya terjadi ketika mereka berkumpul. Karena siapapun dapat menyebarkan informasi, tercipta sebuah jaringan komunikasi mulut ke mulut yang cepat dan terpercaya dalam satu desa.

Tanpa komunikasi, maka pikukuh atau aturan adat tidak mungkin terjaga dengan baik oleh semua anggota suku dan akan menyebabkan pergeseran makna kehidupan Suku Baduy Dalam. Sebagai contoh, perubahan tersebut telah terjadi pada kelompok Dangka atau orang-orang yang melanggar aturan adat Suku Baduy Dalam dan kini menjadi bagian dari Suku Baduy Luar (Sucipto & Limbeng, 2007). Kontak dengan dunia luar telah mengubah makna kehidupan mereka menjadi kelompok Suku Baduy yang bertugas menyaring pengaruh luar terhadap desa-desa Suku Baduy Dalam (Garna, 1992). Dengan menggunakan

komunikasi antarwarga untuk memonitori kegiatan masing-masing anggota suku, Suku Baduy Dalam dapat mengagakkan pikukuh walau tidak memiliki instrumen hukum yang mengikat.

Faktor Perbedaan Jenis Teras

Faktor pertama dalam keberagaman bentuk teras adalah adanya pengaruh kepercayaan lokal terhadap interaksi sosial yang boleh dan tidak boleh terjadi pada Suku Baduy Dalam. Kepercayaan lokal tersebut berasal dari Amanat Buyut, sebuah aturan tradisional yang Suku Baduy Dalam pegang teguh. Amanat Buyut berkaitan dengan keberlanjutan yang terjadi dalam kehidupan Suku Baduy Dalam, sehingga pengaruhnya dalam bentuk teras bertujuan untuk menjaga keberlanjutan tersebut. Bentuk teras yang tidak tertutup dinding menandakan interaksi sosial yang lebih terbuka, sedangkan teras yang memiliki railing menandakan interaksi sosial biasanya hanya akan terjadi apabila pemilik rumah mengenal orang yang hendak berkomunikasi (hasil wawancara, 26 Oktober 2018) .

Faktor kedua adalah kedudukan pemilik rumah di dalam sistem pemerintahan Suku Baduy Dalam. Kedudukan pemilik rumah menentukan batasan interaksi sosial, karena hanya beberapa orang saja yang boleh berinteraksi dengan pendatang. Teras rumah Pu'un memiliki perbedaan letak untuk menunjukkan bahwa hanya orang tertentu (yang telah ditunjuk Pu'un) yang dapat berinteraksi dengannya. Teras rumah Jaro dan beberapa orang dengan kedudukan sosial yang lebih tinggi dari anggota suku biasa memiliki teras yang lebih besar dan terdiri dari dua level; teras tersebut berfungsi sebagai penyambut pendatang asing. Anggota Suku Baduy Dalam yang tidak memiliki

jabatan khusus pada umumnya hanya memiliki satu teras kecil untuk berinteraksi dengan tetangganya, namun tidak terbatas kepada pendatang.

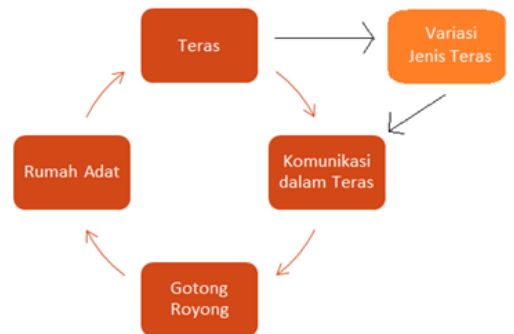
Analisis Makna dan Pengaruh Teras terhadap Keberlanjutan Rumah Adat Suku Baduy Dalam

Komunikasi yang terjadi di teras menciptakan sistem jaringan informasi yang menekan anggota Suku Baduy Dalam untuk tetap patuh terhadap pikukuh lewat peer pressure. Kamus Merriam-Webster mendefinisikan peer pressure sebagai perasaan dalam diri seseorang untuk melakukan hal yang sama seperti orang lain pada komunitasnya . Begitu pula dengan Suku Baduy Dalam, sehingga rasa takut untuk melanggar pikukuh serta rasa kekeluargaan terhadap satu sama lain tertanam dalam diri individu lewat komunikasi sehari-hari.

Karena teras berperan besar dalam menunjang interaksi sosial Suku Baduy Dalam, secara tidak langsung teras menunjang keberlanjutan budaya gotong royong. Ketika Pu'un memberikan perintah untuk membangun sebuah rumah, ajakan tersebut akan tersebar di antara anggota Suku Baduy Dalam dan mendorong mereka untuk melaksanakan gotong royong. Ajakan gotong royong biasanya muncul dalam perbincangan santai di teras setelah Suku Baduy Dalam selesai bekerja, tanpa adanya paksaan eksplisit . Namun, karena peer pressure sudah tertanam di komunikasi antarwarga, maka Suku Baduy Dalam umumnya akan menerima ajakan tersebut tanpa berpikir panjang. Maka dari itu, teras berperan besar dalam mempertahankan keberlanjutan rumah adat Suku Baduy Dalam.

Makna teras dalam keberlanjutan Suku Baduy Dalam berkaitan erat dengan

gan aktivitas yang terjadi di dalamnya, karena teras adalah ruang komunal. Tanpa adanya manusia sebagai pelaku komunikasi, teras tidak dapat menjadi sarana interaksi sosial. Ini berarti makna teras sebagai ruang komunal telah hilang. Hubungan antara makna teras dengan keberadaan manusia dan tempat tinggalnya dapat terlihat pada gambar 4.



Gambar 4. Hubungan teras, komunikasi, gotong royong, dan rumah adat (Sumber: Rosalyn Theodora, 2018)

Kesimpulan

Teknologi teras untuk menjawab kebutuhan ruang komunal mengandung makna yang berkaitan erat dengan Amanat Buyut sebagai dasar peraturan Suku Baduy Dalam. Selain sebagai ruang perantara yang memisahkan kegiatan privat dan publik, teras mampu menghubungkan sub-komunitas (keluarga) dengan sub-komunitas lainnya tanpa mengganggu aktivitas sehari-hari. Lewat interaksi sosial di teras, kebudayaan berkomunikasi mampu memengaruhi kehidupan suku. Aplikasi interaksi sosial sebagai instrumen penegak peraturan memungkinkan Suku Baduy Dalam untuk menjalankan kewajibannya menjaga tradisi adat atas dasar rasa kekeluargaan. Selanjutnya, keberlanjutan tersebut juga memakai komunikasi sebagai fondasi kebudayaan gotong royong. Berlangsungnya tradisi gotong royong menjamin

sustainabilitas rumah-rumah di Baduy, karena kebutuhan manusia (human), komunitas (society), dan ruang (shell) telah terpenuhi oleh keberadaan teras pada rumah adat Suku Baduy Dalam. Ini berarti keberlanjutan rumah adat Suku Baduy Dalam tidak hanya berdasarkan material dan cara pembangunan, namun juga berdasarkan kemampuannya untuk mempertahankan aktivitas manusia.

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AN ADAPTION OF THE ENDANGERED TOGUTIL TRIBE'S LOCAL WISDOM INTO AN ANIMATION CHARACTER DESIGN

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Abstract: As an archipelago state, Indonesia is full of diversity, home to numerous different ethnic groups, culture, and languages. However, this diversity has been neglected by both the government and citizens. In fact, in North Moluccas, East Halmahera forest, there is a primitive tribe which is endangered, named Togutil. Therefore, we try to package the life of Togutil tribe and their challenges into a character for animated films in a unique way. Animation has become one of the education tools aside from literacy media. Animation was chosen as a medium to reach all ages and convey the message in interesting ways. Each character has its own background aside from the main storyline. This creates a strong impression of the character to the viewer. Iconic character not only can attract the viewer, but also popularize a culture. The strength of character can be used as a medium to introduce a culture, such as the endangered Togutil tribe. Through creative imagination, the local wisdom of Togutil tribe can be packed into a unique character design. For example, the age of Togutil which is relatively young compared to other primitive tribe can be packed into the form of a child. The unique design not only attracted the viewer, but also introduce the existence of Togutil tribe itself.

Key words: Togutil, endangered tribe, character design, animation

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Introduction

As an archipelago state, Indonesia is full of diversity, home to numerous different ethnic groups, culture, and languages. However, this diversity has been neglected by both the government and citizens. The lack of infrastructure contributes to the extinction of many ethnic groups. In North Moluccas, East Halma-hera forest, there is a primitive tribe which is endangered, named Togutil. "Togutil" means "backwardness" or "ignorance" in Ternate's language, therefore Togutil tribe prefer to call themselves as pongana mo nyawa or "people who live in the forest" in Tobelo's Language. They still live nomadic and highly dependent on forests.

As a primitive tribe who embraced animism, Togutil tribe believes that each plant has soul and feelings just like humans. Trees as the important element for the tribe is visible from the tradition of planting tree every birth. Utilization of trees or plants should be done well and taken as needed. If they cut down a tree, they should replace it with planting ten trees. Those local values is one of the example how they respected on nature. Therefore, Togutil tribe is also known as the guardian of the forest.

The above reasons are the origins to the idea to package the life of Togutil tribe and their challenges into character for animated films in a unique way. Animation was chosen as a medium to reach all ages and convey the message in interesting ways. Indonesian people themselves are familiar with animation. Those animated series not only can convey the message, but also introduce cultural and Indonesian characteristics to the viewer.

Definition of Character Design

In general, character design is designing either human or inhuman characters with a variety of uniqueness and personality. According to Bancroft (2006), the goal of a character designer is to create a character that meets the needs of a script, scene, game, or a story that fits the storyline. Appeal, as listed by Lasseter (1987) in one of his 12 animation principles, is a special feature that provides the charisma to a character so that the viewers find it realistic and interesting. Iconic character not only can attract the viewer, but also popularize a culture.

According to Krawczyk and Novak (2006), each character has its own background aside from the main storyline. This creates a strong impression of the character to the viewer. The backstory can be created by dividing a character into three aspects;

1. Character's Physiology

According to Krawczyk and Novak (2006), there are several factors that must be considered on deciding character's physics; gender, age, eye's color and hair, body's type (athletic, thin, fat), apparel, expression, nervous ticks, gesture, health, and genetic. If there are additional attributes, it is not only affect the visual impression, but also the psychological condition and personality of the character.

2. Character's Sociology

In addition to physical conditions, social conditions also can affect the character, such as the origin of the character, who his parents were, how the condition of the family, and others. As an example, the attitude of a child who was born in a wealthy family, but did not get enough attention from both parents, would be

different from children born in poverty but grew up with love.

3. Character's Psychology

In general, psychology is a science about human behavior. Through physical and social conditions, the behavior of the characters can be explained. As an example, there's a classic story of a man, Cyrano de Bergerac, who falls in love with a beautiful princess, Roxanne. Unfortunately, Cyrano was not confident with his physical condition so he never dare to express her feelings for Roxanne. If he had a better physical condition, of course he would be confident enough to express his feelings. It explains how the physical conditions affecting the behavior of the characters.

The Used of Semiotics

In greek, 'semiotics' comes from the word 'simeon' which means 'sign'. According to Saussure and Peirce cited by Crow (2003), semiotics is the study of the relationship between the components of a mark and the ability to convey the message to the audience. To support the character's design, there're some aspects from semiotics that will be used, it is metaphor and metonymy.

Metaphors is often used to replace a word or image with other different objects to make it easier to understand. Crow (2003) gave an example, if a button on a formal suit was removed and used a pin instead, those settings will carry a different message. Although the pin has the same function with the buttons, but the uncommon change will give a different impression.

In his book, Crow (2003) says that metonymy is a symbol that represents the entire object. For example, a picture of a child is used as a symbol that represents all the children in the world.

Togutil's Tribe

The physical's appearance of Togutil trbe is like Portuguese or Caucasian in general. They are tall and big, white skin, and has a gray eye.



Figure 1. Togutil Tribe
(<http://www.suarawajarfm.com/wp-content/uploads/2015/10/A-eMVf5CEAEXY-BA.jpg-large.jpg>)

The Inner Togutil doesn't wear clothes, in contrast to the outer Togutil who have settled and wear clothes. Most of them are still shirtless and only wearing traditional trousers to cover themselves. The trousers are made from bark of old Torkowe tree that has been peeled, mashed, and dried for a day. For Togutil people, cloth is a privately owned, which is not allowed to be borrowed or used by another person. Those clothes can last for about a year ("Si Bolang: Kehidupan Anak Suku Tobelo Dalam", 2015).

According to Melalatoa (1995), Togutil's local wisdom is influenced by their belief in spirits (miki) and ancestral spirits (gomanga). They believed that there's a supreme being up there named Jou Ma Dutu which is also called O Gikiri-Moi (soul/spirit). Togutil people itself rarely perform any specific terms against their religious system. However, they believe that every things in the living hood, both

natural and human creation, are have souls and feelings just like humans. To deal with the spirits, it takes the role of a shaman or gomatere.

Tree is very important for Togutil tribe. In addition, Ngarbingan (2008) wrote that the community of Togutil symbolizes the tree as the symbol of birth. Whenever there's a newborn, the family have to plant a tree as a symbol of the presence of the baby. They believe that the baby's life will be like the tree, grow up big, strong, and useful for everyone.

After the birth, the baby's umbilical will be cut with a knife (memele) and plant beside the house. The baby was named after five days old which usually comes from the name of things near where the baby is born. For the example, the name Bokum means Pandan plants. The plants are located right beside Bokum when he was born. In the outer Togutil who have settled, sometimes there are some people who got a certain brand as their name, such as Honda or Ajinomoto.

Table 1. Correlation data with the design of Nuhu

No	Corelation with Design	Data	Sources
Physiology			
1	Tree-human creature	Togutil's people consider trees as the main element in life. This can be visible through their tradition of planting trees when there's a newborn and replanting trees that has been cut down.	Melalatoa, M. J. (1995). <i>Ensiklopedi suku bangsa di Indonesia: L-Z</i> . Departemen Pendidikan dan Kebudayaan RI Anak Perempuan Lahir Tanam 3 Pohon. (2015, Maret 31). <i>Malut Post</i> , p. 9. Ngarbingan, A. (2008, Oktober 31). <i>Lomba YPHL : Pohon Sebagai Simbol Kelahiran : Mempertimbangkan Pemahaman Lokal tentang Pohon dalam Upaya Pemulihan Kerusakan Hutan</i> . Retrieved fromKabar Indonesia: http://www.kabarindonesia.com/berita.php?pi=4&jd=Lomba+YPHL+%3A+Pohon+Sebagai+Simbol+Kelahiran+%3A+Mempertimbangkan+Pemahaman+Lokal+tentang+Pohon+dalam+Upaya+Pemulihan+Kerusakan+Hutan&dn=20081031180705
2	Property	Togutil's house is a semi-permanent made by Woka leaf-rooted. They haven't use any clothes and only wear a traditional trousers made from a dried bark of tree.	<i>Si Bolang : Kisah Anak Suku Tobelo Dalam</i> (2015). [Motion Picture].
3	Physic of a child	Togutil tribe is estimated emerged around 1927, means the tribe is only around 87 years old (in 2016). This age is quite young for a tribe.	Melalatoa, M. J. (1995). <i>Ensiklopedi suku bangsa di Indonesia: L-Z</i> . Departemen Pendidikan dan Kebudayaan RI
Sociology			
4	Have a high respects on nature	Togutil people believe that every things in the living hood has soul and feelings just like human.	Melalatoa, M. J. (1995). <i>Ensiklopedi suku bangsa di Indonesia: L-Z</i> . Departemen Pendidikan dan Kebudayaan RI
5	Wary of strangers	As a primitive tribe, Togutil people closed to the other tribes.	Sebagian Sudah Berbaur. (2015, Maret 31). <i>Malut Post</i> , p. 9. Doa, B. A. (2011, Juni 6). <i>Halmahera Utara</i> . Retrieved fromMengenai Suku Togutil

			http://www.halmaherautara.com/arti/107/mengenai-suku-togutil
6	Very keep on their family	Frequent abductions by other tribe makes the Togutil tribe very keep to their entire family.	Anak Perempuan Lahir Tanam 3 Pohon. (2015, Maret 31). <i>Malut Post</i> , p. 9.
			Sebagian Sudah Berbaur. (2015, Maret 31). <i>Malut Post</i> , p. 9.
7	Nonadic	Togutil tribe still live nomadic and highly dependent on forest.	Doa, B. A. (2011, Juni 6). <i>Halmahera Utara</i> . Retrieved fromMengenai Suku Togutil: http://www.halmaherautara.com/arti/107/mengenai-suku-togutil
Psychological			
8	Belief	Togutil tribe believed in a supreme being named <i>Jou ma Diini</i> (soul/spirit).	Melalatoa, M. J. (1995). <i>Ensiklopedi suku bangsa di Indonesia: L-Z</i> . Departemen Pendidikan dan Kebudayaan RI
9	Complying with restrictions and prohibitions	The beliefs in the spirit makes Togutil people have a great respects on restrictions or prohibitions. They believe that bad things will happen if they violated the restrictions.	Karim, K. A., Thohari, M., & Sunardjo. (2006). <i>Pemanfaatan Keanekaragaman Genetik Tumbuhan oleh Masyarakat Togutil di Sekitar Taman Nasional Aketajawe Lolobata</i> . Bogor: IPB.

Implementation into Character Design

In this research, the important point is to convey the message about Togutil local wisdom and their problem through character design for short animation movie. The message will be convey through three characters which will be represented Togutil Tribe, Moro Tribe, and nickel mining companies. The research about the tribes will be applied into the design of characters with the help of metaphors and metonymies.

1. Nuhu as The Representative of Togutil Tribe

Based on the research, a character which represent Togutil's tribe in general was designed with the name Nuhu. In Ternate's language, "Nuhu" means "an island in the middle of the lake" which is the symbol of hope in alienation. The design itself is divided by three aspects; physiology, sociology, and psychology.

The physiology of Nuhu takes reference from Togutil's local values which

highly respects nature, especially the plants. Togutil tribe are known to be very keep of their families and have a fairly high level of vigilance against foreigners. The strong belief is making Togutil Tribe deeply rooted in tradition

Table 2. Visual Concept for Nuhu

References		
	Tree as the main element of Togutil Tribe	Physical of Togutil Tribe
Visual references for Human-tree creature		
	Groot from The Guardian of Galaxy	Swamp Thing from DC Comic Universe

and has a great respect not only between each other, but also with nature.

The importance of plants and nature for Togutil Tribe become the main concept of the character's design. Therefore, Nuhu was described as a half-human, half-tree creature. It is referred to Togutil's local wisdom itself.

Based on the visual references, the design proceed to the early sketch to get the overview of Nuhu. Tree was chosen as the main element of the character referred to Togutil's local wisdom which highly respects on nature. The human form is used in order not to remove the identity of Togutil as human tribe. Clothing and equipment used are also based on native culture of Togutil. The following image is the early development of Nuhu.



Figure 2. Early development of Nuhu

The above design is the development of Nuhu's physical form, especially his head to create the impression of 'tree'. The main concept that want to be conveyed is creating Nuhu as a 9 years old child with a very thin body refers to the worsening Togutil tribe condition along with deforestation.

As the main character, Nuhu was described as a guardian spirit of Togutil Tribe who was young with poor condi-

tions along with the decreasing population. Nuhu is visualized as a nine-year old boy which has a half-human and half-tree body. In the development, his face is made in such a way to emphasis the innocence and childlike.

Nuhu's Physiology Analysis

As the spirit who lives in the unseen world, Nuhu has a different time with human world. A year for him equals to a decade for human being. Therefore, we created him as a nine-year old boy refers to the time of the occurrence of Togutil Tribe itself which is estimated in around 1927, means 87 years old[6]. As the representative of Togutil Tribe, whatever happens on the Togutil Tribe will also affect him. He has a wood head and big black eyes to emphasis the innocence of child. The dark hair and his apparel are refer to the original physical condition of Togutil.

Most of his body is wood and overgrown foliage. The leaves that grow on

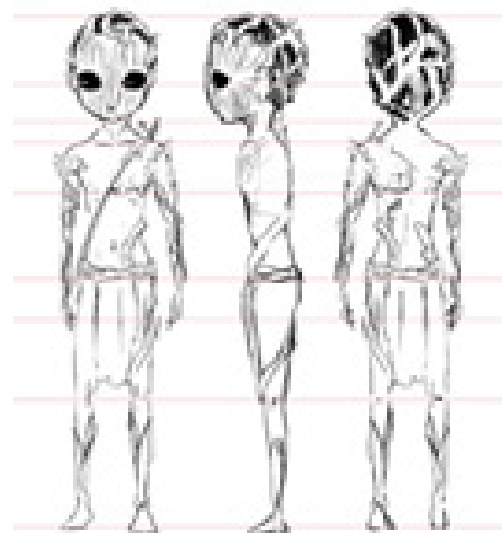


Figure 3. Nuhu's Character Sheet

his body is the representation of the life of Togutil. When the leaves wilt, it means there is a Togutil people who died. The unity between tree and Nuhu is referring to Togutil's local values itself which have a strong closeness with nature.

Nuhu's Sociology Analysis

Nuhu is born in the world along with the first occurrence of Togutil Tribe itself. Like most primitive tribes, the level of vigilance against foreigners is very high. As a guardian-spirit, Nuhu protects and willing to sacrifice for the sake of Togutil's tribe. It refers to the characteristic of Togutil's tribe itself who very keep to their whole family members. Nuhu has a strong beliefs in Jou Ma Dutu or Gikiri O-Moi (Soul / spirit) so that he respects the nature and all life in it. Every day he watches the tribe with the help of communication with nature.

Nuhu's Psychology Analysis

As the spirit of Togutil's tribe, Nuhu very adheres to the tribe's local values. He highly respects on all existing restrictions, such as the regarding boundaries. Although in human world he is fairly old, but in the spirit world Nuhu is quite young, so that sometimes his childish arise. As a child, he has a high curiosity level. Nuhu has a sincere heart and soul of the innocent in protecting the Togutil Tribe.

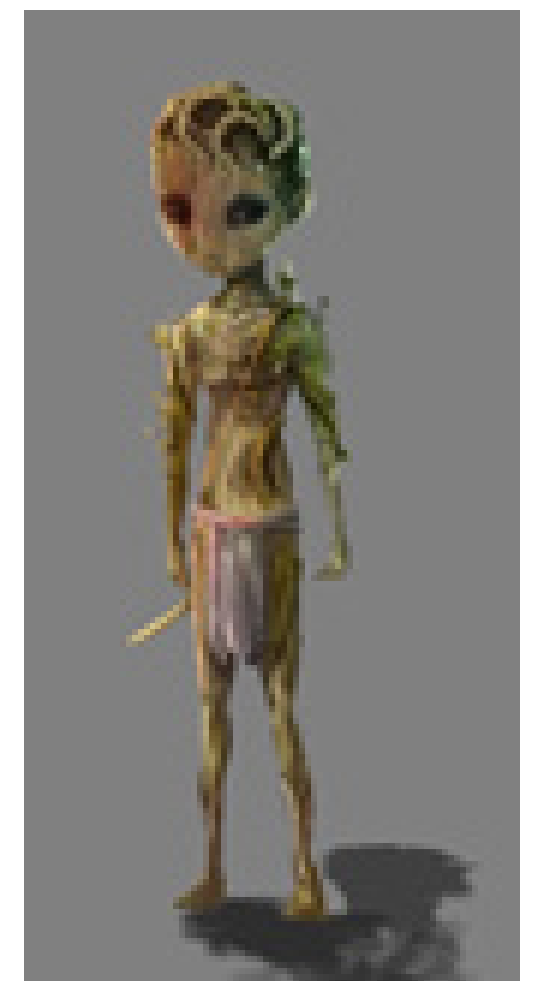


Figure 4. Final Design of Nuhu

2. Narwastu as the Representative of Moro Tribe

People of Halmahera believe that there's a mystic tribe named Moro. They believe that the tribe has extinct long time ago but still live in the unseen world. This tribe has a great supernatural power and most of local people of Halmahera respect them.

In the history, according to Platenkamp (1993), Moro tribe was originally a great resident of a prosperous and strongest kingdom in Morotai Island (near

Table 3. Correlation data with the design of Narwastu

No	Correlation with Design	Data	Sources
Physiology			
1	Supernatural Creature	Local belief	Alif, B. (2015, Juni 26). <i>Suku Moro yang Misterius</i> . Retrieved from Kompasiana: http://www.kompasiana.com/bundaalif/suku-moro-yang-misterius_5500086ea33311237050fae7
2	Standard wings bird of paradise	This kind of bird having a similar condition with the Togutil's tribe which is classified as endangered animals due to significant habitat loss because of deforestation	Wahono, T. (2010, Juni 06). <i>Burung Bidadari di Ambang Kepunahan</i> . Retrieved from Kompas: http://sains.kompas.com/read/2010/06/06/11420954.BurungBidadari.di.AmbangKepunahan
Sociology			
3	Respected by other tribes	As an indigenous tribe that has been extinct, Moro's tribe is believed still exist as a mystic tribe. Local people believe that Moro's tribe has great supernatural capabilities that could make their presence unseen by other peoples. Due to those reasons, Moro's tribe is well respected by	Alif, B. (2015, Juni 26). <i>Suku Moro yang Misterius</i> . Retrieved from Kompasiana: http://www.kompasiana.com/bundaalif/suku-moro-yang-misterius_5500086ea33311237050fae7
Psychology			
4	Mysterious and isolated	Moro's tribe is considered very mysterious because it is believed as a supernatural tribe that could hide their presence.	Alif, B. (2015, Juni 26). <i>Suku Moro yang Misterius</i> . Retrieved from Kompasiana: http://www.kompasiana.com/bundaalif/suku-moro-yang-misterius_5500086ea33311237050fae7
5	Have a high tolerance	There is a local belief that Moro's tribe often give supernatural help or power to many tribes in Moluccas tribal war	Platenkamp, J. D. (1993). <i>Tobelo, Moro, Ternate : The Cosmological Valorization of Historical Events</i> . Münster: westfälische wilhelms-universität münster.

Halmahara Island). Their existence attracted the attention of Sultanates of Ternate, where in 1549 , Sultan Hairun of Ternate started attacking and trying to conquer the kingdom with the help of Portuguese. This lasted until 1613 where some remaining residents fled to Bicoli, Halmahera. The escapees ended ill-fated where the entire population remaining was captured and destroyed by the troops of Ternate.

People of Halmahera believe that Moro Tribe can transformed into plants or animals. Its existence is highly respected by locals people (Alif, 2015). As a native tribe who has extincted, Moro Tribe was chosen as a supporting character for Togutil tribe to avoid a similar fate. In local language, “Narwastu”

means “fragrances” which is referring to the great mystic power.

The lack of Moro’s visual references makes the author to take reference from endemic flora and fauna of Moluccas. First references was a wildcat. The following image is the early sketch of Narwastu.

Through some other experiments, the references for Narwastu was changed into the Standard-wings Bird of Paradise which is an endangered endemic fauna of Moluccas. Standardwing Semioptera Wallacii or bird of paradise was chosen as the main concept to convey a message that deforestation not only threatens the tribe, but also the endemic flora and fauna of Moluccas.

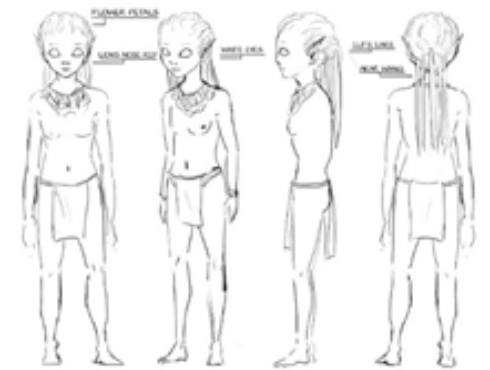


Figure 5. Early sketch of Narwastu



Figure 6. Standardwing bird of paradise
(<https://kicauan.files.wordpress.com/2014/10/burung-bidadari-halma-hera-4.jpg/>)

Narwastu’s Physiology Analysis

Narwastu was described as a human-bird creature, referring to the local beliefs that Moro tribe can transformed into plants or animals. Standard wings Bird of Paradise was chosen as the main references because it has a similar background, as an endangered endemic fauna due to deforestation. Moreover, the existence of Bird of Paradise is mysterious and hard to find, leaving only a very distinctive voice as the marker of their presences.



Figure 7. Narwastu’s Character sheet

Narwastu’s Sosiology Analysis

According to Platenkamp (1993), Moro tribe was believed to be extinct due to the attack by Sultanate of Ternate. This is the reason to the closed nature of Narwastu. If she detects the presence of other tribes, she will immediately make herself become invisible. However, Narwastu has an enormous supernatural ability, this ability makes other tribes fear and respect her. Narwastu was described as a mysterious creature which is hard to find, this refers to the general nature of the local community itself where people tend to be afraid of things that are not understood or cannot be seen.

Narwastu’s Psychology Analysis

Narwastu has a level of worry that is much higher than other tribes. Every day, Narwastu looks and pays attention to Mala from a distance. Moro tribe was believed to be extinct, so its presence now just to warn and keep others to not suffer the same fate as their tribe. Just like other primitive tribes, Narwastu highly respects on the forest.

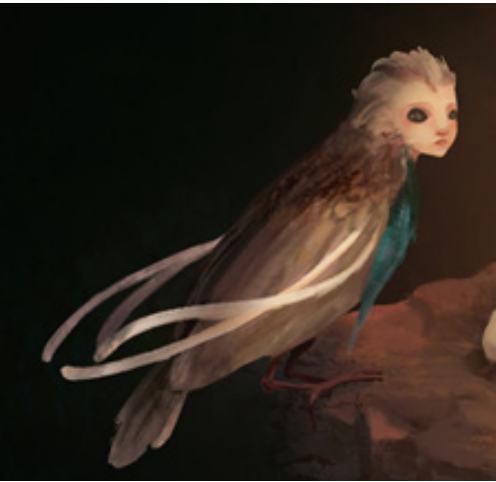


Figure 8. Final design of Narwastu

3. Mala as The Representative of Nickle Mining Companies

Mala is an antagonists character that represents the nickel mining industry in Halmahera. This character is described as a creature that destroy and pollute the forest as well as being the main cause of the extinction of Togutil and the flora fauna in Halmahera. In local language, “mala” means “disaster”.

Most of the mining process is carried out by dredging. This become the main concept of Mala as a scraper creature.

Table 4. Correlation data with the design of Mala

No	correlation with data	Data	Sources
Physiology			
1	inorganic creature	Inorganic creature is a representation of a nickel mining company that is 'foreigners'. Various parts of the body was taken from the heavy equipment that was used in nickel mining. The form was not only represent a large nickel mining company, but also illustrates the process of mining and production of nickel itself.	Octa, Manggala, & Yudha. (2015, Agustus 10). <i>Sistem Penambangan Nikel</i> . Retrieved from Doc Slide: http://dokumen.tips/documents/sistem-penambangan-nikel Loho, T. (Director). (2014). <i>How to Make the Things: "How to Mine the Nickel"</i> [Motion Picture].
2	Body of moles	Moles have a based concept of mining characteristic because the moles's form is symbol of greed and dredge process in mining.	Bono, I. (2013, Maret 11). <i>Family Bono</i> . Retrieved from Kasus Pertambangan di Halmahera: http://irsandebono.blog.com/2013/03/11/kasus-pertambangan-di-halmahera/
Sociology			
3	live alone as a solitary creature	The individualist character of Mala is an index of mining companies that do not have any relation with the other companies except for profit.	Bono, I. (2013, Maret 11). <i>Family Bono</i> . Retrieved from Kasus Pertambangan di Halmahera: http://irsandebono.blog.com/2013/03/11/kasus-pertambangan-di-halmahera/
Psychology			
4	selfish	This refers to the most of mining companies that do not consider about the condition of the environment and surrounding community due nickel mining process.	Doaly, T. (2015, Maret 9). <i>Mongabay</i> . Retrieved from Ratusan Izin Tambang di Maluku Utara Libas Wilayah Adat, Kok Bisa?: http://www.mongabay.co.id/2015/03/09/ratusan-izin-tambang-di-maluku-utara-libas-wilayah-adat-kok-bisa/ Marshall, S., Balaton-Chrimes, S., & Pidani, O. (2013, Oktober). <i>Doc Player</i> . Retrieved from Akses untuk keadilan bagi Masyarakat yang Terkena Dampak Pertambangan PT

			Weda Bay Nickel : Laporan Sementara: http://docplayer.info/2648-Akses-untuk-keadilan-bagi-masyarakat-yang-terkena-dampak-pertambangan-pt-weda-bay-nikel-laporan-sementara.html
5	greedy	Some mining companies keep continue the mining activity without considering the impact on the environment. That companies even often do overexploitation of the resources until nothing left to take.	Doaly, T. (2015, Maret 9). <i>Mongabay</i> . Retrieved from Ratusan Izin Tambang di Maluku Utara Libas Wilayah Adat, Kok Bisa?: http://www.mongabay.co.id/2015/03/09/ratusan-izin-tambang-di-maluku-utara-libas-wilayah-adat-kok-bisa/

The following image is the early development of Mala.

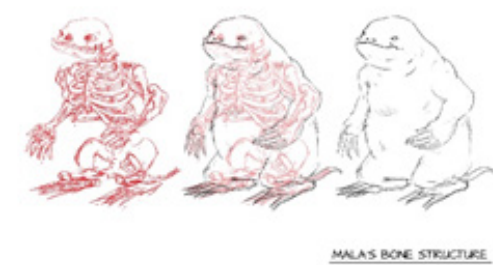


Figure 9. Early sketch of Mala

Through many experiments, the final design of Mala is based on visual references of a mole, backhoe, and dump truck. Mala is described as a gigantic-inorganic creature. Mole was chosen as the concept to represent the symbol of greedy, selfishness, and hypocrisy which is often described as a rat.



Figure 10. Final design of Mala

Mala's Physiology Analysis

These creatures live and dredge digging the ground to look for nickel He often lives underground. They will live and breed in the place where have nickel until the supplies run out.

To digest the nickel, their body will produce a high heat which can reach 1000°C. On their back, there are several chimney that used to excreted the heat. The heat will also excreted through the drain on their backside in the form of mucus (or referred to the waste of nickel –slag- in mining) that pollute the environment.

Mala's Sociology Analysis

Although they live in group, Mala doesn't have any emotional attachment between each other. They only care about themselves. Usually, they do not interfere with each other when looking for a meal. There are social strata in these circles, the smallest had to yield.

Mala's Psychology Analysis

There are no emotion or any bond between one another. Mala used to live and fend by themselves. This led to their selfishness and greedy that refers to the nature of the mining company itself which is not have any relation between



Figure 11. The appearance of Nuhu against big creature as the symbol of Togutil Tribe against Nickle Mining Companies.

each company although the mining location is near.

Conclusion

The deforestation in Moluccas as a result of mining activities not only threaten the existence of Togutil tribe, but also the endemic flora and fauna of Moluccas. Indigenous Peoples Alliance of the Archipelago (AMAN) often spoke up for the protection of indigenous tribes. However, it is such an irony where Togutil as a primitive tribe become the guardian of the forest while the 'educated' people such as the capitalism company are coming to destroy the forest. Based on those reasons above, we tried to package the problems creatively in the form of characters design to approach the community. The interesting local values of Togutil which highly respects nature is packed in the form of a human-tree creature to convey the message of the importance of tree for Togutil tribe. With the help of the supporting character which based on an

extinct tribe and endangered endemic fauna of Moluccas, it is hoped that it could increase people's awareness not only about Togutil Tribe, but also on the impact of deforestation.

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