Adaptation Decorative Images as Background Imageson the Design Application

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Abstract---The treasures of ethnic images scattered in various regions in Indonesia are cultural values, as real wealth that can be used as an inspiring source and can be developed for diversity of decoration. It can be said that Indonesia is one of the countries with a high level of cultural diversity or a high level of heterogeneity, so that it is very natural to emerge various visual works in the form of decoration. Decorative motifs are decorative or decorative ornaments with visualized manifestations with various patterns aimed at beautifying a container. Decorative motifs can be placed on a flat surface, either on a two-dimensional surface or a three-dimensional plane that has depth. There are several types of decoration or motifs that manifest as imitations of nature (nature) or geometric shapes and elements of pigur or simplification of human images (figurative) to visualize a meaning.While the background image (background) in a graphic design item can be said as a visual reinforcement image with the aim to give emphasis or a visual binder in a series of media designs. Usually the background image is used for uniformity of items in media promotion activities. In the background image there are several elements, usually there are elements of fields, lines, points and ethnic images that are strengthened by harmonious color unity. As the most prominent illustration in the background there is in the packaging design, such as a background image that displays landscape illustrations, product illustrations, color blocks (color flat) or shapes (shapes) arranged with a combination of several other elements, this background image is processed by technical means photographically or using a computer.The purpose of this research activity, how to design a background image by using the elements of ethnic images can act as a treasure to enrich the development of imaging of an item or media design of a design. The research model is carried out by means of an experimental model approach that can be done by students in order to understand a way, process and techniques in developing ethnic images.The stages of the study were carried out with several stages of experimental case studies on the data that came with a simple image. Ethnic images were chosen according to the observation level of the uniqueness of the motifs accompanied by a brief narrative about the cultural background of the region which was considered to be representative of the design basis. Before starting the experiments the students conducted group discussions with a basic model of the problem approach (problem base learning), discussion (focus group discussion) and presentations. This research activity is expected to be able to open up knowledge about insights into ornamental variations as a source of data that can be developed as a basis for the design of work activities. Students gain experience by observing, discussing and executing in making designs on background images as identity images that can visually reinforce messages.

Keywords---Ethnic image adaptation, Design, Application design

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I. INTRODUCTION

The basic and equivalent understanding of the meaning of ornamental drawings, decorative pictures (art decorative) and ornament drawings basically have similarities, all sourced from the values produced by the culture of an area which subsequently developed into a form of visualization in the form of work, some people also call pictures ethnicity In Indonesia the diversity is abundant wealth, the many motifs and patterns on the ornamental drawings are an inspiring source for creators who are likely to continue to develop.

The development of diversity of motifs within the scope of decoration is now no longer experienced obstacles, it can be noted in the development of traditional classical motifs, now it is far towards forms of abstraction and even contemporary. It seems that each character motif will have its own place in accordance with applicable economic values.

The application of background images in graphic design media is one of the elements of visualization to support the realization of a visual artwork, this background image becomes an element of strengthening the identity of a product or service. Many are found in media or items, such as packaging, posters, wall panels and other media that use background images as a feature of strength in shaping an image. Background images become a unit that positively visualizes images, some of these background images are made with an approach by selecting several decorative images taken from a particular area, other shapes can also use elements such as using fields, textures, lines and colors.

In this research activity, the steps and process of the experimental model are found, how the background image can be used properly and appropriately for those who can use it on several media items as a practical way and can be implemented. The experimental model uses the stages of the process and involves participants from students to take part in the process as well as learning experiences in the future.

II. EXPERIMENTAL METHOD

Case studies are taken from a number of ornamental image samples to represent in research activities, research activities using an experimental method approach, or conducting research that is exploratory to the object. These steps can be mapped in a way; 1) Clarifying, identifying at the source by taking some decorative picture samples. 2) Make observations on ornamental drawings to get a definition and determine the next step at the pre-design process stage. 3) Determine the planning steps for developing ornamental drawings as an alternative to applying to the background drawings.

From the research activities found steps and stages as follows;
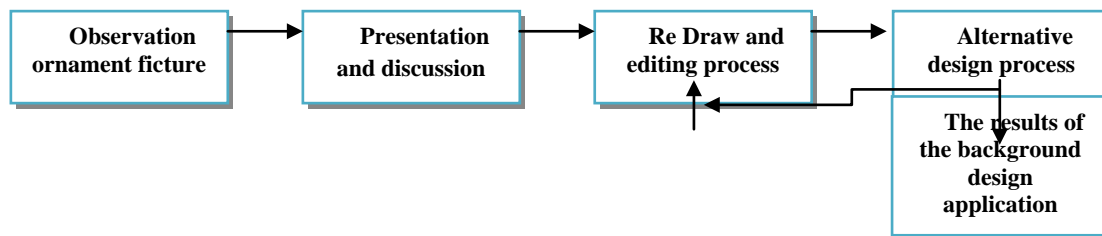
II.I. Experimentation Phase

II.I.I. Observation of Decorative Pictures

Each student as a participant searches for ornamental drawings, ethnic drawings or ornament drawings available from various data sources in jpg format and printed paper, drawing data sources accompanied by narration related to the background of a short story about the ornamental drawings, such as explaining; The origin of the area and its relationship with local culture, information on the type or style of motifs that can be perceived according to the shape, color and manufacturing techniques. Participants choose the ornamental drawings on the basis of their interest, specialization for the development and effect on the development of the design.

II.I.II. Presentation and Discussion

At this stage, the students held a discussion with an approach to the problem *(problem base learning method)*, created a number of groups to explore the root of the problem that was considered interesting and representative. Doing questions and answers on the basis of opinions, assumptions and proposals which are likely to be debriefing in knowledge. The discussion was led by a moderator so that the activity could run well with the duration of each group being given an opportunity of 20 minutes. This model approach can be far more effective and dominant for students, can be trained before carrying out learning activities or tasked in making work to dig up fairly complete information.

II.II. Redrawing and Editing Process

Obtained and selected several data sources from ornamental drawings to do the redrawing process, then do the editing process by duplicating with manual techniques *(drawing freehand)*. Then move it digitally to get more accurate results. Both of these processes are either done with manual or digital drawings students gain additional knowledge about technical work related to the transfer of an image. For the development of ornaments students are given the opportunity to explore or develop from the basic motifs available without losing the essence of the original object.In the editing process it can also be explored on adding or subtracting colors, either done with flat color strokes or gradation colors so that new color possibilities can be discove

II.III. Alternative Design Processes

In the alternative design process activities are part of the planning step to determine a number of possible design items which will be used as background images on the available space. Alternative design is done to consider the functional needs of a media, aesthetics and effectiveness for users. In addition, alternative designs are carried out to meet a standardized standard. In the result alternative design is also to evaluate to determine if there are changes to achieve the accuracy of the background image on an item or media.

III. APPLICATION OF EXPERIMENTAL METHODS

III.I Application of Background Design

Prepare a container in the form of a design sketch in the form of a working outline *(outline)artwork)* is intended to facilitate the hope of each ornamental image that has been edited. Paying attention to the shape of the surface, the layout that can be seen in plain view can be striking eye attention when displayed in an open place. The placement of this ornamental picture needs to be considered because the tendency of decorative images with geometric patterns will feel the same between one side and the other.

Figure 1:*Image editing process*

In the picture above shows a picture of the process carried out in stages with a sequence from the top left clockwise; 1) Original ornamental pictures taken by photography as a source of raw data. 2) Images in the editing process with digital process to decompose color separation *(separation)* into a flat image *(vector flat)* process is carried out to facilitate the process of substituting alternative colors. 3) Seen in the third picture the coloring can be replaced. 4) In the fourth picture shows the color processing by doing halftone. In the table in Figure 2 shows the process of preparing a container by taking a case of packaging, the packaging field has a proportional space that is easy enough to apply ornamental pictures comprehensively. On the flat area container on the packaging item, there are 4 faces.
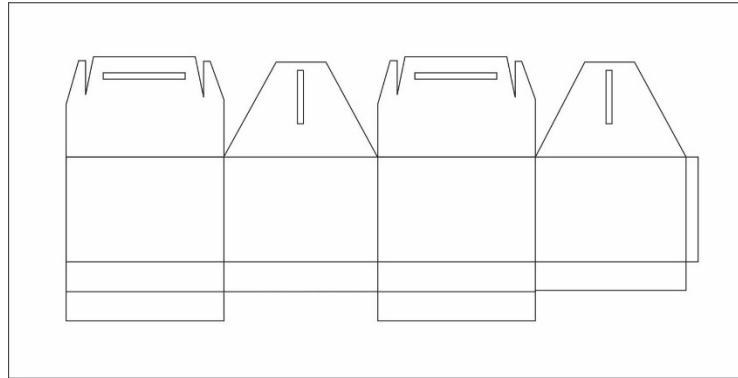
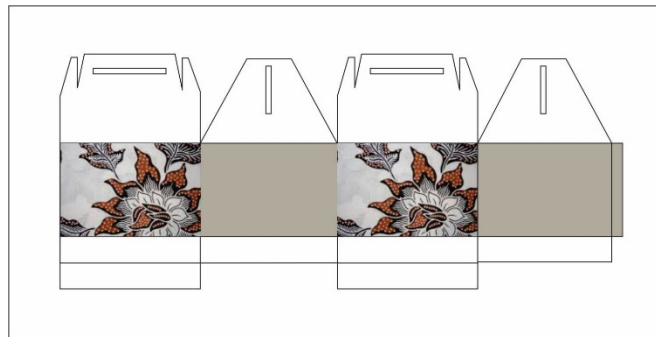**Figure 2:***Design an empty container image*

Figure 3:*Containers with ornamental image placement*

III.II. Alternative Background Designs

   Alternative designs are based on ethnic images that can be developed on a number of media or products, such as on the surface of beverage bottles, canned packaging, plastic doos or cups and plates. The application of ethnic images can be adjusted to the design concept that has been planned beforehand.

Figure 4:*Application of ethnic images to disposable objects*

   Another alternative that can be applied to used objects is the recreation or tourism sector (figure 5). In this sector, the adaptation of ethnic images is quite widely used as a strong identity with the culture of the local area, both applied to souvenir items or hospitality equipment (amenities).

Figure 5:*Application on a surfboard*

Figure 5:*Application of transport vehicles*

Placement in transportation facilities, other than as an identity as well as being a promotional medium. The dual role of ethnic images, in addition to local approaches using ethnic images can be a means of promotion that leads to global trade. If this experimental method continues to be developed, it does not cover the possibility of giving birth to newness in the realm of the development of ethnic images for the purpose of identity and promotion.

IV. CONCLUSION

It can be said that the adaptation of data sources in the form of ethnic images can be a potential development in the field of application design for creators to provide an alternative touch of visualization. The large variety of decoration can provide aesthetic value and economic value in order to compete as a selling product, and can be a strong enough identity as a visual message.

With the processes and techniques manually or digitally the ornamental images will continue to develop to find a place by means of conducting many experimental and explorative studies in the enrichment process for creators in the arts and design in general.

Ethnic drawings are a hope for novelists in the development of ornamental diversity in Indonesia.

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