Concept art for 2D animation film adaptation of short story Colorful Mind

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Abstract. The concept of short story titled 'Colorful Mind' is written in the third person. Its plot was inspired by the fact that education still prioritizes logic over all else and hence dismisses creative thinking. This stigma drives children to choose logic-based academic disciplines over creative subjects, even if this is not their true calling. Using this issue as the story's moral, the production of the film 'Colorful Mind' intends to encourage children of this generation to pursue their love and calling for art without getting swayed by society's old-fashioned stigma. The concept art for 'Colorful Mind' hopes to communicate successfully to its viewers through its visual features by employing solid research and theories, so that the message of the story may be easily grasped to its target of 7-8-year-old children.

Keywords: 2d design; concept art; creative intelligence; children's interest in learning.

Introduction

Education plays a crucial role in cultivating the growth of every individual; thus, it is imperative for education to optimize the capabilities of its recipients, enhancing their abilities to meet the demands of their environment. A comprehensive education curriculum is essential for everyone (Kristianah, 2008), and adopting a holistic approach that involves other activities apart from formal studies can help children develop into more balanced individuals as they grow up (Prasetyo, 2020). However, the current education system, particularly in Indonesia, still undervalues creativity-based courses, such as art. One such example can be seen in the discrepancy in instructional time between art and other subjects, like science, which receives more attention in a week. Moreover, art studies in Indonesian public schools primarily focus on teaching theoretical knowledge about art, neglecting the direct production of artworks, thereby stifling students' progress in this area (admin, 2019). This imbalance creates a significant issue, as not all students have the opportunity to pursue education in the fields they desire. The diverse interests of students are often met with indifference by educators, leading them to study subjects that don't align with their passions, despite the potential for more optimal results when pursuing their interests (Bhageria, 2014). Considering that every individual possesses unique capabilities, interests, and talents, educators should also focus on cultivating creative talents for the ideal development of each student (Kristianah, 2008). Unfortunately, in many cases, education in schools neglects to nurture these creative talents, resulting in students abandoning their love for art. Instead, they are pushed towards studying facts rather than exploring abstract

knowledge, especially at the primary school level, where the education system aims to foster creativity for an ideal development (Pentingnya Pendidikan Sekolah Dasar, 2023).

As a form of concern for this problem, a short animated film concept called "Colorful Mind" was made about how important it is to pay attention to children's dreams, skills, and passions as a whole. Because of its outstanding ability to express the concept and moral of a narrative to its viewers as well as supply them with positive impacts, a work of animation may be utilized as a solution (Marchuk, 2021). It can also operate as a reliever of tension and bad ideas (Marchuk, 2021).

Both of the main characters in "Colorful Mind" are young children who experience constant parental pressure to perform well in rationality-based subjects like mathematics. Because of this demand, individuals are denied the opportunity to pursue their artistic talents, despite their enthusiasm and proficiency in that area. Throughout the story, they gradually become aware of this constraint, resulting in a conflict that builds up to the story's climax. The primary topic emphasizes the importance of developing children's interests and abilities, particularly in creative areas such as art. As a result, the author hopes that the creation of this concept animation will provide a good moral message for parents and lift the spirits of 7-8-year-old children to continue pursuing their interests, allowing them to embrace their love of art without the influence of society's idea that talent is only measured in rationality.

Method

The concept art method used in this production can be broken down into three phases:

Pre-Production:

Research with Mind Mapping: Commence with brainstorming and creating a mind map to identify key concepts, themes, and keywords for the animation's overall design. This crucial step not only defines the project's visual direction but also aids in pinpointing essential keywords that underpin the design.

Visual Reference Research: Collect visual references related to the project's setting, characters, and themes. This involves gathering images, artworks, and other visual resources that inspire and inform the design process.

Literature Review: focused study of relevant theoretical concepts and principles that will be applied in the production process.

Production:

Character and Environment Design: During this stage, it is focused on the thorough development of character designs, which should include physical appearance, clothing, and facial expressions. At the same time, it is necessary to create environment designs that effectively blend with the narrative's background and atmosphere.

Post-Production:

Finishing the Design: During the post-production phase, it is crucial to develop and optimal the character and environment designs, assuring that they are ready for production. This will include giving attention to small details, such as color palettes, lighting, and texture, in order to enhance the overall visual attractiveness.

In the last step of post-production, a storyboard and trailer are made to show what the work is all about.

Concept

Story Building

The background of the story is set in Ponorogo city, where two elementary school children, Amel and Sinta, attend a school facing a shortage of teachers, often resulting in art lessons being replaced with mathematics subject. It shows that both children prefer to doodle and sketch in their notebooks rather than engage in mathematics. While drawing, they immerse themselves in a delightful fantasy world filled with cute creatures born from their imaginations. However, as the story unfolds, it is revealed that Sinta has refrained from drawing or pursuing artistic activities due to past trauma related to feeling prohibited and scolded by her parents. There was a misunderstanding, as it turns out that Sinta's mother didn't actually forbid her, but at that time, she was young and inexperienced in parenting, tearing up Sinta's drawings when Sinta was supposed to be working on her math homework. Towards the end of the story, it is shown that Sinta's parents ultimately support her in pursuing her passion for art and drawing.

The Creative Process: From Idea to Concept

The author created concept art consisting of character, environment, and property designs that illustrate the current condition of a location in Indonesia using theory-based research methodologies and literature reviews. Initially, the author conducted mind mapping to identify the keywords for the overall concept. The result was "Playful and heartwarming". The keyword "Playful" has been chosen to describe the world of imagination in the art created by Amel and Sinta, a world filled with joy, humor, and freedom without any indication of the burdens and seriousness of the real world. As described in the Story Analysis section, this scene hopefully capable of illustrating the beauty of their imagination and their deep love for art. Meanwhile, "heartwarming" describes the mood and atmosphere of "Colorful Mind" as a whole, which presents numerous emotional, joyful, and warm scenes stemming from family interactions, as well as the happiness and innocence in the children's friendships depicted in this story. In the process of character development, the author conducted comprehensive study by gathering visual references that accurately captured the diverse spectrum of Indonesian individuals, including both children and parents from Ponorogo's distinctive cultural setting. This careful consideration to detail and cultural authenticity was crucial in constructing characters that resonated with the intended audience and conveyed an authentic representation of the local community. Moreover, in attempt of environmental accuracy, the author conducted an in-depth investigation of the distinct architectural and landscape characteristics prevalent in Ponorogo. This included a comprehensive examination of the architectural elements that define these residences.

Similarly, the author tries to capture the essence of Ponorogo's educational infrastructure, particularly its public schools. Although the author couldn't physically visit the location, she made every effort to conduct thorough research to capture its elements in as much detail as possible.

By immersing themselves in these extensive research endeavors, the author was able to put an authentic feel of place and cultural depth into the creation of both characters and their environments. This authenticity not only improves the overall narrative, but also fosters a deeper connection between the audience and the story's setting.

Main Character Designs & Environments

1. Shape Language for character designs

In character design, the choice of shape language is very important. There are three different kinds of shapes: circles, squares, and triangles. Each of these shapes has its own visual and emotional meanings that shape the character's personality and connect with the audience (Shape language - Walt Disney family museum, 2023)

In this project, most of the characters using circle shapes. The use of circle shape is in line with techniques that are often used to make characters seem friendly and likable. Circular forms are often used because they make people feel warm and friendly. This helps keep the animation's style uniform and gives the whole story a visual language that fits together well.

2. Amel

Amel is a cheerful, outgoing, active, and tomboyish child. She enjoys exploring, playing, and tends to be confident. She also doesn't pay too much attention to her appearance. In her daily life, she studies at her mother's insistence because she tends to be carefree and prefers to play with her friends. Amel, the tomboy, is portrayed as a young girl with short hair, with her colorful t-shirts that reflect her cheerful personality, and wearing shorts that allow her to move around with agility. Her choice of attire not only showcases her vibrant character but also enables her to be active and energetic in her movements. This representation of Amel's outward appearance underscores her lively and adventurous nature.

Figure 1. Amel's room interior.
(Sumber: Personal research documentation)

3. Sinta

Figure 2. Sinta's room interior.
(Sumber: Personal research documentation)

Sinta is a reserved, shy, intelligent, and obedient nature. However, beneath it all, she also has a sensitive side and deeply cares for the people around her.

On the contrary, Amel, who is shy and organized, is depicted as a young girl with long hair, adorned in a skirt that showcases her feminine side. The choice of a blue skirt is symbolic, as it represents her reserved and introverted nature. Her daily routine consists of attending school, taking extra lessons, and self-studying in her room after returning from school. Sinta is drawn in a pose where she is holding a book, reflecting her bookworm nature. She is always near books, whether they are art books, notebooks, textbooks, or storybooks.

While Sinta's room, is in a more orderly fashion, with everything neatly arranged in its place. The room primarily houses a collection of books, showcasing Sinta's love for reading, and it is adorned with shades of pink and blue. Furthermore, there are items in this room that serve as clear reflections of Sinta's personality. For instance, the tissue box on her study desk indicates Sinta's cleanliness, while a calendar suggests that she is someone who plans meticulously and values punctuality. A mirror hangs above the bookshelf for Sinta, who cares about her appearance, and there are well-arranged flowers as a simple decoration, highlighting Sinta's appreciation for aesthetics and tidiness. Both Amel and Sinta's room are inspired by a combination of rooms typically found in lower to middle-class households, often characterized by colorful walls and simple furnishings.

Figure 3. Amel's room interior Visual Reference.
(Sumber: Personal research documentation)

4. House Exterior

Figure 4. Amel's house.
(Sumber: Personal research documentation)

The author used examples of modest to lower-middle class houses in Indonesia, particularly in Ponorogo, as inspiration for the exterior of the house. In Indonesia, modest homes often have a straightforward, minimalistic appearance. The majority of these homes don't have complex or detailed ornamental elements. Common architectural features include simple and functional fences, brightly painted walls, and classic tiled roofs.

Figure 5. House references.
(Sumber: Personal research documentation)

5. Classroom Design

As for the interior of Sinta and Amel's classroom, the reference used is a typical public elementary school, which contains common yet significant classroom elements such as the Garuda bird, the Indonesian flag, photos of the president and vice president, a chalkboard, the teacher's desk, students' displayed work on the walls, classroom decorations, and wooden desks and chairs.

Figure 6. School Environment Design.
(Sumber: Personal research documentation)

6. Fantasy World

When Amel and Sinta begin to draw, they enter their imaginative world, where their dolls come to life and the scene is filled with joy. They can freely imagine flying with birds and exploring a vibrant forest with their dolls. As the textures depicted enter the world of imagination, they resemble crayon textures, similar to children's drawings. The design also has a playful and heartwarming mood, as evidenced by the bright yet warmly lit ambience, which may be observed more clearly in the key images presented below. The following are pictures of the environment in their fantasy creation.

Figure 7. Imagination World.
(Sumber: Personal research documentation)

Key Art

In general, key art is the visual foundation that shows what a creative idea is all about. It uses artistic skill and a good sense of how to tell a story to break down complicated stories and worlds into a single, iconic picture that can show the mood, tone, and main themes of the

project. Key art usually shows the main characters, important scenes, or symbols that define the story. This draws watchers and potential audiences into the fascinating world being shown. Key art is used in marketing and promotional materials, but it is also a very helpful guide for the creative team. It helps keep the visual direction uniform and makes sure that all parts of a project fit with the overall vision. It serves as a guide for designing characters, environments, and even costumes and props. Below are key arts of this project:

Figure 8. Key Art.
(Sumber: Personal research documentation)

The image above illustrate Amel and Sinta's magical world, where they live in the endless worlds of their mind. Together, they go on a thrilling adventure, flying high on the beautiful birds they've drawn. This made-up journey takes them through a colorful and vivid forest, showing how creative they are and how many things their minds can come up with.

Every tree, every leaf, and every corner in this magical forest is alive with colors, making a beautiful collage of nature's wonders. It's a place where the ordinary turns into the extraordinary and the boring into the amazing. As Amel and Sinta discover this lively landscape, they are joined by their friends, the animated dolls they have brought to life. These intelligent traveling friends add an extra layer of magic and charm to their trip, making it even more enchanting.

In the end, this picture shows not just a moment in time but also a timeless look at how people use their imaginations. It shows how much talent we all have and how there are no limits to our imaginations. It also reminds us that the world is a blank canvas on which we can paint our dreams. Through the eyes of Amel and Sinta, we are taken to a world where fantasy is king and the ordinary is turned into the extraordinary. This is a great example of the power of creativity in young people and the amazing things they can do.

Storyboard and Trailer

From the concept art that was already made, the next step is to make a 21-panel layout that will be used to make a 1-minute trailer that tells the whole story of "Colorful Mind." This storyboard is an important part of the production process because it helps us plan each scene, the way it looks, and how the story will run in more detail. In the storyboard, each picture will show a key part of the "Colorful Mind" story. This includes important scenes, main characters, and messages we want to send to the public. In each panel, it's important to carefully explain

how the scene will look, how the characters will interact, and how the visual composition will help tell the story as a whole. By using the storyboard, we can make sure that the "Colorful Mind" trailer shows the story we want to tell in a clear and interesting way. It also makes it easier for people on the production team, like the director, designers, and editors, to work together to make sure that the final trailer is a perfect representation of the overall goal.In the end, the idea art that was made for the short animation "Colorful Mind" is very important. Its goal is to help both parents and kids understand that school in Indonesia isn't just about learning math and science, but also about understanding the value of art education.
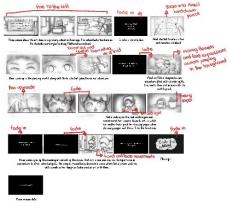

Figure 9. Storyboard Design.
(Sumber: Personal research documentation)

Discussion

The results of this study strongly suggest that creativity is an important part of a child's overall growth and has a lot of value in and of itself. Because of this, it is very important that schools put more serious and thorough attention in art-related subjects in their curriculums. Parents and teachers should work together to help their kids develop their artistic interests and skills, and they should get rid of the old idea that being good at traditional academic and logical subjects is a better way to measure their potential and abilities.

This understanding shows how important it is to make more people aware of how important it is to encourage creativity in education and calls for a major shift in the way education is done. As we realize how important learning is in shaping a child's early years, it becomes clear that supporting creativity along with traditional subjects is a must if we want to raise well-rounded people who can handle the complex problems of today's world.

For the future, future study projects could benefit greatly from a deeper look at design theories, which hold the promise of making communication through design even more precise and effective. By looking into these ideas, we can learn more about how design affects how people see and interact with things, which will lead to more interesting and meaningful ways of communicating visually and through experiences in all parts of our lives.

Conclusion

In conclusion, the concept art that was made for the short animation "Colorful Mind" is to help children as well as parents understand that school in Indonesia isn't just about learning

math and science, but also about understanding the value of the arts. To make a good concept ar, it's important to plan and develop the characters and the world they live in. To do this, it's necessary to conduct research and give a lot of thought to how everything should appear and feel. This makes the concept art a powerful way to get the message.

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