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Student Creation Process in Making Basic Two-Dimensional Art and Design Assignments by Digital Methods

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ABSTRACT
Basic Two-Dimensional Art and Design is one of the mandatory courses taught at fine arts and design colleges, including at the Bandung Institute of Technology (ITB). This course aims to train student' sensitivity to processing basic shapes or forms and technical skills in using traditional tools such as colored pencils and poster paints. However, with the developmnet of digital technology and since the Covid-19 pandemic, which required students at that time to carry out the learning process online, the majority of students switched to using graphic software in making assignments, especially in field composition tasks. Therefore, this study aims to explore the stages of students in making field composition assignments in a digital way and analyze the suitability of the results of the assignment with the achievements of this course. The research method used is participatory observation, where the author acts as a student assistant in the course, as well as conducting interviews with lecturers and three students who re-practice how to make field composition assignments. The results of the analysis revealed variations in visual complexity and design approaches between students who used conventional and digital methods. Students create field composition assignments using laptops and tablets whose creation process is carried out at their respective homes, not in the classroom. These findings provide insight into the adaptation of the fine arts education curriculum to digital technology, as well as highlight the importance of technology integration in art learning in response to the development of the times and the changing preferences of students towards creative tools and media.

KEYWORDS

Creation, Basic Form, Two-Dimensional

INTRODUCTION

This Basic Fine Arts and Design learning plays an important role in training technical skills and developing creativity in making visual works by new students at the Faculty of Fine Arts and Design (FSRD). One of the courses that is very fundamental in the FSRD curriculum is Two-Dimensional Basic Appearance. These courses have different names in each art and design college. At the Bandung Institute of Technology (ITB), this course is called Basic Two-Dimensional Art and Design I (RD2D I) and there is further learning in the second semester, namely Basic Two-Dimensional Art and Design II (RD2D II).

In other universities, there are other names for RD2D I courses, such as nirmana, shape and form analysis, two-dimensional design, elementary design, bidimensional design, and basic design (Sanyoto & Widada, 2009). According to Anggraini (Kembaren et al., 2020) although there are

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variations in terminology, basically they all contain the same knowledge and purpose, which aims to provide students with an understanding of visual elements, such as lines, shapes, textures, and colors as well as visual principles, such as rhythm, accent, depth, and others. These basic elements must be understood by artists or designers in order to be able to distribute ideas into two-dimensional works. In addition, another goal is to train sensitivity in processing these elements and principles through technical skills using drawing tools such as pencils, colored pencils, and poster paint, as well as honing creativity in creating aesthetic visual works (Hendriyana, 2019).

The Basic Two-Dimensional Art and Design I course at ITB is given to new students in the first semester. This course presents special challenges through six tasks, consisting of primary color composition, line composition, field composition, point composition (as a midterm exam assignment), texture composition, and space composition (as a final exam assignment). The field composition task is the main focus of this research because it is the first moment for students to combine basic colors with poster paint and create new colors. Based on an interview conducted on Thursday, November 16, 2023 with Widihardjo, a senior lecturer at the Faculty of Fine Arts and Design (FSRD) ITB emphasized that compositing fields in a two-dimensional basic form requires good skills because this task is more complicated than the previous tasks. In addition, the field composition task also produces more dynamic and complex shapes (Widihardjo, 2023).

The learning outcomes of Basic Two-Dimensional Art and Design I (RD2D I) can be seen through the syllabus on the SIX ITB Curriculum 2019 web site, which introduces the basic principles and elements of two-dimensional design, which include points, lines, color planes, textures, and visual principles, such as composition, proportion, balance, unity, rhythm, and others. In addition, another goal is to introduce the basics of two-dimensional design through creative solutions and sensitivity through the technique of using drawing tools, namely colored pencils and poster paint logically (Mubarat & Ilhaq, 2021). Hendriyana (2019) explained that through this course, students are expected to have a sensitivity to aesthetic visuals and have a high level of creativity. In making RD2D I assignments, students carry out the creation process. According to Tabrani (2000) the creation process is a series of stages consisting of two stages, namely ideas and preparation. The idea stage requires all the senses for the appreciation process, while the preparation stage requires stimuli from external and internal aspects of the individual (Tabrani, 2023). The external aspects in question include the work atmosphere and the work tools used when carrying out the creation process. Meanwhile, the inner aspects include imagination, concentration, and so on.

The creation process of making field composition tasks starts from looking for references to get ideas for concepts to be made. Then, students make modules by selecting two elements of the field to be processed by cutting, including circles, triangles, and squares. Furthermore, module assistance to lecturers or student assistants. After the module is approved, students continue to sketch the design composition and do the assistance again. If there is an improvement, then the student makes a revision. After the composition design sketch is approved, students transfer the sketch into a paper medium measuring 40 x 40 cm according to the requested collection format. Thanks to the rapid development of technology, print media is currently adequate for printing on large size paper (Supandi & Azis, 2020). The last stage is painting with poster paint. The author made these stages in the form of a scheme.

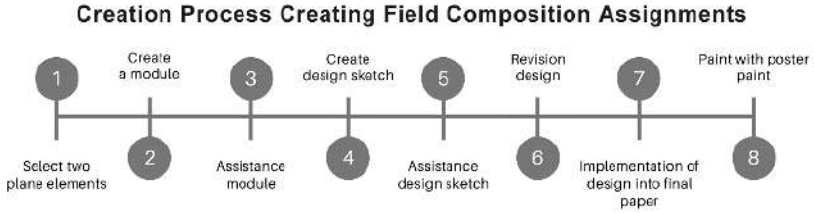

Figure 1. Creation Process of Creating a Field Composition Task
(Source: Ayuningtyas, 2024)

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An interview conducted by the author with Irfansyah as one of the lecturers of Basic Forms Two Dimensions Art and Design I, on Wednesday, November 8, 2023, discussed the transformation of the creation process carried out by students from conventional to digital methods. This has been felt since the Covid-19 pandemic, precisely in 2020. The Covid-19 pandemic forced the learning process to switch online, all subject matter was disseminated through the internet, and interaction was carried out using applications, such as Google Classroom, Google Meet, and Zoom (Pratama & Mulyati, 2020). Students in the current generation are used to digital technology so that they quickly adapt to these changes (Munawar et al., 2021).

The learning system that has changed from face-to-face to online requires students to produce assignments in digital format, such as photo reports of works that were previously carried out directly in class. This changes the paradigm of the student creation process in RD2D I, namely more and more people are exploring digital technology to create their Two-Dimensional Basic Form assignment (Irfansyah, 2023). Meanwhile, one of the objectives of this course is to practice technical skills using conventional drawing tools. Hendriyana (2019) explained that in fine arts, aesthetic sensitivity or visual sensitivity is not mathematical, so it is important to develop aesthetic sensitivity through repeated practice so that sensitivity to aesthetics and hand skills are increasingly honed. Due to the phenomenon of widespread use of digital technology in the creation process, the RD2D I task is an opportunity to conduct this research. Therefore, the purpose of this study is to analyze the extent to which the application of digital technology is used in the creation process of making RD2D I assignments and whether the results are in accordance with the desired learning outcomes.

METHOD

The method used in this study is participatory observation as a student assistant in the second grade of the Basic Forms Two Dimensions Art and Design I (RD2D I) course. This participatory observation is carried out so that the data obtained is more complete and sharp so that the meaning of each participant's behavior can be known (Sugiyono, 2012). Observations were carried out from October 2023 to February 2024 at the GSG ITB Jatinangor Building. Another method is to conduct interviews with lecturers in charge of RD2D I courses, namely Irfansyah, Dadang, and Zaini. Martopo (Dewi, 2023) explained that research in the field of art pays attention to various aspects related to art, such as artworks, artists, and the design or creation of works of art. Based on this view, this study also analyzes the creation process and the results of the Field Composition assignment of three FSRD ITB Semester I students of the 2023 batch. The following are the profiles of the three respondents.

Table 1. Respondent Profile

Respondents	Gender	Score	Device
1	Male	90	Tablet
2	Female	88	Tablet
3	Female	90	Laptop

Data was collected by interviewing three students of the RD2D I course. The respondents practiced the stages of the creation process that they did when creating the Field Composition task and showed the final result by opening the design file in the applications they used, namely Pro Create and Adobe Illustrator. The results of the Field Composition assignment were analyzed using the theory of elements and principles of basic appearance and their suitability with the learning outcomes of RD2D I. Evaluation of the achievement of learning outcomes aims to measure the extent to which mastery of basic competencies has been achieved (Elpalina et al., 2024).

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RESULT AND DISCUSSION

1. The Creation Process of Creating Field Composition Tasks Digitally

The results of the interviews with the three students can be divided into two, namely the stages of the creation process by digital means and the results of field composition assignments from before the pandemic, during the pandemic, and after the pandemic.

The process starts from looking for references through Behance with the keyword 'RD2D Portfolio' which contains a collection of digital portfolios made by FSRD ITB students. The respondents chose 5 - 10 RD2D portfolios to see the results of the Field Composition assignment of the previous batch of works as a reference for making their assignments.

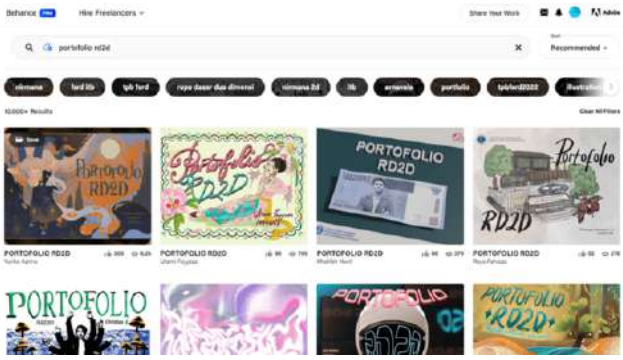

Figure 2. RD2D Portfolio Reference
(Source: Behance, 2024)

Figure 2. Example of Field Composition Task View in RD2D Portfolio
(Source: Behance, 2024)

The second stage is to sketch the module. Two respondents sketched digitally on an iPad using the Pro Create app, while one respondent conventionally sketched on paper.

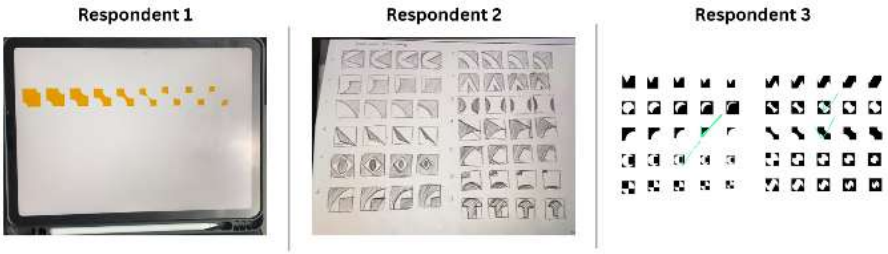

Figure 3. Stages of Module Sketching
(Source: Respondents 1, 2, and 3)

The third stage is to assist the module. Two respondents provided assistance via Whatsapp chat. Meanwhile, respondent 1 assisted directly in class. Respondents who provide assistance online do not receive feedback from lecturers so that the assistance process takes place very quickly by only choosing one module from many module options. Respondents did not know the reason for receiving the module. Meanwhile, respondent 1 received direct feedback in class. This is

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unfortunate because mutual communication between supervisors and students is very important in achieving learning goals (Budiwirman et al., 2023).

Figure 4. Stages of Module Assitsance
(Source: Respondents 1, 2, and 3)

They then sketch the module assistance using laptops and tablets so that they produce precise and colorful sketches. The digital process is similar, starting with creating a grid and color background, then inserting modules with 'copy' and 'paste' features. Next, create design variations by changing colors and adding distortion effects using digital tools. However, respondent 1 did not use distortion because it focused on geometric design shapes.

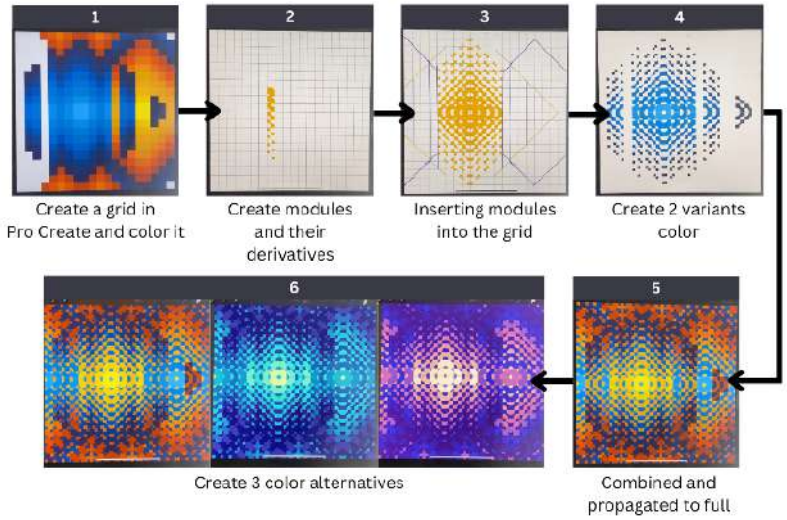

Figure 5. Respondent 1's Stages of Sketching The Design
(Source: Respondent 1)

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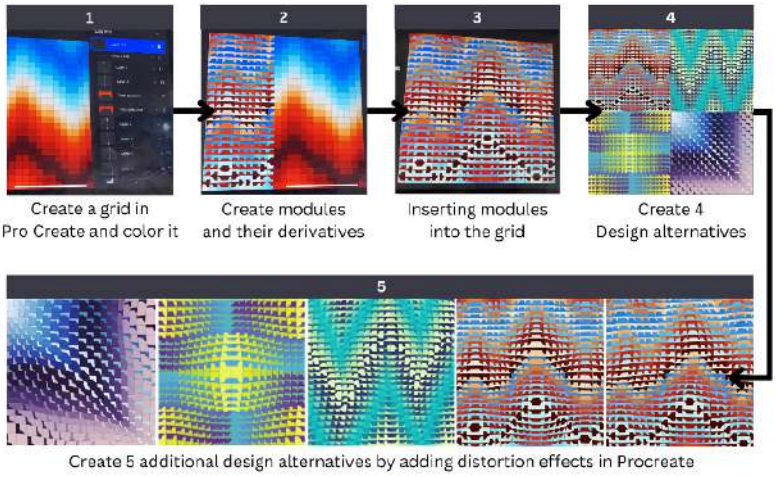

Figure 6. Respondent 2's Stages of Sketching The Design
(Source: Respondent 2)

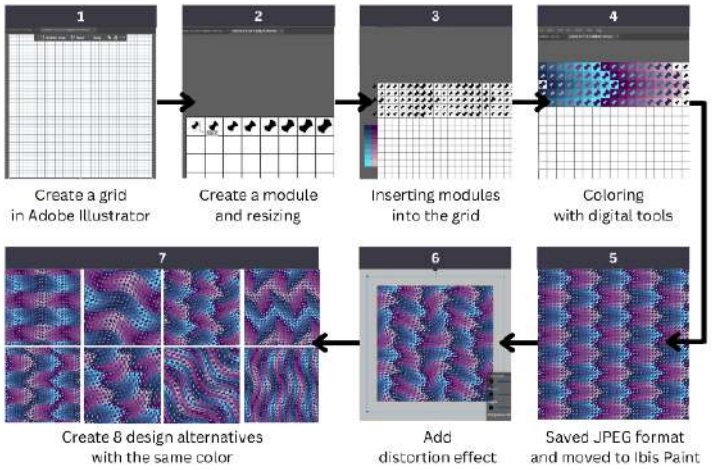

Figure 7. Respondent 3's Stages of Sketching The Design
(Source: Respondent 3)

The next stage is design sketch assistance. Similar to the previous assistance, only respondent 1 assisted directly in class. Respondent 1 received input for improvement, while respondents 2 and 3 did not receive comments so that only respondent 1 made revisions. The revision stage carried out by respondent 1 is the same as before.

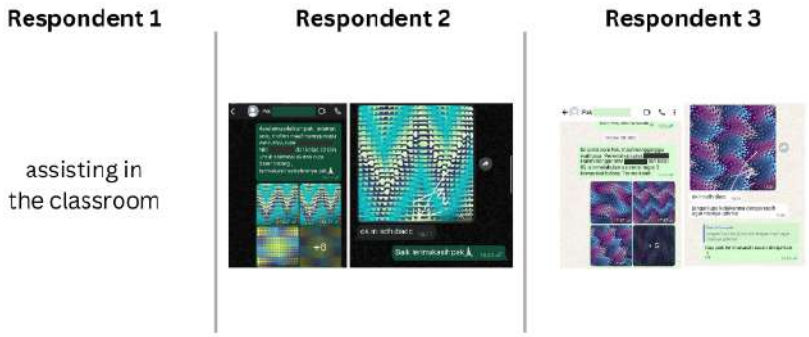

Figure 8. Stage of Design Sketch Asisstance
(Source: Respondents 1,2, and 3)

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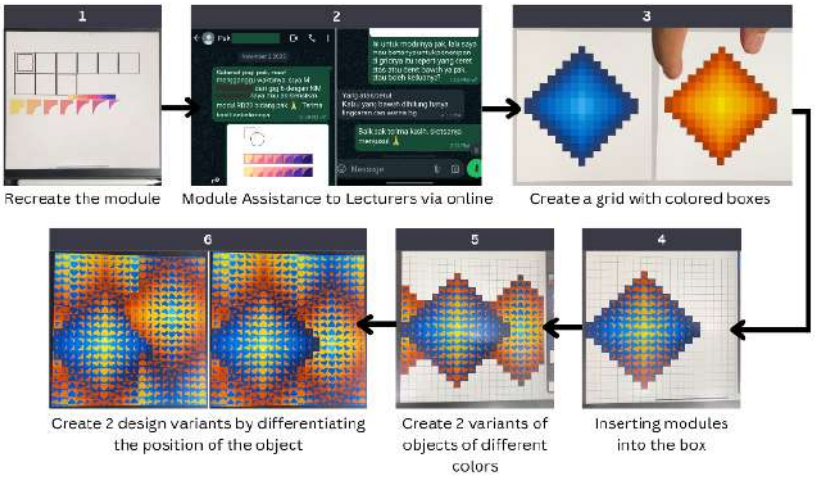

Figure 9. Stage of Design Revision by Respondent 1
(Source: Respondent 1)

Next, the design implementation stage is to move the design to a paper medium measuring 40 x 40 cm. The method is still digital, namely the design image that has been made before, changed to be a little transparent using the 'opacity' feature of 30%. Then, the image is saved and printed directly onto a 40 x 40 cm concorde paper.

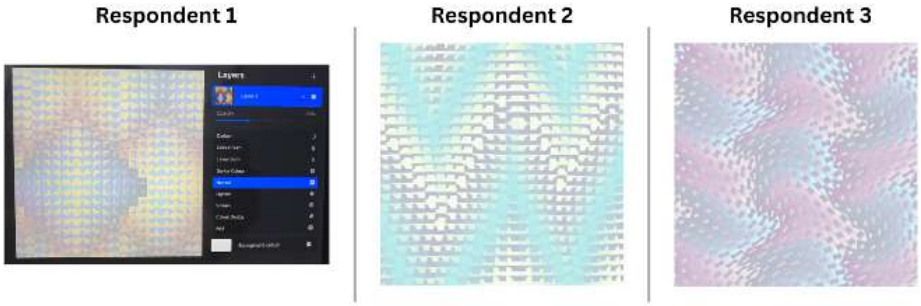

Figure 10. Stage of Design Implementation
(Source: Respondents 1, 2, and 3)

The last stage is to paint with poster paint. Before the painting process, students first make a color mixture according to the color of the design they have made. Then, they overwrite the design that had been printed earlier with poster paint. This coloring process is done conventionally using poster paint and brushes.

Figure 11. Stage of Painting with Poster Paint
(Source: Ayuningtyas, 2024)

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The following are the results of the field composition assignment made by the three respondents. The task order of this field composition is to process the module by cutting two basic shapes in order to create a composition that contains visual principles, including balance, rhythm, accent, and contrast. The results of the assignments belonging to the three respondents met the requirements of the task through the shape, color, and composition of the modules. In addition, the three received high marks because based on the assessment from the lecturers, the final results of the three works were very neat and in accordance with the design sketches that had been made previously.

Based on this presentation, it can be concluded that the digital creation process is able to produce works that are in accordance with the achievements of the RD2D I course. However, the ease of digital tools reduces the practice of students' hand skills in drawing, for example when making repetitions of module shapes, they can quickly make them with shortcuts 'copy' and 'paste'. Likewise, when choosing colors, digital features provide more color variations than colored pencils so that they can easily choose and change colors quickly. This has an effect on their eye's sensitivity to aesthetic visual shapes and hand skills.

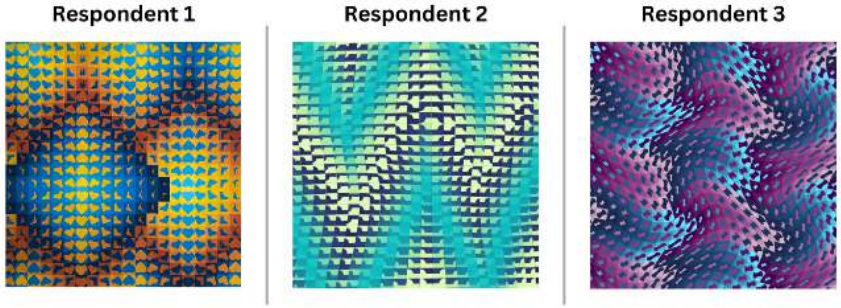
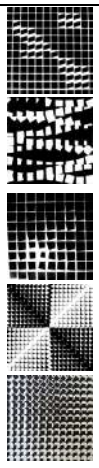


Figure 12. Results of Field Composition Tasks by Respondents
(Source: Respondents 1, 2, and 3)

2. Field Composition Task Results from Time to Time

The results of the field composition assignment in the RD2D I course at ITB have undergone significant changes in line with changes in learning conditions that can be divided into three periods, namely before the pandemic, during the pandemic, and after the Covid-19 pandemic.

Table 2. Field Composition Task Results from Time to Time

Before The Pandemic	During The Pandemic	After The Pandemic
		

The results of the assignment before the pandemic showed a more dominant preference for the application of conventional methods, as seen from its more humanist form. Meanwhile, the results of tasks during the pandemic displayed a higher level of complexity and detail because they took

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advantage of the convenience of multiplying modules with digital features. However, the results of the task after the pandemic look more complex and dynamic with the application of sharper distortion effects. The application of the creation process makes field composition tasks in digital and conventional ways able to produce tasks that are in accordance with the expected learning outcomes. Through the composition of the design, it can be seen that there are visual principles requested from this task, namely rhythm, balance, accent, pressure, and contrast.

The creation process makes field composition assignments that are carried out digitally make it easier for students to make complex shapes. Through the use of digital applications and software such as Pro Create, Adobe Illustrator, and Ibis Paint, students can quickly create precise design sketches and use more varied colors. This allows them to explore design variations more flexibly, such as changing colors, and adding distortion effects to create more dynamic compositions. FSRD ITB students do more creative processes to make field composition assignments outside the classroom, namely in their respective rooms. Respondent 1 made a field composition design in the boarding house, respondent 2 also worked on the boarding house, and respondent 3 worked in the dormitory. This is because they can do the task anywhere by just bringing a digital device that is quite lightweight, namely a tablet or laptop. Meanwhile, in class, students spend more time looking for references and chatting with classmates. Students are familiar with digital technology so they prefer to do RD2D I assignments digitally. However, this digital creation process can reduce the potential for feedback and social interaction between friends. This was experienced by the respondents who assisted online, they did not get feedback on the design sketches that had been made. In addition, reliance on digital features and effects can produce homogeneity in the results of assignments and reduce the process of practicing their drawing, thus affecting the sensitivity and hand skills of students (theoritical proof of Sulistiya et al., 2021 in this study). Therefore, it is important for students and educators to maintain a balance between the use of digital technology and the development of basic artistic abilities.

CONCLUSIONS

The learning process of Basic Forms Two Dimensions I at the Bandung Institute of Technology has undergone a significant transformation in line with the development of digital technology, which has been accelerated by the impact of the Covid-19 pandemic. FSRD ITB students are able to adapt to this change, using technology to enrich their creative process in creating assignments that remain in accordance with learning outcomes. The results of the study show that the use of digital tools makes it easier for students to produce more complex and dynamic Field Composition assignments, although it also brings new challenges in honing students' aesthetic sensitivity and creativity. Comparisons between field composition task works before, during, and after the pandemic show an evolution in the complexity of creating such tasks. Digital technology affects the way students respond and process visual elements and principles. It is hoped that this finding can be the basis for further development in the teaching of Basic Painting and the application of technology in art education in the future.

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