DEVELOPMENT OF CHARACTERISTIC MOTIFS ON PRINTING MASKS AS PROMOTIONAL MEDIA FOR VISUAL CAMPAIGN IN PRODUCT DESIGN STUDY PROGRAM, ESA UNGGUL UNIVERSITY

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ABSTRACT

The condition of the covid-19 virus pandemic gave to the term “new normal” lifestyle in society. They must wear a fabric mask who can be produces by digital printing as one of the visual promotional media. Therefore, the product is used as part of the lecture assignments for product design students at Esa Unggul University. It uses the process to development characteristic motifs as a visual material for printing masks. The goal is that they can apply the result of process to include a new visual aesthetic in a product. The applied research method was carried out by involving product design students from Esa Unggul University who were involved in similar course through questionnaire data collection. The result was found that the development creating characteristics motifs to produce new visuals or patterns. It can be used as a promotional media for a visual campaign for a printing mask product. In other words, the development creating process base of human image triangular can be used as experience developing characteristic motifs for designing printing masks. It is suggested to train the sensitive of product design student in visualizing the characteristics of visual campaign printing masks.

Keywords: development, characteristic motifs, printing mask, promotional visual campaigns.
INTRODUCTION

The use of masks is one of implementation of health protocols. By selecting and using the correct mask, it can effectively prevent the spread of the Covid-19 virus. Medical masks are the most effective masks to prevent the entry of foreign objects and viruses into the respiration tract. Unfortunately, the demand for medical masks is increasing day by day so that the price of medical masks also increases and makes it impossible for most Indonesians to buy them. Fabric masks have been chosen as an alternative for use by the community because apart from being able to reduce for community (Kustriwi Ratnaning Hapsari & Hisbulloh Ahlis Munawi, 2021). The effectiveness of the filter on this fabric mask depends on the number of layers and the density of the fabric used. Fabrics mask are made of various types to be washed and can be repeatedly (Kustriwi Ratnaning Hapsari & Hisbulloh Ahlis Munawi, 2021).

In general, fabrics masks sold in the community consist of plain fabric or fabric materials that are printed using digital techniques. This type of fabric mask is called a printing mask. Many people and several related companies use printing masks like this as a promotional media for themselves or their company’s campaigns. This condition supported by digital technology has deeply modified the entire textile change the basic problems designers have to tackle, namely that printed textile peculiar visual planned action (Renata Pompas, 2017). Therefore, a process is needed in developing the characteristics of the printing mask so that it can be used as the basic for campaign visual promotion media. Figure 1 shows the example of a printing mask from one company.

Figure 1. Printing Mask as a visual campaign promotion media

Considering that in this pandemic era, printing mask can be used as a medium for self-protection from the Covid-19 virus and also be used as a promotional media for visual campaigns.
A campaign is coordinated use of different methods of communication aimed at focusing attention on a particular problem and its solution over a period of time (Alosysius Liliweri, 2011). One of the communication methods used is through visual shown in Figure 1. Figure 1 shows the use of visuals in the forms of motifs used in the printing masks. The motifs used also have their own characteristics such as traditional. It’s as if the company wants to display something that “looks” traditional, and has aesthetic value on the printing mask.

Not surprisingly, according to Agus Sachari said that in physical civilization visual style has always been in an interesting phenomenon to observe, it is caused by dynamic factors and the outermost expression of an object that is easily digested by the eye senses (Agus Sachari, 2007). This opinion is no exception for printing masks that are popular in this pandemic era as an alternative to implementing health protocols in the community. Seeing condition like this, this is opportunity for us as lectures at the Faculty of Design and Creative Industry, Esa Unggul University to teach the process of developing characteristic motif for Digital Design Courses or the like for students of product design major can produce a new motif without losing its character so that it can be applied to printing mask. In addition, they are also expected to be able to master several design software related to digital in two dimensions so that they can be applied to fabric printer machine to produce motifs.

Product Design major, Faculty of Design and Creative Industry, Esa Unggul University prepares Digital Design learning subject in accordance with the curriculum in design education at Indonesia universities, especially those with product design major. Even the “design by doing” approach, namely the creative approach used at the beginning of the lecture, is still used by the next level. Sensitivity is needed for product design major of student to understand other approaches such as material exploration. The type of approach is carried out through a process approach of exploring material, building creations from the subject to imposed according to the characteristics of the object (Andri Masri, 2018; quoted also in Putri Anggraeni Widyastuti & Huddiansyah, 2020). There is a need for collaboration between the “design by doing” approach and material exploration in the learning process in Digital Design learning subject, because it is not only creative like the first level, materials, not only paper but another materials. Such as fabric and others, it is necessary to understand the characteristic of material in order to realize the realize the design according to what collage student want. Therefore, the printing mask was chosen as a project in this study which was also adapted to the needs of the community in the pandemic area as
a media for promoting visual campaigns.

From the above background and problem definition, the research question can formulate as: how is the process of developing characteristics motifs through this creative process approach as a visual campaign promotion media in the Product Design Major at Esa Unggul University? The purposed of research is to provide input on the use of the creative process that can be used in similar learning subjects in accordance with technological advances, especially in the application of the development of characteristic motif to product design. In addition, the application of character motif development also adds an aesthetic element to a product and can also be used as a support for visual campaign media. The benefit of this research are expected to be able to expand and deepen the process of developing characteristic motifs that can be applied to the work industry, either as a supporter of visual campaign promotion media or as an aesthetic value addition and visual strategy in a product design.

To support this research, several similar studied with the title of this study were selected as differentiators. One of them is a scientific article entitled “Adaptasi Gambar Hias Sebagai Gambar Gambar Latar Pada Aplikasi Desain” in the Journal Visual Ideas explain about a study that discusses the adaption of data sources inf the form of ethnic images. It describe the process of applying the adaption of ethnic images that are used as background images in design application, be it on packaging, drinking bottle to transportion (Deden Maulana Anggakarti & M. Firdaus Benyamin, 2021). While there are other similar articles that utilize technology in the application of a product, namely a scientific article entitled “Peran Teknologi Digital dan Visual (Batik) Fraktal Dalam Perkembangan Batik Nusantara dalam Industri Kreatif) in Bricolage Journal. It explain about fractal visual processing through jBatik software in order to produce a variety of motifs quickly and easily, ranging from simple motif designs to complex motifs with complexity that continuously improves a recursive rule (Andri Nur Cahyo, Nanang Rizali, & Nooryan Bahari, 2016). These two scientific articles focus more on the application of design to products and also the use of software to process new batik motifs using jBatiK software, in contrast to this reseach which focuses on the process of developing characteristic motifs using various software such as Adobe Photoshop, Adobe Illustrator, and Corel Draw can be applied directly to the printing mask.
For this reason, in research on the creative process used in the development of characteristics motif as a promotion media for visual campaign on printing mask, we use the Primadi Tabrani creation process paradigm, where the point of the creation process is seen through the Limas Citra Manusia (called Human Image Triangular Pyramid show Figure 2) process. He explained that “Learning Process = Creative Process.” This finding was obtained by him that Human Image Triangular Pyramid, which, among other things, combines the Rational Image and the Creative Image of Western human, can be used practically for the world of national education. In Human Image Triangular Pyramid, rational ability and creative ability are “equal” members (Primadi Tabrani, 2021). Even her training or lecture hangout entitled “Proses Kreatif, Apresiasi dan Belajar” (called Creative Process, Appreciation, and Learning) also explained that in human, there are processes that are conscious, half conscious, and unconscious. The development of ratio/logical reason is a combination of motion imagination, the development of creative is a combination of imagination and feeling. The physical, creative and ration elements always work together in human, only the levels vary depending on the age from infancy to adulthood. There is no human who only physically develops 100%, ratio or creative 100%, but the tree synergize to make humans as humans.

According to the Big Indonesian Dictionary, the word characteristic has the meaning of having a special characteristic according to a certain character. Every product design whether it’s two-dimensional or three-dimensional generally has characteristics in it. These characteristics can be added value or Unique Selling Point (UPS) of a product, which is intended for the target market according to the product. Therefore, it is important as a designer and design student to understand the characteristics of a design in a certain area as a foundation of design process and also as part of
the aesthetic value or visual strategy of a product design. While the understanding of the motif is the base of the occurrence of a variety of decoration. There is a main motif that servers as the center of attention and a supporting motif or background, as well as fillings such as dots and strokes. The motif in the decorative motifs include: flora motif, fauna motif, natural motif, human motifs, geometric motifs, etc (Rahmanu Widayat, 2017). The motif in these decorations also have their characteristics. For example, natural motifs have the characteristics of calm, cool, natural, etc. The same motif also have different characteristics, for example, the spring nature motif and the winter nature motif. If the spring nature motif has the characteristics of warm, and calm, while the winter nature motif give a cold character. And then both of them combined can also be different characteristics too but without losing the original visual characteristics. That is called characteristic motif.

Figure 3. Diagram of the Creative Process in Human Image Triangular Pyramid through participatory and experimental Approaches

MATERIAL AND METHODS
As explainer in the introduction, that the development characteristic motif on printing masks was carried out at the Product Design Major in Esa Unggul University, the approach that will be used is an experimental approach. This approach is not only an approach through material, but we tried to apply the techniques even though the course change. For class of 2018 product design
students, we teach this technique in a design computer learning subject. While this learning subject changed in the change of the curriculum from 2017 to 2019, so that this learning subject became digital design from design computer for Class of 2019 product design student. Therefore, considering that characteristic motif development technique was use by involving two batches (2018 and 2019) of product design students, namely before and during the pandemic. There were two type classes, namely face-to-face classes or online classes. The application of online classes is carried out by implementing health protocols during pandemic.

For this reason, the data taken was by distributing questionnaires to both batches of product design students from the Faculty of Design and Creative Industry, Esa Unggul University, namely the 2018 and 2019 batches who were tasked with developing these characteristic motifs. This research also uses participatory action research, which is an applied research method. Participation in action research is considering in this study discussing the development of characteristic motifs applying the creative process as described in the introduction.

The following steps were taken to obtain research data:

1. Product design students for the 2018 and 2019 batches were introduced to Human Image Triangular Pyramid while spreading several questions through a questionnaire. It will be seen whether product design students understanding the process of developing characteristic motif with several product design application through the creative process in Human Image Triangular Pyramid.
2. Considering the object of this research is about printing masks. The next thing to do is collecting the design of printing mask produced by the two batches of product design collage students.
3. After that, an analysis of the development of the characteristic motif of printing mask is carried out which can be used a promotional media as visual campaign.

RESULTS AND DISCUSSION

In research, we distributed a question through questionnaire to Esa Unggul University students especially for product design collage students who received a similar characteristic development technique. There are two batches of product design students who got it, namely the 2018 and 2019 classes. The questionnaire questions that were thrown more focused on the creative approach has not taught to these students, but this question is asked after they have developed characteristic
motif in similar learning subjects.

From the results of the distribution of question questionnaires related to the creation process in the Human Image Triangular Pyramid involves in the development of this characteristic motif. It involved about 20 product design student who studying in Esa Unggul University. It consist 2018 and 2019 classes. More specific, the 20 students consisted 8 students from 2019 classes and 12 students from 2018 classes. The following are some of the results of distributing questionnaires including:

Table 1. Result Questionnaires

<table>
<thead>
<tr>
<th>No</th>
<th>Questions</th>
<th>Percentage of answers</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Picture of Human Image Triangular Pyramid will display on some questions. Look at the picture. Next question: “Do you involve you point of correctness and your point of fitness to produce a line of movement in the process of working on motifs involving two different visual characteristics and selected from the 37 visual characteristics you specify?”</td>
<td>Yes = 55%  Doubtful = 30%  No = 15%</td>
</tr>
<tr>
<td>2</td>
<td>Picture of Human Image Triangular Pyramid will display on some questions. Look at the picture. Next question: “Do you involve you point of fitness and your point of goodness to produce a line of emotions in the process of working on motifs involving two different visual characteristics and selected from the 37 visual characteristics you specify?”</td>
<td>Yes = 35%  Doubtful = 40%  No = 25%</td>
</tr>
<tr>
<td>3</td>
<td>Picture of Human Image Triangular Pyramid will display on some questions. Look at the picture. Next question: “Do you involve you point of correctness and your point of goodness to produce a line of imagination in the process of working on motifs involving two different visual characteristics and selected from the 37 visual characteristics you specify?”</td>
<td>Yes = 40%  Doubtful = 40%  No = 20%</td>
</tr>
</tbody>
</table>
visual characteristics you specify?”

4 Picture of Human Image Triangular Pyramid will display on some questions. Look at the picture. Next question: “Do you involve the lines of emotion, imagination, and movement in producing rational line, imagination line and creativity line as part of your point of intuition in the process of working on motifs by involving two different visual characteristics and selected from the 37 visual characteristics that you specify?

5 Picture of Human Image Triangular Pyramid will display on some questions. Look at the picture. Next question: “Do you involve your point of intuition point which is formed from the basic point (movement point, fitness point, and kindness point) and the rib line (movement line, emotion line, imagination line, rational line, and creativity line) in the process of motifs developing the two visual characteristics of the 37 visual characteristics? And apply it to product design?”

6 From all the question above, do you understand the Human Image Triangular Pyramid as a creative process in development characteristic motif in the Digital Design course on product design applications?

<table>
<thead>
<tr>
<th></th>
<th></th>
<th>50%</th>
<th>35%</th>
<th>15%</th>
</tr>
</thead>
<tbody>
<tr>
<td>4</td>
<td>Picture of Human Image Triangular Pyramid will display on some questions. Look at the picture. Next question: “Do you involve the lines of emotion, imagination, and movement in producing rational line, imagination line and creativity line as part of your point of intuition in the process of working on motifs by involving two different visual characteristics and selected from the 37 visual characteristics that you specify?”</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>5</td>
<td>Picture of Human Image Triangular Pyramid will display on some questions. Look at the picture. Next question: “Do you involve your point of intuition point which is formed from the basic point (movement point, fitness point, and kindness point) and the rib line (movement line, emotion line, imagination line, rational line, and creativity line) in the process of motifs developing the two visual characteristics of the 37 visual characteristics? And apply it to product design?”</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>6</td>
<td>From all the question above, do you understand the Human Image Triangular Pyramid as a creative process in development characteristic motif in the Digital Design course on product design applications?</td>
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<td></td>
<td></td>
</tr>
</tbody>
</table>

Table 1 shown that the two batches of product design collage students from Esa Unggul University still do not understand the creative process in Human Image Triangular Pyramid. This is reasonable because as explained that this process has not been explained them. We as lectures allow them to practice their feelings by reading the existing characteristic motifs so that they have a visual experience so that it can be used as a basic for developing these characteristic motifs. Therefore, is not surprising that most of them can easily use the creative process.

After distributed this questionnaire, the next step is to focus to applying the development of this
characteristic motif to printing masks. From the both of batches product design students of Esa Unggul University, only the 2019 classes felt the application design of this technique to the printing masks. Those product design students took Digital Design learning subject during a pandemic, also learned online classes. It contrasts to the 2018 classes still felt face-to-face learning class. It made easier to easier to apply digital printing techniques. Meanwhile, 2019 classes only focus on application in the form two-dimensional designs. In developing the characteristic motifs, we teach to two batches of product design students at Esa Unggul University. They are given 37 characteristic word to translate it into visuals, such as: cheerful, childish, exotic, elegant, masculine, rough, orderly, traditional, sport, romance, mystical, hot, mystery, natural, earthy, spiritual, cool, assertive, neat, light, warm, strong, cold, sweet, static, gentle, sensual, feminine, dynamic, sad/gloomy, girly, boyish, dry/barren, heavy, wild, and fantasy.

After that, they have to look three motif that represent the characteristic through the process of assisting the lectures. Students must fulfill 3 motifs that represent the word characteristics that have been determined. Here, experience is needed and trains sensitivity to the taste product design collage students need. After finish it, we given a freedom to choose two characteristic words of them. In the selection of two characteristic words, there is one of them selected motif to be used as the basic to developing characteristic motif. They must make a new motif from two visual characteristic motif selected. It can be applied to the design of printing masks.

Table 2. Result Assisting in Development Character Motifs in Printing Mask

<table>
<thead>
<tr>
<th>No</th>
<th>Product Design Students of Name</th>
<th>Visual Characteristic Choice Number 1</th>
<th>Visual Characteristic Choice Number 2</th>
<th>Development Characteristic Motifs</th>
<th>Application Development Characteristic Motif in Masker Printing</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Firmansah Adiraja</td>
<td>Ceria</td>
<td>Childish</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

110
<table>
<thead>
<tr>
<th></th>
<th>Name</th>
<th>Description</th>
<th>Pattern 1</th>
<th>Pattern 2</th>
<th>Pattern 3</th>
</tr>
</thead>
<tbody>
<tr>
<td>2</td>
<td>Marentino Koernia</td>
<td>Exotic, Elegant</td>
<td><img src="image1" alt="Pattern 1" /></td>
<td><img src="image2" alt="Pattern 2" /></td>
<td><img src="image3" alt="Pattern 3" /></td>
</tr>
<tr>
<td>3</td>
<td>Matthew Rama</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>4</td>
<td>Muhammed Nabil</td>
<td>Masculine</td>
<td><img src="image4" alt="Pattern 1" /></td>
<td><img src="image5" alt="Pattern 2" /></td>
<td><img src="image6" alt="Pattern 3" /></td>
</tr>
<tr>
<td>5</td>
<td>Raihan Fakhrur Ikrom</td>
<td>Rough, Orderly</td>
<td><img src="image7" alt="Pattern 1" /></td>
<td><img src="image8" alt="Pattern 2" /></td>
<td><img src="image9" alt="Pattern 3" /></td>
</tr>
<tr>
<td>6</td>
<td>Muchammad Ridwan</td>
<td>Traditional, Sporty</td>
<td><img src="image10" alt="Pattern 1" /></td>
<td><img src="image11" alt="Pattern 2" /></td>
<td><img src="image12" alt="Pattern 3" /></td>
</tr>
<tr>
<td>7</td>
<td>Satrio Agung Laksono</td>
<td>Feminine, Childish</td>
<td><img src="image13" alt="Pattern 1" /></td>
<td><img src="image14" alt="Pattern 2" /></td>
<td><img src="image15" alt="Pattern 3" /></td>
</tr>
</tbody>
</table>
From table 2, it can be seen that eight product design students of the 2019 classes in Esa Unggul University, only one student did not provide visual characteristics of choices number 1 and number 2. This was because he did not go through assistance to the lecturer. He took shortcuts because of the pandemic conditions like this. When answering the questionnaire questions, he also realized that he felt lacking in this course and developed characteristic motifs due to environmental conditions in this pandemic era. So he had to focus on working while studying. While others go through an assistance process so that the motifs presented represent the selected characteristics.

After got the data, we can discuss it, that our research is different and not fit with previous research studies. Our result is focus for the creative process for development characteristic motifs to design a new motif with through Human Image Triangular Pyramid. A new design from development characteristic motif can use for applying printing masker who can be used by man, woman, or even child. Although applied the printing mask for man, woman and child, we can look the origin characteristic visual of new motif. The motif also can be used for visual campaign as a background that has promotion and aesthetic value for people and also company. We also know our research has limitations in terms of the quality of its students in understanding the creative process. However, this research can be used as input and insight for similar research that focuses on other approaches to the creative process as a comparison in developing the characteristic motifs. Or even this research can be used as knowledge in designing new motifs in a product as a different form of visual campaign media.

CONCLUSION

The process of development characteristic motifs applied in printing masks as media for promotion visual campaign for product design students at Esa Unggul University used a experimental and student participatory method to get data. We used two batches of product design
students at Esa Unggul University, namely the 2018 and 2019 classes. Both of them used the development characteristics motif in order to design new motif, and it can be applied to various product. Most of them seem to be able to develop their intuition point which are formed from basic point (consist of movement point, fitness point and kindness point) and rib lines (consist of movement line, emotion line, imagination line, rational line, and creativity line) in the process of motif developing the two characteristics of the 37 visual characteristics. Basic points and rib lines form human image triangular pyramid as creative process for the students. They can apply it to product design, one of them is printing masker. Although new motif can apply to it for man, woman, or child, we can look and feel the origin characteristic motif from it. We can feel the characteristics of the visuals, and this can be used as a promotional media for visual campaign, either as a background and adding to the selling value of the aesthetics of the printing mask itself.

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