

Mascot Design for the Indonesian Pavilion at World Expo 2020

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ABSTRACT

Mascot is a representation of a brand where the mascot serves as a bridge between the brand and the consumer. Mascot can be the face of a brand and can also communicate the overall brand values. In this research, the writer will design a mascot design for the Indonesian Pavilion at the World Expo Dubai 2020. This research uses quantitative methods, namely literature study, mind mapping, and prototyping. With this research, it is hoped that it will produce a mascot design that is right for the Indonesian Pavilion at the World Expo Dubai 2020.

Keywords: Mascot, Indonesia Pavillion, World Expo Dubai 2020

1. INTRODUCTION

According to the Merriam-Webster online dictionary, mascots are people, animals, or objects that a certain group adopts as a symbol for their good influence. The mascot can also be a tool to communicate the values of a brand, city, and event. consumers. The mascot serves as a meeting point for communication between "producers" and "consumers" [1]. In order for a mascot to function properly as a brand value carrier, mascot characters need to be assigned values and traits that can be identified by the target audience [2]. It is also important to build lasting bonds of loyalty, commitment and brand advocacy [3].

In designing this mascot design, the author uses a case study from the mascot design competition for the World Expo Dubai 2020. This case study was taken because the mascot design procedures made for this competition used mascot design methods and principles that were in accordance with the mascot design principles. The rules and competition technicalities are given by the committee and used by the author as a design brief.

2. METHODS

This study uses a mascot design method from the book "Mascot Design: Upgrade A Brand with Mascots and Peripheral Products" [4]. The mascot design method

is divided into four stages, namely: design orientation, basic selection, design style, and implementation.

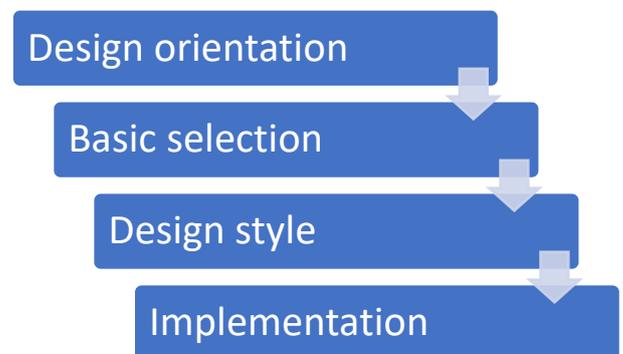


Figure 1 Mascot design methods from the book "Mascot Design: Upgrade A Brand with Mascots and Peripheral Products"

In the case study taken, the authors limit the design of the mascot to the third stage based on the brief provisions provided by the World Expo 2020 competition committee, namely until the creation of a character sheet of the mascot in 2D and 3D characters.

3. DESIGN ORIENTATION

In the design orientation stage, things that need to be done include specific objectives or themes that are suitable for the organization, company or brand, focus on

researching the background of clients and products, brainstorming, and looking for design keywords. In this study, the design objectives were described in the design brief given by the event committee. The World Expo 2020 carries the big theme "Connecting minds, creating the future". According to EXPO 2020 mascot competition committee, this was interpreted into four key words, namely connecting mind, creating the future, diversity, and innovation. The following is an explanation of the four keywords (taken from the Technical Direction for the Indonesian Pavilion Visual Identity Logo and Mascot Competition) [5]:

1. Connecting minds, it means that every country in the world works together in facing common problems. In particular, this connecting mind also means the emergence of faster connections due to the development of the digital world, which opens up opportunities for new forms of communication (borderless individual connections). This keyword is also a hope for the unity of the countries in the world to improve environmental problems inherited from previous industrial practices.
2. Creating the future, means that the innovations offered by technology should be used to maintain life and improve human welfare in the future.
3. Diversity, means the wealth and uniqueness of Indonesia, *Bhinneka Tunggal Ika*. Diversity can refer to the uniqueness and utilization of technology, natural diversity, and cultural diversity. To answer problems in local nature and culture.
4. Innovation, means that modern problems cannot be solved with science and technology from the past. Science and technology must always be up to date, one of which is to continuously innovate.

From the four design keywords above, the writer then creates a mind map to help the writer clarify and narrow the design concept to be made.

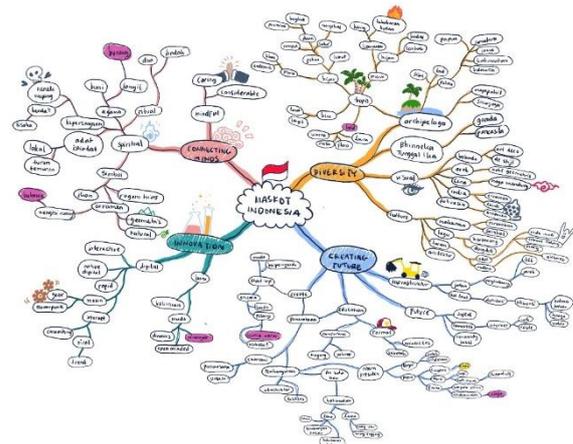


Figure 2 Mind map designing the mascot for the Indonesian Pavilion for the World Expo Dubai 2020

Based on the mind map above, three more specific keywords were found, namely "diversity", "gold", and "newness". The following is an explanation of each keyword:

1. Diversity

Indonesia is famous for its diversity of cultures, races, and tribes, where this diversity merges with each other (acculturation) and enriches the Indonesian state. According to data from the Central Statistics Agency (BPS) in an article entitled "List of Ethnic Groups in Indonesia" [6], there are 1,340 ethnic groups in Indonesia. The diverse Indonesian nation has a mentality to unite with one another, to melt each other (melting pot) eliminating the boundaries of ethnic, racial, religious identity and making strong bonds.

Local wisdom is something that is highly respected by the Indonesian people, such as tolerance, mutual cooperation, hospitality, and a high sense of kinship that is still ingrained in the body of every Indonesian. Indonesia also has a rich and unique diversity of endemics. As reported in the article "The Number of Bird Species in Indonesia Increases", Indonesia is the fourth country in the world with the largest number of bird species, namely 1,794 species [7].

2. Gold

Indonesia Emas 2045 (Golden Indonesia 2045) is a big vision for the future of the Indonesian nation at the age of 100. As reported in the article "Millennial Generation for the Golden Generation 2045?" [8], There are 7 points from the Vision of Indonesia Emas 2045 which includes Indonesian democracy, rule of law, emancipation of education, access to health services, becoming an entrepreneurial nation, becoming a world maritime power, and poverty alleviation. In order to be realized, it requires quality

human resources. To prepare for this big vision, it is necessary to have the cooperation of the entire community, especially millennials as the driving force. The education system is important so that these human resource needs are met.

3. Innovation

Newness is the key to the future. Indonesia is the fourth most populous country in the world but based on theglobeconomy.com website in 2019 Indonesia was ranked 85th out of 129 countries regarding the innovation index [9]. With the increase in innovative human resources, it is hoped that Indonesia will become one of the leaders in the future. Innovation moves precisely and quickly but remains flexible to change and is supported by digitization in all fields.

Based on the three keywords previously mentioned, the writer then looks for a visual mood board to make it easier to work on the next stage. Mood board is a combination of pieces of pictures or visual works that have similarities or similarities and serve as a guide in making sketches. There are four mood boards created each of which is related to the selected keyword. The following are the results of the mood board that was created:



Figure 4 Mood board of “Gold”

On the “Gold” mood board, you can see several visuals related to the land of Papua, namely as a place in Indonesia which is famous for its gold. Apart from that, there were also some authentic Indonesian jewelry made of gold. Since long time ago, gold has been known as a precious metal that is commonly used as an accessory by members of the kingdom or the rich as a symbol of aristocratic status.

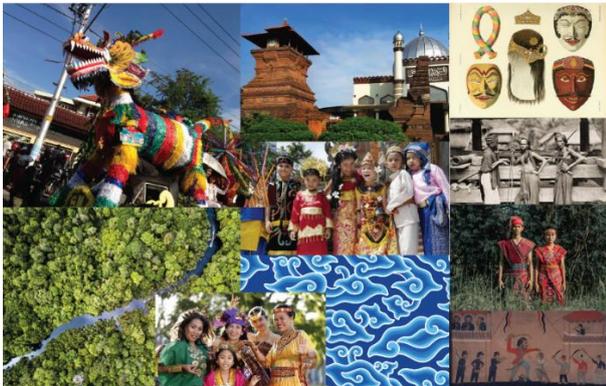


Figure 3 Mood board of “Diversity”

The “Diversity” mood board shows the various forms of diversity in Indonesia, ranging from the diversity of natural resources and cultural diversity. Biodiversity arises because of Indonesia's position around the equator which allows many species of flora and fauna to thrive. Meanwhile, cultural diversity emerges from Indonesia's strategic position and the result of hundreds of years of acculturation from various world cultures that have visited and settled in Indonesia.



Figure 5 Mood board of “Innovation”

Meanwhile, on the "Innovation" mood board, a futuristic impression appears. The sleek and luminous design dominates the novelty element. Light is also the symbolism of innovation because of its "illuminating darkness" (opening minds to things that were never known or discovered before).



Figure 6 Mood board of visual style

The mood board above is a collection of visual works of mascots that have been there before, both at home and abroad as well as characters from animated films. Mascots can be anthropomorphic (animals that resemble humans) or terramorphic (any shape that resembles humans). The visual reference is also more emphasized on the mascot which has a vertical shape so that it can be easily filled by humans.

4. BASIC SELECTION

In the second stage, there are two things that are done, namely making the shape of the character according to the results of the design orientation and choosing the shapes that are often used such as animals, plants, objects, or abstract shapes (monsters, ghosts, aliens). There is an option to add a supporting character design, but this was not asked in the design brief so it was not done in this design.

After the mood board, the next step is to do prototyping. In this research, prototyping was done by sketching character designs. According to Bancroft [10], in creating a character, the first thing to do is determine its basic form. Basic shapes can be combined with other basic shapes to produce new shapes. In designing this mascot, the basic shapes used are circles and ovals because based on the design brief, this mascot must be able to be implemented into a mascot costume.

In the first initial sketch, the author made a fairly random sketch. Various types of animal and object forms arise because of the author's interpretation of the three keywords above. It can be seen that the basic shapes of circles and ovals dominate the sketch that has been made.

In the next sketching process, the writers narrow down the three previous keywords to become "bird of paradise". The bird of paradise or what we know as the bird of paradise is a typical Papuan bird. Therefore, the design of the sketch this time is more aimed at objects in Papua, such as honai (a typical Papuan house) and sago worms which are commonly eaten by some Papuans. Apart from that, Papua is also known to have a lot of gold according to keywords

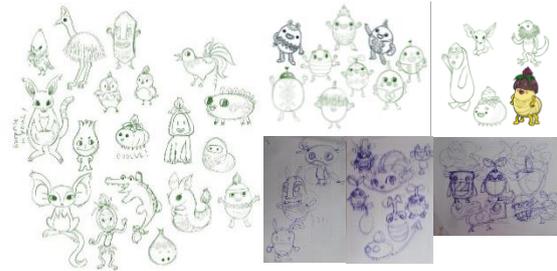


Figure 7 Early sketches

The next sketch design is narrowed down again. The second version of the sketch form is too round, so it is considered that it will make it difficult for people to move if the mascot is implemented into a costume. The concept of mascot character originating from Papua is still maintained but focuses more on the anthropomorphic form of the mascot. After making various forms of sketches, several sketches were selected which were considered capable of representing the previous three key words.



Figure 8 Four chosen designs

5. VISUAL STYLE

In the third stage of design style, the writer chooses the right visual style to suit the target audience. In addition to choosing the right visual style, the function of this mascot based on the design brief is that it can be turned into a costume that can be filled by humans. Therefore, choosing the design style has a consideration of the feasibility of changing into a costume and the ease of moving.

After carrying out the redefinition process and considering the ease of design implementation, as well as conformity to the design concept at the beginning, it was decided that the design sketch chosen was design B.



Figure 9 Chosen design of mascot

The chosen design is not yet the final representation of the mascot. It is only the base design of the mascot concept that has been written before. The details on the character are needed to make the character have a strong background story. In addition, visual enhancements are also needed to make the characters stand out and be more modern.

The color of the mascot is dominated by yellow, which symbolizes Indonesia's bright future, because Indonesia is building and preparing for its golden generation, green symbolizes fertility and Indonesia's natural wealth, both in flora and fauna that stretches from the sea, land and air, and red which symbolizes national pride.

The mascot designed is named "Aru". Aru is an anthropomorphic bird who has high agility, is passionate, adventurous, and friendly. The name Aru was taken by one of the tribes in Indonesia, whose history was the result of acculturation of various ethnic groups and races in Indonesia (multicultural), besides that the Aru Islands are the natural habitat of one of Indonesia's distinctive birds, namely Cendrawasih, which is the basic idea of designing this mascot, which is known by the nickname 'Bird of Paradise' in accordance with the beauty and exoticism of Indonesia which resembles a paradise on earth. This name also symbolizes the local wisdom and friendliness of the Indonesian people. Aru's tail was made elongated like a lion's because it could be designed to make Aru's emotions more visible and more comical.

Based on the results of the first design revision, there are changes in character. First, the character is given an emphasis on its design style. Characters are given clothes that take on traditional Papuan ornaments, but still have a modern impression. Then the character was given the addition of a communication device design on the ear because the previous character looked too traditional. The addition of this communication tool is also in accordance with the keyword "connecting mind".



Figure 10 First revision

At this stage, the results of the first revision are still unsatisfactory. The characters still look less modern. The character clothing is maintained because it is considered to represent

Papua (Indonesia), but the head is given an additional tool that looks even more complex. The bird feathers on the head are preserved and the head shape which is too round is emphasized again.



Figure 11 Second revision

In the second revision, the mascot character is considered to represent the three keywords that have been previously selected. Character is an anthropomorphic form of a bird of paradise, looks vibrant, colorful, and is considered easy to implement into costumes or merchandise. In the end, the mascot design chosen was the second design because the edges of the glasses didn't look awkward when paired with a communication device, rather than just hairy ears.



Figure 12 2D character sheet of final mascot design

The writing team also made a 3D version as one of the requirements requested by the committee. Mascots need to be made into 3d shapes to make it easier to see it applied in the form of 3d costumes and merchandise such as dolls or figurines. Sometimes when we design characters, we tend not to think about the implementation in real life, to see if the design can be made real.



Figure 13 3D character sheet of final mascot design

5. CONCLUSIONS

In carrying out the process of designing a mascot for the Indonesian Pavilion, there are several things to note for the author. The method described in the book is still too general in nature. In general, the method above can be used as a guide to designing characters in general. Along the way, there are many important things in designing a mascot for a brand. Designers are not only able to analyze data and transform the data into visual concepts that are applied to mascot, but mascot designers are expected to have more knowledge about personas, materials, and materials. This is because the mascot of a brand does not stop being an inanimate object, but it must be alive and able to communicate directly or indirectly with the audience. Therefore, designers must be able to apply mascot to products and recognize and understand the character of the product [11].

This study also emphasizes that a mascot must be able to represent the brand or intellectual property (IP) it represents; therefore, research and analysis of both verbal and visual data is needed to get the right mascot concept and in accordance with the personality brand it carries.

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