Design Process Of Visual Concept Assimiliation Of Traditional Clothing With Science Fiction From The Adaptation Of The Bumi Novel By Tere Liye

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Abstract. This paper contains the process of designing a visual concept of assimilation of traditional clothing designs with science fiction from the adaptation of Tere Liye's novel Bumi using the sequence of Armand Serrano's processes in making concept art. This visual concept design process aims to create a visual concept that is in accordance with the content and context of the story and can be used as a reference in creating a visual appearance that is coherent with the source of the adaptation. The study stage began by analyzing the content of the literature that had been collected using McCloud's Backstory method continued with context analysis using Charles Sanders Peirce's literature and semiotics studies and finally searching and developing keywords using the Words Association Network method.

Keyword.: Visual concepts, assimilation, traditional clothing, science fiction, concept art.

1. Introduction

This paper is part of the design of a final project entitled Visualization Design of the Moon Clan Concept for Animated Films from Novel Adaptations (Case Study: "Novel Bumi by Tere Liye"). This final project discusses the topic of designing the Moon Clan fantasy world concept art for a 2D animated film based on a novel with the aim of producing a concept art book that can be used as a reference for visual design of the Moon Clan fantasy world for the film adaptation of Tere Liye's novel Bumi.

Tere Liye's novel series entitled Earth tells the story of a fifteen year old girl named Raib who has a secret since childhood, she has the power to disappear. Raib and his two friends then embark on an adventure to find out the origin of Raib's power when they realize that the world they have been living in is actually side by side with another world.

There are many objects with various functions and designs in the Earth novel story idea which are still in the form of text. Therefore we need a visual design or more commonly referred to as concept art, which can include the ideas in the novel in a visual form so that it can be used as a guideline for designing a novel adaptation film. According to Jason Pickthall in his interview with Creativebloq [3], the purpose of making concept art is a visual representation of a design from an idea before it can be used as a final product, and according to Serrano [10], concept art is not only about the beauty of the final result, but is the result of art

that is grows out of a design process that is rooted in ideas that support stories.

There are several theories that must be known to design a visual concept so that it can be used as a design combination such as John R. Taylor's Words Association Network, Charles Sanders Peirce's semiotic theory which is divided into icons, indexes and symbols, Character design and Backstory.

2. Method

This visual concept design strategy uses several stages or the design process used by Armand Serrano[10] starting from dynamic research, namely the process of conducting research in the form of library data collection followed by concept studies, theoretical studies and visual studies that are relevant to the data obtained. The next step is the thing inside the box, which is the process of analyzing the contents of the story from Tere Liye's novel Bumi which is divided into content analysis and context analysis.

The third step is a creative process which includes several stages such as searching for keywords that will be used as a reference in project work followed by brainstorming, namely developing the keywords that have been obtained, then creating a mood board of the keywords that have been developed.

Figure 1. Visual Concept Design Process (Source: Personal Documentation)

3. Results and Discussions

3.1 Content & Context Analysis

From the story content analysis stage using McCloud's[6] backstory determination method and Vogler's[13] character archetype method, it was found that the Moon Clan had the same ancestors that built Borobudur Temple and the culture around it so that it had a similar design. The novel also explains that the Moon Clan has very advanced technology beyond Earth's technology. The inhabitants of the Moon Clan wore high-tech and sophisticated clothing. Their clothes are depicted as black, attached to the body and can adjust the size and shape of the wearer.

While the results of context analysis through content analysis, it can be concluded that the form of clothing worn by the Moon Clan has Indonesian clothing patterns combined with sophisticated technology. So that the clothing design chosen to be assimilated with a futuristic look is a traditional dress in the form of a kebaya that is often found in Indonesia.

The design of traditional Indonesian clothing has forms and attributes that become characteristic, to determine the motifs and colors that will be included in the design of this visual concept, Peirce's

semiotic method is used which divides the semiotic theory into three, namely icon, index, symbol.

This method is used to obtain an index of Indonesian traditional clothing so that it can be modified and combined with a futuristic concept.

After the data was collected through content and context analysis, the next step was searching for keywords using the Words Association Network method.

Keywords that were developed based on the characteristics of the Moon Clan clothing in the Earth novel were futuristic and human influencing certain cultures. From the developed keywords, a mood board is collected that can describe these keywords based on their characteristics.
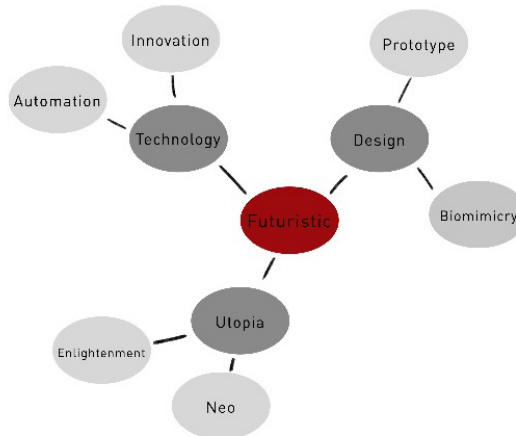
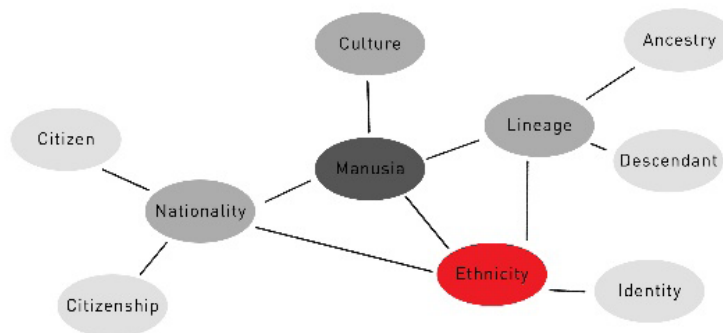**Figure 2.** Concept Map Keyword Futuristic (Source: Personal Documentation)

Figure 3. Concept Map Keyword Manusia (Source: Personal Documentation)

These two keywords are further broken down using the Words Association Network method. The first is the word human, which then gets the word ethnicity. A group of humans has an identity that makes it different from other human groups. One of them is traditional clothing which varies based on the origin of the group.

According to Merriam-Webster (n. D.) Futuristic is a character that describes a very modern future so that it cannot be separated from technology and design which become an innovation in answering life's problems. The second keyword is "Futuristic" which is broken down using the Words Association Network method and we get a design using biomimicry. Tere Liye described the Moon Clan technology as very advanced compared to the earth, one of which is clothes that are like skin and can adjust the user's body size automatically.

3.2 Biomimicry

Biomimicry is a practice that studies and imitates nature to solve everyday design problems. This scientific practice is based on research to replicate natural forms, processes and ecosystems to produce better designs[2].

Figure 4 Shinkansen Designs that Incorporate the Body and Beak of the Bird (Source: Vox)

3.3 Space Age Futuristic

Space Age Design has also influenced the world of fashion. In 1964, a futuristic clothing collection from designer Pierre Cardin named Cosmocorps[1] appeared.

Figure 5 Pierre Cardin's Iconic Space Age Dresses (Source: Archives Pierre Cardin)

The characteristic of this outfit looks unisex and replaces the clothing style of a stiff white collared shirt into a boldly colored vest and skirt worn over a bodysuit, jumpsuit and unitard with asymmetrical jewelry or zipper decorations[1].

What distinguishes the clothes in the fantasy world of Earth novels are the colors and the technology. Almost similar to the clothes designs in the space age and Cosmocorps collections, the townspeople of Tishri wear tight, dark clothing that can fit the wearer and tall boots to make movement easier.

3.4 Assimilation of Futuristic Space Age Design, Biomimicry and Kebaya in Raib Outfit Design

The combination of Biomimicry technology with ethnicity can be seen in the design of fantasy world clothing which is said to be attached to the skin and can change to adjust the size and shape according to the wishes of the user. The visual change in the shape of the Moon Clan clothing is designed to resemble animal skins, namely chameleon and cuttlefish and pieces of clothing with the character skin resembling a translucent kebaya design with beaded ornaments.
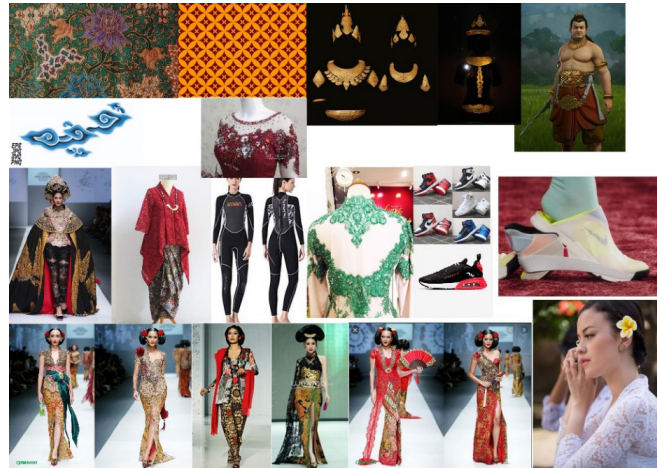

Figure 6. Mood Board Kebaya for Moon Clan Outfit (Source: Personal Documentation)

Figure 7. Raib Moon Clan Design (Source: Personal Documentation)

Raib character design retains a purplish blue and red to depict its nature. The neck and sleeve accessories worn by Raib are also an index that resembles the accessories of figures in traditional Indonesian kingdoms. The pieces of clothing worn by Raib were also made to look similar to a kebaya to show a fusion of fantasy clothing with Indonesian culture. The Moon Clan clothing design is not symmetrical to represent a futuristic style inspired by the space age style.

The intersection between the Moon Clan outfit and the wearer's skin is biomimicry that mimics animal skin which can change the color of the skin, besides biomimicry, the design of the intersection is inspired by the beaded accessories on the kebaya.

4. Conclusions

Based on the results of the discussion, a structured research method is needed in finding a visual concept. Starting from the stages of data collection through literature and literature studies followed by content analysis and story context using Vogler's[13] and McCloud's[6] Character Archetype methods. The next step is to search for keywords using the Words Association Network method of John R. Taylor[11].

Creating a visual concept requires collecting and analyzing sufficient data to understand the background that forms a character or object. In addition to understanding the background, it is necessary to develop keywords related to these characters or objects so that they can create an appropriate visual concept.

These stages are useful for designing visual concepts that can be used as a reference for creating a visual appearance of a story because the process carried out still refers to the content and context of the story.

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