

1. PREFACE

In filmmaking, whether it be live action or animation, characters are the centre of most of its stories, they exist to breathe life to it. As stated by Bancroft (2006), characters are meant to fulfill the needs of a script, scene, and serve to complete a story. And as such, should be handled with just as much care as the story itself. They are what can make or break a story, pushing plots from point A to point B. They also exist to drive home a story's message with what they represent, through symbolisms that can be littered throughout their person, tangible or otherwise. In character design for animation, these things are all very important to represent and keep in mind.

Character design in animation doesn't just rely on the matter-of-fact aspects of the character, but also the art itself to be a representation for its character. Unlike live action, animation has a wider range for storytelling with its visuals. From shapes to colours, it helps accompany and enhance their three-dimensional writing, connecting characters as well through purposeful symbolisms that tie in both similarities and differences together. This as such is used with the generational cycle in the character designs of father and son characters Hendrawan Joesono and Toshiro Joesono in the animated short film "Over the Rainbow".

A generation refers to a timeframe where children are born, grow up, become adults, and begin to have families of their own, which is considered to be around 20-30 years. A generational cycle, based on the theory made by Strauss and Howe (1991), is when a generation creates a new era where a new social, political, and economic climate exists. It's part of a larger saeculum cycle and from that larger cycle which spans 80-100 years, crises will always reoccur, followed by a recovery from it. From these crises, generations create strong institutions that will eventually and ultimately be attacked or weakened by their successors in the name of autonomy and individualism, which ripens the conditions for another crisis.

Although institutions are weakened by every larger saeculum cycle, it is by human nature to take after our predecessors' habits and tendencies. Based on the theory presented by Mannheim (1928), every generation carries the traits that were developed by the previous generation that has raised them. Whether conscious or subconscious, people are significantly affected and influenced by the socio-historical environment that has been created by history. With this in mind, it truly and entirely isn't the fault of future generations for the eventual re-collapse of social, political, and economic climates, something that has been predetermined through the resentment of previous generations and their predetermined rules. If strong institutions create expectations, then those expectations will eventually create the need for autonomy. By the rebellion of other previous generations in which future generations will learn from, it isn't the fault of the current generation of young adults to want to be their own person.

On a smaller scale with bigger implications, the animated short film 'Over the Rainbow' focuses itself on Toshiro Jioesono as its main character, following his everyday life and his struggles as he tries to keep up with the expectations of his family, but most of all his father. His father, Hendrawan Jioesono, is a key character that pushes Toshi's drive to do the things that he does, even following in his father's footsteps of becoming a doctor. Hendrawan Jioesono, who is in an important scene that forces his son over the metaphorical mental edge. These expectations are what push him to also finally make a choice for himself, to live more for himself rather than for his father, deciding to no longer perpetuate the toxic traits from their cycle. Their similarities, things that tie them together, but also what separates them, the generational cycle as they're represented in their character designs.

1.1. PROBLEM STATEMENT

The statement of this research is how the character design between father and son represents the generational cycle and their similarities and differences as characters in the animated short film 'Over the Rainbow'.

1.2. PROBLEM LIMITATION

The limitations of this research include:

1. The use of a semiotic framework and its application to character design.
2. How a semiotic framework helps represent the three-dimensional aspects of each character.
3. A discussion on what the specific design choices in characters mean and imply for their respective persons, and why they matter.

1.3. RESEARCH OBJECTIVE

The purpose of this research is to show how the generational cycle between father and son can be represented and shown in their aspects of being three-dimensional characters and through character design in colour, shape, costume and properties.

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