

Art Directing of the Film *Rencana Besar* on the Indonesian Over The Top Platform

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Abstract

This research examines the art directing in the film *Rencana Besar* aired on the OTT (Over The Top) platform in Indonesia, the art directing in question such as sets, costumes, make-up, properties, and special effects, which reflect Indonesia's national identity and secondly examines the aesthetics of the film *Rencana Besar*. The method used is a qualitative-descriptive approach through textual analysis, data collection is done by observation, interview and documentation. In the discussion of the art directing, Jane Barnwell and LoBrutto's theories are applied and the socio-cultural discussion applies Stuart Hall's theory. Determination of data sources is done by purposive sampling. The results showed that the art directing in the movie *Rencana Besar* not only acts as an aesthetic visual element, but also as an effective narrative tool. Elements such as color, texture, and setting make a significant contribution to character development and the formation of the story's atmosphere. The findings of this research are in the form of guidelines for making art directing for films with Indonesian national identity, namely; 1) the use of sets that can be multifunctional and have Indonesian identity, 2) costumes and make-up that combine Indonesian tradition and modernity, 3) properties that authentically reflect Indonesian culture. These findings are expected to serve as a guide for filmmakers or audiences who love Indonesian films in producing works that are aesthetic, meaningful, and able to compete on the OTT platform.

Keywords: *art directing, OTT platform, Indonesian national identity.*

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Introduction

Film Art Directing is the visual elements in the cinematic experience. These include sets, costumes, make-up, props, and special effects. According to Rizzo (2015) Art Directing is responsible for creating a visual environment that matches the director's vision. A strong artistic medium of a film can be an attraction of the film itself, such as in fantasy or science fiction genre films that have a tendency to rely on extraordinary sets and visual effects so that they can influence the audience in enjoying a film.

The study of the film "Rencana Besar", which airs on the Prime Video platform, offers a different perspective on Film Art Directing and can also help understand the Art Directing elements of films on OTT (Over The Top) in Indonesia and how visual arts can influence the audience's viewing experience, both from a theoretical and practical perspective, and can also be applied in film Art Directing on Over The Top, hereinafter abbreviated as OTT, especially in the context of films that reflect the culture and identity of the Indonesian nation. The movie *Rencana Besar* is an original production on the Indonesian OTT platform with the genre Laga. It was released on October 5, 2023 and directed by Danial Rifki. Although the television series is set in the present, it originally took place twenty-five years ago. This film was chosen as research material because the Art Directing in the film *Rencana Besar* can represent Indonesian characteristics and can be used as a benchmark for Art Directing assessment.



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The study of the film *Rencana Besar*, which airs on the Prime Video platform, offers a different perspective on film aesthetics and can also help understand the Art Directing elements of Over The Top films in Indonesia and how visual arts can influence the audience's viewing experience, both from a theoretical and practical perspective, and can also be applied to the Art Directing of Over The Top films, hereinafter abbreviated as OTT, especially in the context of films that reflect Indonesian culture and identity.

An interesting phenomenon that is of concern is the lack of representation of Indonesia's national identity in the Art Directing of films produced and aired on the OTT platform seen in the lack of representation of national identity in the Art Directing of Films on the OTT Platform in Indonesia from the rapid development of digital technology with the emergence of the Over The Top (OTT) platform as a new broadcasting medium that changes content consumption patterns globally, including in Indonesia. A study by Parmar Kajal (2021:1-22) reveals that in India, OTT services have played an important role in shaping youth culture through the provision of diverse content that reflects their lifestyle. This phenomenon reflects a gap in the Art Directing development of films on Indonesia's OTT platform, where Indonesia's national identity has not been fully utilized. As a result, the resulting films tend to lose the characteristics that reflect national identity and are unable to leave a lasting impression. This research on film Art Directing on Indonesian OTT platforms was conducted due to the significant growth in demand for original films on OTT platforms. How Art Directing plays an important role in creating visual identity and atmosphere in OTT platforms. So the researcher will create a theory of Art Directing Film that can be applied to the Indonesian OTT platform

This research also aims to find the identity of the Indonesian nation. The urgency of the results of this research is to contribute to the film industry in Indonesia by providing an understanding to the audience in better way in improving the creation of good Art Directing film on the OTT platform. In addition, the aesthetics applied to the movie to produce visuals that reflect Indonesian culture.

Literature Review

The *Rencana Besar*, airing on the OTT Prime platform, is a crime-thriller drama that will explore themes of power, moral ambiguity, and the mystery surrounding the man at the center of it all. The series can spark the audience's curiosity. The literature review in this research involves a review of some relevant literature and related studies. Some of the topics covered in this literature review include: OTT platforms and the Movie Industry; This literature review discusses the meaning and characteristics of OTT platforms and the history of their development. This includes an analysis of how OTT platforms provide new distribution channels and reach a wider audience, especially in developing countries such as Indonesia

In addition, research on Film Art Directing on the OTT platform in Indonesia refers to several related studies. How important these books are for reference is because they are different from previous studies, which are very few and serve as research guidelines. In *Film Art: An Introduction* written by Bordwell and Kristin Thompson (2016), is a comprehensive introduction to film theory and analysis. The book provides an in-depth understanding of the fundamental aspects of film studies, including the visual, and narrative elements that make-up the cinematic medium. It explains the use of camera, cinematography, lighting, sound, and editing to create powerful visual and audio experiences in film.

In a book entitled *Netflix Nations: The Geography of Digital Distribution* written by Ramon Lobato (2019), which examines the transformation of viewing habits and media consumption in the digital age. It discusses changes in audience behavior, distributing digital content, and changing business models in the entertainment industry. In addition, the book discusses the relationship between streaming platforms such as Netflix and local and national content producers. It considers the impact on the local film and television industry and the market dynamics associated with digital distribution. Meanwhile, the book *Storytelling in the Digital Age*, written by Carolyn Handler Miller (2018), examines the various forms of digital storytelling that have emerged in contemporary culture. How a story is told, a message delivered, or a narrative delivered has changed dramatically over the past few years. Stories are told through video



games, interactive books, and social media. Stories are told on all kinds of different platforms and through all kinds of different devices, letting audiences interact with stories.

In the book *The Filmmaker's Guide to Production Designer*, written by Vincent LoBrutto (2002), explains the importance of production design in creating imagery and atmosphere that support the story of a movie. Explains the role of Production Designers and how they work with Directors, Cinematographers, and other creative team members to create compositions, settings, and other image elements. While in the book *Indonesian Visual Culture*, written by Agus Sachari (2007), which discusses Indonesian visual culture as an inseparable part of the country's cultural wealth. It also describes how visual culture reflects the identity and diversity of Indonesia through different artistic expressions. In observing the development of visual culture in Indonesia, there are two major discourses, namely the view from the angle of cultural transformation and the view from the aspect of cultural value empowerment.

A brief history of film artistry begins with the need for the style of a film, where the image or visual screen of the film is filled with various shapes and colors, such as elements of the set or physical environment, elements of costume, make-up and hairstyling, as well as objects or props referred to as properties and special effects, which then all of these elements are orchestrated to become a harmony that creates a look and style that can support the film's story. In the film industry, this is known as Art Directing, which is encompassed in the art department led by an art director. In western movies, the profession of art director is more often used with the term production designer. The term refers to the ability of an art director to create or create a product design of the look of a movie.

A production designer designs all the shapes and colors and lights that will create the look and style of the film being made. To first discuss the difference between "art director" and "production designer", and why Indonesians prefer to use the former, the term "art director" refers to someone who handles the visual and aesthetic aspects of a production, such as a film, theater, or television show. Designing sets, choosing props, costumes, and determining the colors and atmosphere that support the story are all part of his/her job. Whereas Production Designer is a term more commonly used in the international film industry that is similar to art director. However, the term "production design" usually focuses more on the overall visual planning and development process, from pre-production to post-production, and is also crucial for creating a consistent, authentic, and compelling visual world of the film, which will ultimately provide a more immersive and memorable viewing experience.

In Indonesia, according to Paggaru, et al. (2020) the term "art director" has become more popular for several reasons, including that the word "stylist" is more suitable for describing work that organizes and arranges artistically in Indonesian. Thus, there is a cultural influence on language, which indeed every language has unique meanings and nuances, different from other languages. Indonesian usually has more descriptive words that describe actions and processes. The term "art director" may have been used earlier in Indonesia and is now part of the common vocabulary in the creative industry. The term may also be used more frequently in educational curricula in Indonesia for courses related to filmmaking, theater, or other performing arts.

Although the terms "art director" and "production design" are different, they refer to the same important role in the production process. They both refer to people who build vivid worlds and support stories through visual and aesthetic aspects. It's important to understand these two terms, especially for those who want to work in the creative industry. By understanding the differences of each term, we can better communicate with colleagues from different cultures and backgrounds. The history of film Art Directing in Indonesia is influenced by both local culture and western or colonial culture. As mentioned earlier, traditional performing arts such as wayang kulit, gamelan, and traditional theater have formed the basis of the visual aesthetics of Indonesian performing arts. Film Art Directing use visual elements such as costumes, staging, and props from these performances. Also on the setting, where architecture and fine arts are the basis.

Indonesian Film Art Directing is heavily influenced by batik, wood carving and traditional architecture. For example, incorporating traditional Javanese or Balinese ornaments into the set design of movies set



against the backdrop of historical events. Western and colonial influences, on the other hand, began with the arrival of cinematography brought to Indonesia during colonialism. Early films produced in the Netherlands and later in Indonesia were heavily influenced by Western visual styles. In its development, Indonesian filmmakers began to try various visual styles, both from the West and local traditions, along with the growth of the national film industry. During the pre-independence film period until the 60s, the Art Directing of Indonesian films was often influenced by Hollywood or European styles. After independence, there was a period of stagnation where there was limited visual experimentation and artistic innovation. During the golden age of Indonesian cinema, Art Directing played an important role in creating a dramatic and majestic atmosphere. Extravagant costumes, grand sets, and dramatic lighting were the hallmarks of films of the time. At the end of the 20th century, the Indonesian film industry experienced a revival after experiencing a bad period. Art Directing in this century were more interested in exploring more experimental and contemporary visual styles. The Kuldesak movement became an important moment in Indonesian cinema. The young filmmakers who participated in this movement tried to raise themes that were more relevant to Indonesian society and produce fresh and experimental visual styles. The Kuldesak movement also contributed greatly to the development of Indonesian film in Art Directing. Kuldesak filmmakers tried out various visual techniques, including the use of bold colors, different image compositions, and unusual location choices.

Indonesian film in Art Directing is influenced by popular culture around the world, including Indonesia. Some things to note, such as the fashion of the characters' costumes in movies often follow popular fashion trends. Also the use of traditional clothing with a contemporary twist or the use of famous brands to show the social status of the characters are two examples. The landscape of Indonesian film in Art Directing has changed due to the influence of popular culture and technological advancements. Now filmmakers have more tools and resources to create creative and visually appealing works. However, the use of technology must be balanced with creativity and consideration of Indonesian cultural values.

A Brief History of OTT Starting with Over the Top (OTT) platform services refer to the provision of communication and entertainment services that directly stream content over the internet without using the traditional infrastructure or networks of telecommunications or cable service providers. According to Valentine (2018), the history of OTT services can be traced through several important stages related to the development of internet technology and changes in media consumption patterns. In the 1990s, the internet began to develop rapidly, allowing people to access a wide range of information through computer networks. However, at that time, internet service providers and telecommunication companies still had full control over the communication channels, and the majority of content or services were delivered through cable or satellite channels.

The faster development of the internet, supported by broadband infrastructure, facilitated the emergence of the first OTT services. In the 2000s, several technology companies began to provide internet-based services that did not rely on the infrastructure of cable or telecommunications providers. In 2003, Skype was one of the first OTT service pioneers, providing voice and video communication over the internet without involving traditional telecommunication networks. Then in 2005 YouTube was born as a web-based video platform that allowed users to upload and watch videos for free. The service shook up the traditional media industry, which at that time still relied on cable and satellite television for video distribution.

In the 2010s, OTT services began to proliferate, especially in the form of video and music streaming. With the growing penetration of the internet and mobile devices (smartphones, tablets), OTT services began to replace traditional ways of accessing entertainment. Some of them were born in this decade such as Netflix (2007), where Netflix started to shift from a DVD-by-mail delivery model to an internet-based streaming service. This changed the way people watched movies and TV series, and affected the way content was produced and distributed. Then Spotify (2008) changed the music industry by offering music streaming over the internet without requiring downloads or physical possession. And Hulu (2007) that allowed users to watch television shows from various channels online, which also became a direct competitor to traditional cable services.



Then OTT services continued to grow and diversify, covering almost every form of entertainment and communication. In addition, many large companies began to adapt to the OTT model. Such as Amazon Prime Video (2006), Disney+ (2019), Apple TV+ (2019), which are streaming platforms from tech giants played a big role in replacing cable and satellite TV as the main channel to watch entertainment content. There are also OTT services for Sports, such as ESPN+ or DAZN providing live sports streaming without the use of traditional cable channels. As well as OTT in Business Communications, such as the Zoom video conferencing platform (2011) and Microsoft Teams have become important OTT services in the workplace, enabling remote communication and collaboration.

With the rise of Over The Top (OTT) platforms, which allow users to enjoy audiovisual content online, the movie industry in the digital era is thriving. This phenomenon allows local filmmakers to showcase works that reflect national culture and identity and increase audience access. Local films on OTT platforms have the task of maintaining and representing the rich culture of Indonesian society amidst globalization and dominating foreign content. In this process, the Art Directing of the film can help shape a unique national identity that is recognizable to audiences around the world.

Materials and Methods

Film Art Directing in the Indonesian OTT *platform* uses a descriptive qualitative approach and data collection methods of observation, interviews and documentation. The activity examines the Art Directing elements of original films that are full of Indonesian culture and are produced by the Indonesian OTT *platform*. Data Collection Methods, Research on film production on the Indonesian OTT *platform* was carried out using several methodologies, which can be described as follows; first of all, artistic observations, one of which focuses on Art Directing elements as well as the use of technology and special effects. Then interviews were conducted to gain deeper insight into the Art Directing process of films on the Indonesian OTT *platform*, photo documentation of *audiovisual* productions, from the series being an important data source for analyzing the application of Art Directing in a production. finally, the Data Analysis Method is carried out to analyze data on users and film producers on the Indonesian OTT *platform*. Using analysis in the **application of Art Directing** on the Indonesian OTT *platform* in its production, to create a certain atmosphere for the audience through *settings*, costumes of actors or actresses, make-up and props and special effects. The discussion of Art Directing elements of movies on the Indonesian OTT *platform* is as follows:

Set

Producing a movie or television series, the choice of *setting* is one of the important factors that must be considered in order to create an atmosphere in accordance with the story to be conveyed. Jane Barnwell (2017:9) states "sets are very important in determining the genre of the film and are one of the central aspects of *mise en scene* when using real locations or creating artificial or virtual spaces on the screen". The assessment of the *setting* in local production films is considered good because it is able to explore various kinds of places such as old buildings, nature and modern buildings.

Costumes

The choice of costumes for actors or actresses is also very important in creating the characteristics of each character in a story. According to Deborah Landis (2012) Costumes can play an important role in bringing characters to life, creating atmosphere, and conveying stories through visuals. addition, costumes can serve as an important component character identity and movie narrative. The results of the assessment regarding costumes on local production content are considered good because they are able to provide an overview of the characteristics of the characters.

Make-up

The character of an actor or actress when acting in front of the camera can be supported by good make-up, so that the audience can more easily feel the emotions that the character is trying to convey. Jan Musgrove (2003:8) says "make-up, hair, and costumes are art departments, the purpose of which is to



help create images that are pleasing to the eye, or to help create the right impression or atmosphere for production needs". The results of the assessment regarding make-up on local production content are considered good because they are able to support the characteristics of the characters.

Property

Objects that support the scene and reinforce the characters *and setting*. According to Ascher and Edward Pincus (2012) In film production, the term "*property*" refers to items or objects used as elements, such as properties used in certain scenes or *settings*. The results of the assessment regarding property in local production content are considered good because they are able to support the exploration of the scenes.

Special Effects

Creating a certain *mood* for a scene in a movie so that it can support the delivery of its message more effectively. According to Richard Rickitt (2007) special effects in film include methods and techniques used to create scenes or visual effects that are difficult or impossible to record in the real world. This includes the use of special technologies and techniques such as animation, miniatures, prosthetics, sound effects and more. The results of the assessment regarding special effects on locally produced content are considered good because they are able to support the dramatization of the scene.

Indonesian National Identity Criteria Assessment Guide

The following is an assessment guide on the discussion of sequences from each Art Directing element that includes film art directing theory, film aesthetic theory, socio-cultural theory, technology and media theory, and color theory. Referring to the discussion of the Art Directing elements of the film *Rencana Besar* on the Indonesian OTT Platform. The **National Identity** criteria in this study consist of several main aspects. **The depiction of local culture** can also be linked to the views of Agus S. Sachari (2007), who states that local culture has a crucial role in shaping a distinctive visual identity. Who revealed that local culture not only reflects the traditions and values of the community, but also serves as the main source of inspiration in creating works of art and design that are able to authentically represent the character and identity of the nation. **Location and setting** in this study refer to the concept proposed by Jane Barnwell (2017), who explained that location and *setting* not only act as a physical *setting*, but also contribute significantly in creating atmosphere, strengthening themes, and supporting character development in a story. This view is in line with the opinion of Vincent Lobrutto (1992), who asserts that setting is the main element that describes the cultural context, time, and place, as well as being an effective visual medium in building emotions and strengthening characterization in film narratives. According to Michael Rabiger (2008), **costumes and make-up** have a significant role in supporting visual narrative and character development in film. Rabiger explains that costumes and make-up are not only aesthetic elements, but also function as a medium to represent cultural identity, social status, time setting, and character personality. The right choice of costumes and make-up can strengthen the context of the story, give depth to the characters, and create an atmosphere that supports the overall visual message in the movie. According to Kristin Thompson (2003), **story themes that are relevant to local issues** play an important role in building emotional and cultural connections between movies and audiences. Thompson explains that local themes not only add richness to the narrative through elements that reflect the characteristics of a culture, but also strengthen the identity of the culture represented. Thus, local themes are able to make stories more authentic and relevant to the social and historical context of the target audience. **Symbolism and representation** are based on Stuart Hall's theory (2005), which outlines the role of symbolism in representing cultural values and identities.

Table 1. Indonesian National Identity Criteria

A	Depiction of Local Culture: Films may feature customs, traditions, language, or behaviors that represent local Indonesian culture. This may include the use of local languages, family traditions, or scenes showing cultural aspects such as Indonesian clothing, ceremonies, or customs.
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B	Location and Setting: The locations chosen for the movie can show Indonesian characteristics, such as choosing a unique location, such as a big city like Jakarta or a popular natural tourist spot in Indonesia. The sense of Indonesian identity in the movie can be reinforced with visuals that showcase the beauty of nature or local architecture.
C	Social Values and Norms: Values such as kinship, gotong royong, and religion may be portrayed in the movie. This can be seen in the way the characters interact with each other, resolve conflicts, or convey certain moral messages that are relevant to Indonesian society.
D	Costumes and Makeup: The use of costumes or clothing that are appropriate to Indonesian culture also contributes to national identity in movies. For example, wearing traditional clothes at certain events or wearing typical Indonesian everyday clothes can emphasize Indonesian culture.
E	Story Themes Relevant to Local Issues: Local issues, such as economic, social, or political, can reflect national identity. For example, if a film raises issues of urbanization, social problems, or family conflicts that are common in Indonesia, it can show local nuances in a broader context.
F	Symbolism and Representation: The use of Indonesian symbols or representations on certain objects or characters can also be part of national identity. For example, using the Indonesian flag, the Garuda emblem, or other national symbols.

Source: Author's document, 2025

The theoretical foundation for the research of the film *Rencana Besar* on the Indonesian OTT platform, includes a variety of theories and approaches that are relevant to understanding and analyzing aspects of film and video in depth. Some of the commonly used theoretical foundations include:

Film art directing theory as part of cinema theory is a collection of views and concepts related to production design or visual design in a film. The film *Rencana Besar* on the Indonesian OTT platform, some cinema theory is conveyed by Jane Bardwell(2017:06) "There is something in the medium of film that allows it to display images in the mind that are more than the real world", evaluating the important role of Art Directing in creating strong visual storytelling in films. According to Vincent LoBrutto (2002:3), "Production design functions to create stories, visions and creations from the illusion of truth and fantasy", explaining the importance of art directing in creating imagery and atmosphere that support the story of a movie. These theories are very relevant in examining the movie *Rencana Besar* on the Indonesian OTT platform.

Film Aesthetic Theory, Bordwell's approach to film studies is scientific, based on in-depth observations aimed at finding shared values and understanding among critics. Bordwell provides a better understanding of film narrative. On film aesthetics Bordwell emphasizes the importance of a deep understanding of the fundamental aspects of film studies, which include visual, narrative and elements that make up the cinematic medium.

Stuart Hall's **Socio-Cultural Theory** (2005:126-127) discusses that meaning lies not in the message, but in the interpretation. Thus the discussion of *encoding and decoding*. This theory includes the idea how producers encode media messages and how audiences interpret them. This theory can help in understanding how art directing elements in Indonesian films are encoded by producers and then interpreted by audiences. It can also help in exploring how Indonesian society understands and accepts artistic constructions in films, as well as how there are differences in cultural interpretations between producers and audiences.

Technology and Media Theory on the film *Rencana Besar* on the Indonesian OTT platform, is also worth reviewing through technology and media theory, by discussing the role of technology in production, especially in the field of film artistry. This approach involves analyzing how technological developments have changed the way films are produced. According to Lev Manovich (2013: 27) "The identity of the media has changed even more dramatically than the identity of the computer". So the evolution of new media, including computers, the internet, and digitization, and its impact on culture and society how digital technology has influenced the structure and style of storytelling, the use of multimedia, nonlinearity, and media convergence in the formation of digital narratives.



In the assessment of the film *Rencana Besar* on the Indonesian OTT *platform*, color theory is used, this is because it is needed as a support is something that is often taken into consideration in making the concept of Film Art Directing. This color theory in addition to studying how colors interact with each other in images, Johannes Itten (1973: 15) made an in-depth theory of how colors affect the human mind and impact the human brain. Some of his important contributions include the division of colors into primary, secondary, and tertiary categories, as well as the application of his theory to art and design. The movie *Rencana Besar* is also worth reviewing from this theory.

Results and Discussion

Film Art Directing plays an important role in supporting the narrative and creating a visual experience that can represent Indonesia's cultural identity. Art Directing elements, such as location selection and set arrangement, property and decorations, costumes and make-up, and special effects, are integral elements in the production of film art. Each of these elements works harmoniously to build atmosphere and provide an immersive cultural context, reflecting urban life and local Indonesian culture. The object of this research is 6 episodes, each episode is discussed from the Art Directing consisting of elements: sets, costumes, make-up, properties, and special effects. Then after the data description is discussed, it is continued with a discussion using the theory of Art Directing from Barnwell and LoBrutto, as well as socio-cultural theory by Hall, Manovich's theory of media technology and also color theory by Itten, following the data and discussion of each of these elements.

Art Directing Analysis Based on Set

The sets in episodes 1 to 6 play an important role in strengthening the visual narrative and reflect Indonesia's national identity by displaying the contrast between elite spaces and slums, depicting social hierarchy and inequality. These sets also reflect Indonesian cultural values, such as solidarity, struggle and social injustice, which enrich the emotional context of the story.

Art Directing Analysis Based on Costume

Costumes in episodes 1 to 6 play a role in reinforcing the visual narrative and depicting Indonesia's national identity. Formal costumes, such as suits and uniforms, assert authority and social status, while casual clothing and symbols such as alma mater jackets and red headbands reflect solidarity, resistance that illustrates social hierarchy and conflict dynamics in Indonesian society.

Art Directing Analysis Based on Make-up

The make-up in episodes 1 to 6 plays an important role in enriching the narrative and reflecting Indonesia's national identity. Natural make-up gives a realistic impression, while special effects enhance emotional intensity. The use of strategic colors portrays an atmosphere of grief, tension and fatigue, and reflects social values such as kinship, solidarity and social hierarchy that exist in Indonesian society.

Art Directing Analysis Based on Properties

Properties in episodes 1 to 6 play an important role in supporting the visual narrative as well as reflecting Indonesia's national identity. Elements such as banners, flags and TOAs depict the spirit of social struggle, while jasmine flowers and family photos enrich the emotional dimension of the story. Modern props, such as microphones and cameras, reflect socio-political dynamics and reinforce themes of social inequality and Indonesian cultural identity.

Art Directing Analysis based on Special Effects

The special effects in episodes 1 to 6 play an important role in reinforcing the narrative and creating a deep emotional atmosphere. The use of smoke, fire and gunfire heightened the tension, while the effects of wounds and blood deepened the emotional impact. These visual effects reflect Indonesia's struggle, solidarity and national identity, and strengthen the emotional connection and social relevance of the story.



This research found a method of making Art Directing for films with Indonesian national identity through Art Directing elements, namely

1) The creation of a set using a single location that is designed multifunctionally through decor modifications that reflect Indonesia's national identity allows for the creation of different set variations for various scenes.

2) Costume making that adapts traditional Indonesian elements with a touch of contemporary fashion trends is designed to strengthen the character as well as being a symbolic representation of Indonesia's national identity.

3) Make-up and hair and hair inspired by the traditional styles of a particular region can strengthen the characters in a movie. In genres such as fantasy or history, these make-ups can create iconic characters that still reflect Indonesia's national identity.

4) Making Properties such as traditional musical instruments, typical weapons, or cultural artifacts, are used to enrich the narrative dimension while representing Indonesian social and cultural values in the story.

Case Study

Set data obtained from the movie *Rencana Besar* in episode 1; “Bongkar”, as follows:



Figure 1. Set from the Demo scene
Source: Prime Video

Description of Data Set Episode 1: “Bongkar”

The first episode opens with a demonstration scene in front of the Universal Bank of Indonesia building, which has a Dutch colonial-style design. Elements such as large pillars, tall windows and a grand facade. This colonial design reflects the adaptation of European architecture to the tropical climate, as described by Hidajat (2008). The presence of this set reinforces the theme of social conflict and people's struggle against powerful institutions.

Set Discussion Episode 1: “Bongkar”

The sets in Episode 1, especially the colonial-style Universal Bank of Indonesia building, are effective visual symbols to depict authority and power hierarchy. The grand building design with large pillars and spacious corridors emphasizes the exclusivity of the institution at the center of the story conflict. Bardwell (2017) reveals that settings in film can transcend reality, adding an emotional dimension and meaning to



the narrative. In addition, the bank meeting room, which is decorated with classic furniture and formal interiors, supports the theme of conflict between the working class and powerful institutions. LoBrutto (2002) explains that production design creates an atmosphere relevant to the story, reinforcing the dynamics of the narrative through set elements.

The sets in Episode 1 were designed to support a narrative that encompasses social conflict, modern technology and family dynamics. Colonial design elements, advanced technology, and local styles are used harmoniously to create an immersive visual narrative. The mix of traditional and modern elements creates a visual contrast that enriches the story and reinforces Indonesia's national identity. This visual narrative provides relevant context to support the grand themes of the story.

Costume data obtained from the movie *Rencana Besar* in episode 5; “Matinya Kebenaran”, as follows:



Figure 2. Rifad's Costume when Leads the Demo
Source: Prime Video

Description of Data Costume Episode 5: “Matinya Kebenaran”

shows that fashion can represent the personality and social status of the characters in a story. In the climactic scene, the protesters wore red headbands as a symbol of struggle. Their clothes are formal office attire. Rifad, as the leader of the demonstration, wore a red shirt and headband. In contrast, Surya and Agung appeared in suits and ties, emphasizing their image as corporate elites. Vojkovic (2020) mentions that costumes can be a powerful visual element, influencing the audience's emotions through symbolism and color.

Costume Discussion Episode 5: “Matinya Kebenaran”

Costume design is a key element in supporting the narrative, strengthening characterization, and conveying social, cultural, and technological messages through symbolism and color aesthetics. According to Jane Barnwell (2017), costume artistry should create a character's visual identity that aligns with the story. Lo Brutto (2002) adds that costumes function as a narrative tool to convey the emotional and social context of the character. In this episode, Rifad wears a shirt with a red headband, while other demo participants wear office clothes with additional symbolic elements such as headbands. This contrast illustrates the duality of roles as professional workers as well as social fighters. Stuart Hall (2005) explains that visual elements, including costumes, function as social and cultural messengers. The formal costumes of the bank employees in this episode reflect the norms of professionalism and social hierarchy in urban



society. In contrast, the red headbands on the demonstrators symbolize solidarity and courage, reflecting the tradition of collectivity in Indonesian culture. In the demonstration scene, the formal clothes and red headbands function as symbols of struggle that are conveyed to the public through digital *platforms* such as live uploads. In this episode, the red color on the demonstrators' headbands symbolizes the spirit of struggle and courage. The costumes of the demonstrators with red headbands symbolize the struggle. With the strategic use of costumes, this episode successfully conveys social messages, strengthens the emotion of the story, and creates a strong connection with the audience.

Make-up data obtained from the movie *Rencana Besar* episode 1; "Bongkar", as follows:



Figure 3. Rifad's Make-up when Leads the Demo
Source: Prime Video

Description of Data Make-up Episode 1: "Bongkar"

The episode opens with a scene of a demonstration in front of the Universal Bank of Indonesia that ends in chaos. The demonstrators, including Rifad, appear sweaty, with toothpaste under their eyes as protection from tear gas. Sciortino's (2021) study shows that appropriate make-up can strengthen character narratives and clarify story context

Make-up Discussion Episode 1: "Bongkar"

The makeup in Episode 1 plays an important role in building a visual narrative that reinforces the emotion and atmosphere of the story, in accordance with Film Make-up Theory which emphasizes the importance of visual elements in supporting the narrative. A concrete example is seen in the use of toothpaste under the eyes of the demonstrators in the demo scene. This element accentuates the realism and pressure of the situation, reflecting authentic social conditions. In line with LoBrutto's (2002) view, production design, including make-up, aims to create an illusion of reality that reinforces the story. In this case, the demonstration scene shows how make-up can give the impression of being real and contextually relevant. From the use of toothpaste under the eyes of the demonstrators to the sweaty make-up on the police in the raid scene, every detail of the make-up serves to support the visual narrative and create an emotional connection with the audience. The make-up not only reinforces the themes of the story, but also reflects the social and cultural realities of Indonesia, making it an integral narrative tool in strengthening the relevance of the story.

Property data obtained from the movie *Rencana Besar* episode 1; "Bongkar", as follows:





Figure 4. The Mask Property use for The Hacker
Source: Prime Video

Description of Data Property Episode 1: “Bongkar”

Property in episode 1 were used strategically to strengthen the visual narrative, create an authentic atmosphere and support the story's themes. Block (2008) states that props support cinematography in reinforcing visual messages. The hacker dormitory is equipped with props such as sophisticated computers, *hacker* posters, masks, neon lights, and CCTV, creating a typical world of underground technology full of mystery. Finney et al. (2022) explain that props in action films are often used to accentuate character identity and conflict.

Property Discussion Episode 1: “Bongkar”

In the context of Technology and Media Theory, high-tech props such as advanced computers illustrate the impact of modern technology in digital investigations. Manovich (2013) states that the evolution of technology affects not only the shape of the story but also the visual setting, where high-tech props give a futuristic feel that supports the theme of the story. In addition, it emphasizes modern visual elements that are integrated with the storyline. The props also reflect Indonesian cultural values, as seen in the scenes where masks are used to depict social dynamics and emotions that are appropriate to the local context. Hall (2005) notes that visual elements in media reflect cultural identity and become a means for audiences to understand the message of the story. National identity is seen through local cultural symbols that connect the story with the audience, while colors are used to accentuate the emotional and visual atmosphere of the story. Props become an integral element in building aesthetics and supporting the visual narrative .

Special Effects data obtained from the movie *Rencana Besar* in episode 6; "Revolusi", as follows:



Figure 5. Smoke Effects are used when Makarim lobbies Agung
Source: Prime Video



Description of Data Special Effects Episode 6: "Revolusi"

The scene focuses on an intense conversation between Makarim and Agung, in which Makarim persuades Agung to open up and become a *Justice Collaborator*. This moment ends with a greeting from Makarim to Agung's family, adding an emotional dimension to the story. The setting of the detention cell is complemented by a thin smoke effect that forms a beam of light from the *exhaust* fan, creating a reflective and dramatic atmosphere. According to Alfarozi (2023), smoke effects not only enhance visual aesthetics but are also able to create a more interesting atmosphere. In the context of this scene, the effect emphasizes the stressful atmosphere, relevant to the themes of morality and justice at the heart of the conversation between the two characters. This visual effect adds depth to the scene, supporting the overall narrative atmosphere.

Special Effects Discussion Episode 6: "Revolution"

According to Jane Bardwell (2017), art directing in film serves to present visualizations that transcend reality, creating an immersive experience for the audience. In Episode 6, special effects such as the thin smoke in the holding cell, which forms a beam of light from the *exhaust* fan, creates a reflective and emotional atmosphere. This nuance reinforces the intense conversation between Makarim and Agung, providing emotional depth that supports the themes of justice and morality. In Episode 6, effects technologies such as fire, smoke and lighting are used to create visual intensity that supports the theme of social conflict. Smoke effects in scenes of large demonstrations and raids add to the tense atmosphere, while light beams in the detention cells reinforce the emotional elements. Lev Manovich (2013) explains that digital technology allows the creation of more complex atmospheres, making visual effects an important element in supporting the theme of revolution and adding visual depth to the narrative. According to Stuart Hall (2005), visual elements in media encode a cultural identity that can be interpreted by the audience. Johannes Itten (1973) explains that color has a significant emotional impact on the audience. In Episode 6 the soft colors of the light beams in the detention cell provide a somber feel that supports the emotional dialogue between Makarim and Agung. The strategic use of color enriches the visual aesthetics and strengthens the emotions generated by each scene

Conclusion

The conclusion from the Art Directing point of view of the film *Rencana Besar* on the Indonesian OTT platform in elements such as sets, costumes, make-up, props, and special effects has an important role in presenting an authentic local feel while strengthening the film's narrative. Sets can reflect Indonesia's social and cultural richness, while costumes reinforce character identity through a combination of traditional and modern elements. Make-up supports character development, property add a symbolic dimension that enriches the story, and special effects create a visual world that remains relevant to the local cultural context. The film "Rencana Besar" successfully optimizes the setting to represent a strong cultural identity, while responding to the challenges presented by the OTT platform. Research suggestions are 1). For the general public, the audience is expected to give greater appreciation to films that promote local culture, both through support in the form of watching and promoting these works. This step is important to raise collective awareness about the importance of cultural preservation. In addition, the community is encouraged to contribute to preservation efforts within Indonesia's national identity. Cultural education through film also needs to be strengthened so that audience can better recognize, appreciate and preserve the nation's cultural heritage. 2) For filmmakers, it is important for film industry players to establish close collaboration with cultural experts, designers, academics, to ensure accurate and aesthetic representation of culture in each work, and global aesthetic trends so that the films produced remain relevant and competitive in the international market without putting aside Indonesia's national identity. Innovation in film production must be based on local cultural values to produce works that are unique, have character, and are highly competitive at the global level.



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