

APPLICATION OF FINE COMPOSITION DESIGN WITH ETHNIC ELEMENTS

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ABSTRACT

Processing visual elements into compositions in a flat plane is a task that is always carried out by elementary-level students in study programs related to fine arts, especially in the Graphic Design study program at Widyatama University. In even semesters, the follow-up course is compositional design that is applicable. The design elements to be explored are ethnic ornaments, such as; ethnic Javanese, ethnic Sumatran, ethnic Papuan, and also ethnic from other continents such as from ancient Egypt and oriental. The design process begins with data analysis of design elements that will be explored by inserting it into a geometric grid as the first alternative and by stacking objects as the second alternative. The next design process is that each student's work consults the lecturer with special treatment methods or individual treatment. The development of the design composition is carried out on a case-by-case basis based on the analysis of ethnic forms, ethnic colors, and nirmana compositions that prioritize dynamism, balance, and unity. The result of the creative process makes the flat nirmana composition a new visualization, but the characteristics of the ethnic origin still remain as its trademark as the initial identity.

Keywords: Application, composition, ethnic

Introduction

Vocational education is education that is directed at practical interests and generally in the learning process, it prioritizes applied learning. In the Applied Fine Arts course, which studies visual composition design, it is directed to study the theory of compositional design from visual elements that are processed by creation with design principles into a comprehensive compositional work of art. Basically, visual elements can come from any form, such as geometric elements, non-geometric elements, flora forms, fauna forms, object shapes, even ornament forms[1].

The applied art course is held in the second semester of the Graphic Design study program, which is a continuation of the visual arts course in the first semester of the same study program. The visual arts course in the first semester discusses and learns basic theory and practice in designing compositions with simple visual elements. The learning achievement is in the ability to make compositional designs through design principles such as gradation, rhythm, color with the final appearance giving the impression of harmony or contrast and with an emphasis on balance and unity. Meanwhile, the applied art course in the second semester discusses and studies its application in composition design, no longer discussing technical problems of gradation, rhythm, harmony or contrast. Because students are considered capable of making technical composition designs. Now the discussion focuses more on visual

elements with distinctive and unique forms that have elements of the history of creation, production processes and cultural backgrounds. The visual elements include the form of ornaments from an area that is unique or ethnic in the area[2, 3].

Composition Design Process

The design process in making a composition begins with determining the visual elements to be made, through a literature study by identifying the design elements or objects to be made in the composition. The visual elements made are ornaments from batik originating from West Java, Indonesia[4].

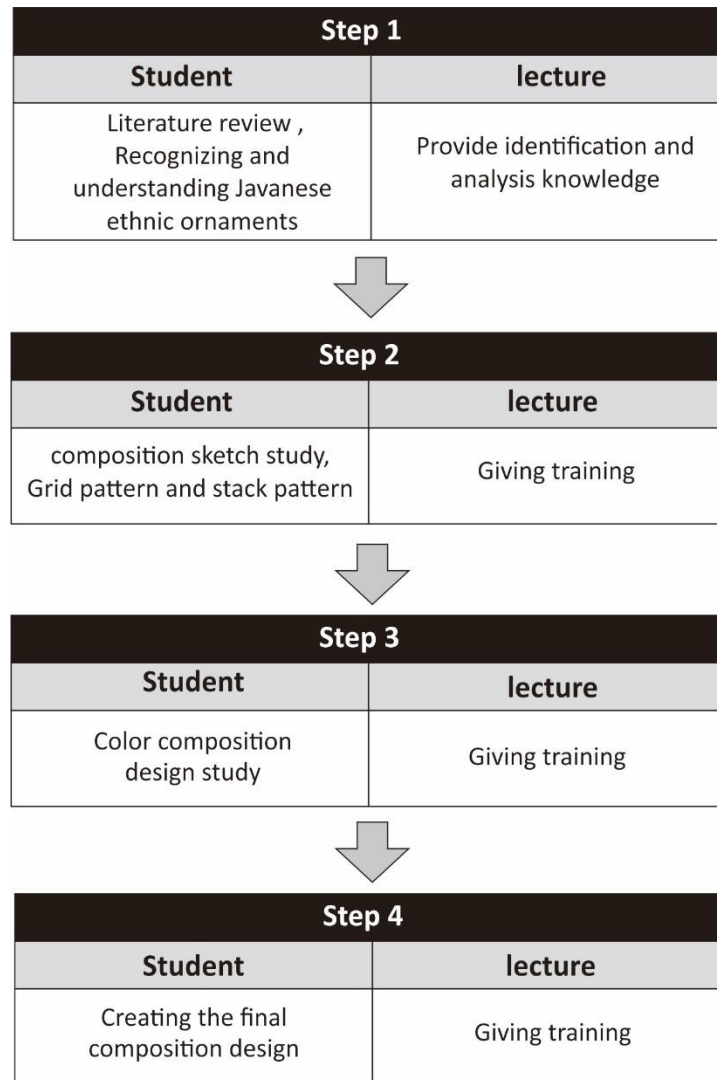


Chart 1.
The design process makes the composition of Applied Fine Arts (source: [5])

Chart Description:

Step 1 : Literature review

The first step in working on the design of this composition, students must conduct a literature study by reviewing references from visual elements that are made as objects to be composed. Selection of visual elements in the form of ornaments or batik products originating from West Java, Indonesia. Ornaments analyzed include several alternative batik works from several regions in West Java. After being analyzed by considering visual elements such as; shape, pattern, and color.

Meanwhile, the lecturer at this stage guides and directs the student's choice of objects in the design of the composition, which must bring to a unique ornament with cultural factors

Step 2 : Composition sketch study

The second stage is a design sketch, starting with sorting out the visual elements in the ornament or batik which were originally intact into parts. After that, visually dominant visual elements are selected as objects to be composed. other visual elements can be used as additional aesthetic elements / additional elements. The role of lecturers is to provide training in designing compositions to be more solid and balanced in terms of visual results.

Step 3 : Color composition design study

After completing the composition design sketch, then the next step is to design the color into the composition by considering the color concept of ornament or batik from the uniqueness of the area of origin. The distinctiveness of the color must be applied to the composition design. The role of the lecturer is to train the color composition to be the final harmony or contrast of the composition.

Step 4 : Creating the final composition design

At the end, students are trained to analyze their compositions as a whole, such as; outline, form, balance, and accent that form a unified whole in the composition. It is necessary to review these visual elements, whether they need to be reduced or added so that they become a composition that is not only good but also aesthetic.

1. Implementation of the Application of Design of Fine Artwork on Ethnic Elements



Figure 1. Batik Merak Ngibing Motif
Source: Batik Tulis&Cap Tulen

The visual elements applied in the composition below are taken from motifs derived from Garutan batik originating from the Garut area of West Java, Indonesia. motif The Dancing Peacock is a characteristic of Priangan batik (West Java), this motif depicts a peacock dancing side by side developing its beautiful colorful tail feathers

a. Sketch Process

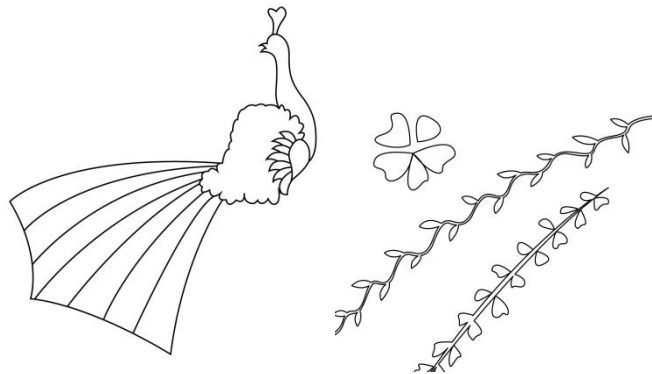


Figure 2. Stylized elements of a peacock and flowers

Source: Student work, Zahra Meinara

In the sketch process, it begins by determining the object to be selected, in this case the object selected is the image of a peacock as the main object and the supporting object is a flower. The object is then redrawn by simplifying its shape.

b. The process of sketching the composition in a grid of squares
komposisi dalam grid kotak

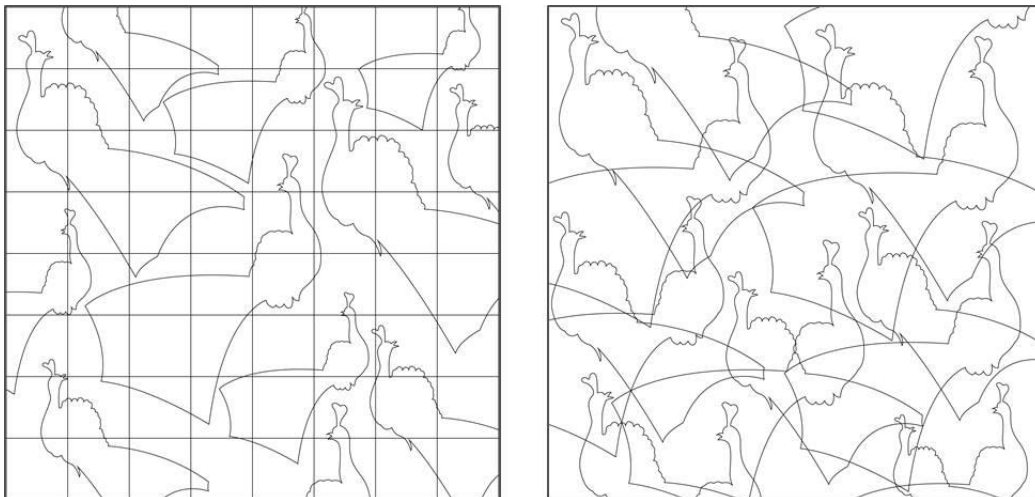


Figure 3. Alternative sketch composition

Source: Student work, Zahra Meinara

The process of making compositions is done by making alternative sketches which will be analyzed first with the lecturer, after which students make their choice for the best one. The alternative chosen in the composition sketch is to display the work area in the form of an equilateral box and give a grid of boxes as an additional visual element. Furthermore, the object of the image of a peacock and flowers is composed by taking into account the balance.

c. Coloring Process

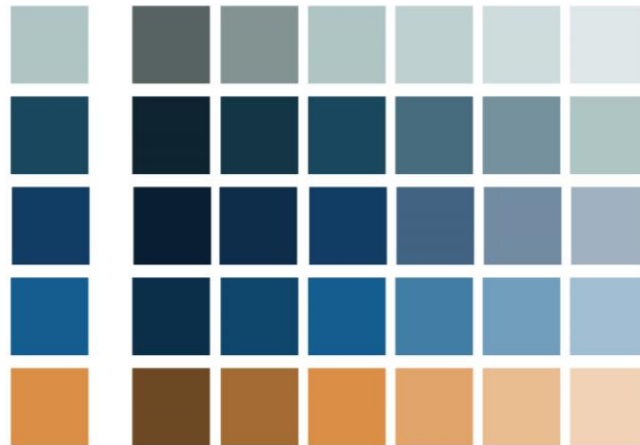


Figure 4. Color palette of the colors of the Ngibing Merak Batik Motif
 Source: Student work, Zahra Meinara

The next step in the concept of coloring in the composition field is to determine the color palette as a reference. The color palette was adopted from the ngibing peacock batik element as a characteristic of the Garut area, West Java.

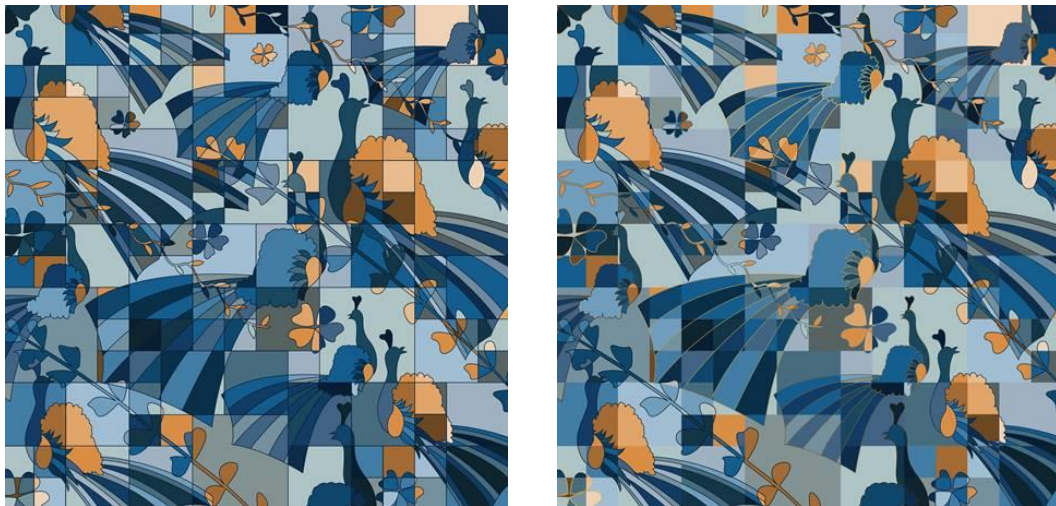


Figure 5. Alternative design composition
 Source: Student work, Zahra Meinara

From the composition design above which has been colored according to the coloring concept, then analyzed by the lecturer and finally revised the composition design by eliminating the black line element. The removal of the line element is to eliminate the impression of being too crowded and visually disturbing so that it gives the eye of the beholder a tired impression

d. Finishing process



Figure 6. Final composition design

Source: Student work, Zahra Meinara

In the composition design above, after the last revision, it is seen that there are additional line elements in some of the stylized images of peacocks which are given bright colors as accents in the whole work that is intact and creates a harmonious composition.

e. Application of Fine Composition on Various Ethnic Elements



Figure 7. Ethnic Composition of Japanese



Figure 8. Ethnic Composition of Ancient Egypt

Source: Student work, Zahra Meinara

Source: Student work, Zaldi Rahadiyan



Figure 9. Ethnic Composition



Figure 10. Ethnic Composition

Of Kalimantan, Indonesia of Papua, Indonesia

Source: Student work, Saepul Malik

Source: Student work, Dwita Nuraini

Conclusion

Based on observations from the learning process carried out in the applied visual arts course with the special treatment demonstration method, the researchers came to the following conclusions:

- a. This learning method has been successfully applied so that students can apply or apply to create compositional works.
- b. The process of making a composition design with ethnic elements can be applied to subsequent works with different visual elements
- c. The process of making this compositional work design is not limited to a standard size, each student will be able to work on the desired size and media.
- d. Students can innovate further by planning this art composition work for the benefit of works that function as aesthetic elements

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