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Effectiveness of Baby Powder Locking Technique on Durability of Toraja Fantasy Makeup

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Abstract

The ephemeral nature of water-based body painting presents significant technical challenges in tropical climates, particularly regarding durability against perspiration and friction during long duration performances. This study explores a material innovation using a baby powder locking technique to enhance pigment adhesion and achieve a specific matte aesthetic resembling "dry bone" (To Makula). The artwork, titled "The Eternal Beauty of Death from Tongkonan House," reinterprets the Toraja Aluk Todolo philosophy through fantasy makeup. Employing a mixed-method design, the research integrates Practice Art-Based Research (PABR) through three creation cycles exploration, experimentation, and realization and a descriptive quantitative approach for product feasibility testing. Experimental results demonstrate that the intermediate and layering locking techniques successfully prevented pigment oxidation and cracking. The makeup maintained visual integrity for approximately 12 hours (03:00 AM to 02:50 PM), withstanding intense stage lighting and outdoor parade conditions as evidenced during the Gelar Karya event. Expert validation involving three specialists yielded an average feasibility score of 93%, categorizing the product as "Very Feasible," with the Visual Aesthetics indicator achieving the highest score of 98%. The study concludes that this domestic material intervention offers a cost-effective, high-durability solution for professional fantasy makeup, successfully synthesizing traditional cultural narratives with avant-garde technical application.

Keywords: body painting, baby powder locking technique, durability, practice art-based research, Toraja culture

INTRODUCTION

Material experimentation in stage makeup is primarily driven by technical challenges encountered on dynamic skin surfaces.¹ The urgency for material engineering in this study emerged during the creation of a performance work for the 2022 Family Welfare Education (*Pendidikan Kesejahteraan Keluarga*) Grand Exhibition (*Gelar Karya*) at Universitas Negeri Semarang (UNNES). This event presented a critical challenge regarding the durability of body art; the makeup application concluded at 06:00 AM, yet the model was required to maintain visual perfection until the event's conclusion at 02.50 PM. Consequently, the makeup had to maintain high adhesion for approximately 12 hours on human skin subject to constant movement, respiration, and perspiration.

This durational challenge was exacerbated by the environmental conditions of Semarang, a city characterized by a hot and humid tropical climate. Following the preparation, the model faced a two-hour waiting period in the outdoor area of the UNNES Archive Building, where exposure to morning sunlight accelerated the production of facial oil and sweat. This condition relates to research indicating that high humidity is a major factor in the structural damage of water-based paints in tropical

¹ Anik Maghfiroh dkk., "Kualitas dan Daya Tahan Produk Makeup Brand Lokal untuk Rias Pengantin Internasional: Analisis Perkembangan dan Tantangan," *Jurnal Multidisiplin Ilmu Akademik* 2, no. 2 (2025): 371–80.

climates.² Such technical problems align with findings highlighting that the visual failure rate of outdoor fantasy makeup can reach 40% due to perspiration mechanisms dissolving binding pigments.³ Furthermore, the significant distance between the backstage area and the main stage necessitated physical exertion, causing skin already dampened by sweat to continuously chafe against the costume.

Field conditions demonstrated the fundamental weakness of standard water-based body paint, which is inherently ephemeral and temporary compared to permanent tattoos.⁴ Without specific intervention, this paint type possesses hydrophobic instability; contact with perspiration causes dilution, melting, and messy color fading. Research data confirms this limitation, classifying the adhesion power of ordinary body paint as low (approximately 35.71%), significantly lower than powder-type cosmetics which can reach an adhesion power of 64.28%.⁵

To address these limitations, this study proposes a material innovation using a "locking" technique with talcum powder (baby powder). This decision responds to the need for material adaptation in stage makeup to achieve application efficiency and visual suitability for stage lighting, a concept explored in traditional dance makeup modifications.⁶ However, while previous studies focused on replacing complex traditional materials with modern cosmetics, the specific substitution of professional products with domestic ingredients such as baby powder to enhance durability in student productions remains under-researched. The fine granules of talcum powder function to absorb moisture and create a protective layer, ensuring the makeup remains durable despite heat exposure.

The integration of these materials serves a purpose beyond practicality; it fulfills a significant cultural objective. Drawing parallels to the innovation in *Benang Bintik* batik in Central Kalimantan, where technological adaptation successfully created unique motifs and flagship regional products, this body painting innovation aims to preserve visual integrity.⁷ With the locking technique, sacred images painted on the body are prevented from fading into illegible distortions, thereby becoming a strong cultural signature. This is crucial as body painting in the *Gelar Karya* is not merely static art but an integral part of the performance. As emphasized in the Drama, Dance, and Music (*Sendratasik*) curriculum, body painting that elevates local wisdom functions as a vital support for dance and music performances,⁸ necessitating a balance between technical ability and aesthetic sensibility.⁹

These technical efforts were undertaken to narrate the philosophy of Toraja culture through the *Rambu Solo'* ceremony. The work, titled "The Eternal Beauty of Death from Tongkonan House," visualizes the soul's journey toward eternity rather than merely exhibiting skull imagery. High precision is required because form distortion in sacred symbols can be interpreted as a violation of spiritual values.¹⁰ Studies in visual semiotics also warn that damage to the medium can shift spiritual meaning into an unethical caricature.¹¹ In *Aluk Todolo* belief, death is a holy path to the realm of *Puya*,

² Maghfiroh dkk., "Kualitas dan Daya Tahan Produk Makeup Brand Lokal untuk Rias Pengantin Internasional: Analisis Perkembangan dan Tantangan."

³ "Mifta - 2023 - Body Painting Pada Rias Fantasi Dengan Sumber Ide Candi Prambanan Ditinjau Dari Keindahan Dan Kesesuaian Tema-annotated," t.t.

⁴ Lisa Alistiana, *Menggal Potensi Seni Tata Rias Body Painting sebagai Metode Pembelajaran di PIAUD UINSA Surabaya*, 01, no. 01 (2023).

⁵ Diahning Asri, *Perbandingan Hasil Pengaplikasian Kosmetik Body Painting dengan Eye Shadow Powder Pada Rias Wajah Karakter Orang Tua*, 5 (2021).

⁶ "Elements - 2025 - Elements of Semiology I . LANGUAGE (LANGUAGE) AND SPEECH-annotated," t.t.

⁷ Maryam Mustika dkk., *INOVASI BENANG BINTIK: BATIK TEKNOLOGI SEBAGAI IKON FESTIVAL ISEN MULANG DI KALIMANTAN TENGAH*, t.t.

⁸ Nawung Asmoro Girindraswari dkk., *TUBUH, RUPA, DAN BUSANA: EKSPLORASI BODY PAINTING DAYAK DALAM TATA RIAS DAN BUSANA DI PENDIDIKAN SENDRATASIK UPR*, t.t.

⁹ Jeremy Lamri dan Todd Lubart, "Reconciling Hard Skills and Soft Skills in a Common Framework: The Generic Skills Component Approach," *Journal of Intelligence* 11, no. 6 (2023): 107, <https://doi.org/10.3390/jintelligence11060107>.

¹⁰ Lamri dan Lubart, "Reconciling Hard Skills and Soft Skills in a Common Framework."

¹¹ Ni Putu Wulan Hartawati, "Body Painting: Memadukan Seni, Kecantikan, dan Performansi dalam Bentuk Seni Visual," *Widya Sundaram : Jurnal Pendidikan Seni Dan Budaya* 2, no. 2 (2024): 146–58, <https://doi.org/10.53977/jws.v2i2.2388>.

where a corpse not yet ceremonially processed is considered *To Makula* (a sick person).¹² This study depicts this philosophy through the black-and-white skeleton symbolizing *To Makula*, the *Tongkonan* costume symbolizing ancestral protection, and the buffalo staff as spiritual provision. Although modern, this tradition remains a unique cultural fusion¹³ and a form of nature art.¹⁴ Therefore, this research aims to prove that the baby powder locking technique is a key factor in ensuring the sacred message of *Rambu Solo'* remains intact and is not compromised by stage heat or environmental factors.

METHOD

This study applies a mixed-method design that integrates Practice Art-Based Research (PABR) as the foundation for artwork creation, and a descriptive quantitative method to test the feasibility of the final product.¹⁵ The PABR method was utilized in the process of exploring Toraja cultural symbols and experimenting with the baby powder (*talc*) locking technique through three trial cycles (exploration, experimentation, and realization). Subsequently, the descriptive quantitative approach was used to validate the aesthetic quality and technical feasibility of the resulting fantasy makeup work. This approach aligns with the Research and Development (R&D) framework which combines creation methods with validation testing.¹⁶

Feasibility data collection was conducted using a product validation instrument. The validation process involved three experts (*expert judgment*) competent in the fields of cosmetology, art education, and performance: Dr. Trisnani Widowati, M.Si., Ifa Nurhayati, S.Pd., M.Pd and Richard Cristian . The instrument consists of 20 assessment items covering 6 main indicators: (1) Visual Aesthetics of the Work¹⁷, (2) Elements and Principles of Art¹⁸, (3) Body as a Medium of Aesthetic Expression¹⁹, (4) Beauty Product Creativity²⁰, (5) Meaning and Visual Representation²¹, and (6) Aesthetics in the Beauty Field.²² The rating scale uses a Likert Scale of 1 to 4 to measure the validators' perception of the work's quality.

Data obtained from the expert validation sheets were analyzed using a descriptive percentage technique to determine the product's feasibility level. The feasibility score is calculated using the

¹² Roni Ismail, "RITUAL KEMATIAN DALAM AGAMA ASLI TORAJA 'ALUK TO DOLO' (STUDI ATAS UPACARA KEMATIAN RAMBU SOLOK)," *RELIGI JURNAL STUDI AGAMA-AGAMA* 15, no. 1 (2019): 87, <https://doi.org/10.14421/rejusta.2019.1501-06>.

¹³ Reynaldo Pabebang dkk., "Tinjauan teologis mengenai upacara Rambu Solo'," *Te Deum (Jurnal Teologi dan Pengembangan Pelayanan)* 12, no. 1 (2022): 163–81, <https://doi.org/10.51828/td.v12i1.215>.

¹⁴ "Park - 2019 - A Study on Body Painting according to Physical Types-annotated," t.t.

¹⁵ Patricia Leavy, *Introduction to Arts-Based Research*, t.t.

¹⁶ Michael Biggs dan Daniela Buchler, "Eight Criteria for Practice-Based Research in the Creative and Cultural Industries," *Art, Design & Communication in Higher Education* 7, no. 1 (2008): 5–18, https://doi.org/10.1386/adch.7.1.5_1.

¹⁷ D. A. Lauer dan S. Pentak, *Design Basics* (Cengage Learning, 2022), <https://books.google.co.id/books?id=xJDWU4nrZkcC>.

¹⁸ Muhammad Helmy Bin Emran dkk., "Developing an Attention Framework for Road Sign Design Assessment Using the Principle of Emphasis:," *Proceedings of the 1st International Conference on Intermedia Arts and Creative Technology*, 2019, 101–11, <https://doi.org/10.5220/0008527201010111>.

¹⁹ Robert H. Jones dkk., "Fulvestrant plus Capivasertib versus Placebo after Relapse or Progression on an Aromatase Inhibitor in Metastatic, Oestrogen Receptor-Positive Breast Cancer (FAKTION): A Multicentre, Randomised, Controlled, Phase 2 Trial," *The Lancet Oncology* 21, no. 3 (2020): 345–57, [https://doi.org/10.1016/S1470-2045\(19\)30817-4](https://doi.org/10.1016/S1470-2045(19)30817-4).

²⁰ Kim Van Broekhoven dkk., "Fostering University Students' Idea Generation and Idea Evaluation Skills With a Cognitive-Based Creativity Training," *Creativity. Theories – Research - Applications* 7, no. 2 (2020): 284–308, <https://doi.org/10.2478/ctra-2020-0015>.

²¹ Alisa Kasianova, "The Pragmatic Power of Complex Visual-Verbal Code Systems in Instagram Marketing Campaigns of Volkswagen and Škoda," *Alkalmazott Nyelvstudomány* 21. issue 2. ISSN 1587-1061 (2021): eISSN 24984442, <https://doi.org/10.18460/ANY.2021.2.007>.

²² Desmond Wong, "Building Critical Digital Diasporic Spaces: Digital Memes and Physical Art in Collective Liberation," *Diaspora, Indigenous, and Minority Education*, 8 Desember 2023, 1–15, <https://doi.org/10.1080/15595692.2023.2292526>.

standard feasibility formula:

$$P = \frac{f}{N} \times 100\%$$

Description:

- P = Feasibility Percentage
- f = Total score obtained
- N = Maximum total score

To determine the feasibility level of the fantasy makeup product, refer to the classification of the feasibility category proposed by Riduwan in the book *"Measurement Scale of Research Variables"*.²³ The classification of eligibility categories is presented in the following table:

Table 1. Product Eligibility Classification

Percentage	Remarks
75%-100%	Highly Feasible
50%-74%	Feasible
25%-49%	Quite Feasible
0%-24%	Not Feasible

Source: Ridwan, 2013 In Armia Vidatul Zummiassa et al., 2023.

RESULTS AND DISCUSSION

In this subchapter, the results of the feasibility test for the fantasy makeup product "The Eternal Beauty of Death from Tongkonan House" will be discussed based on the assessment of experts. The discussion focused on the extent to which the product meets the aesthetic and technical criteria according to the feasibility indicators that have been set in the research instrument.

Exploration

In the framework of Practice Art-Based Research (PABR), the creative process of *"The Eternal Beauty of Death from Tongkonan House"* began with the translation of the concept of *To Makula* (the sick) in the *Aluk Todolo* philosophy. A corpse that has not been fully ceremonially prepared through *Rambu Solo'* is considered not yet completely dead, but rather in a transitional phase.²⁴ The researcher represents this transitional phase through the visual deconstruction of the human body into skeletal structures.



Figure 1. The Eternal Beauty of Death from Tongkonan House Design
Sources: Authors, 2025

Integration of three visual elements: Skull Makeup (Physical), Tongkonan Costume (Shelter),

²³ Armia Vidatul Zummiassa dkk., *PENGEMBANGAN MEDIA LIFT THE FLAP BOOK UNTUK MENINGKATKAN KEMAMPUAN KONSEP PENJUMLAHAN 1-5 PADA ANAK USIA DINI*, t.t.

²⁴ Ismail, "RITUAL KEMATIAN DALAM AGAMA ASLI TORAJA 'ALUK TO DOLO' (STUDI ATAS UPACARA KEMATIAN RAMBU SOLOK)."

and Buffalo Stick (Vehicle).

The application of body painting on the model's body was not done purely for decorative purposes, but rather through the study of kinetic anatomy. Unlike a dead canvas, human skin has contours, pores, and a dynamic temperature. The researcher mapped the bone structure (clavicle, sternum, ribs, to the pelvis) following the curves of the model's muscles. The goal is that when the model moves or dances, the bone painting appears to “come alive” and move organically with the rhythm of the body, creating the optical illusion that the model is a spirit walking towards *Puya*.²⁵

The visual narrative is further enriched by two other primary iconographic elements. The first is the transformation of the Tongkonan house into wearable art attached to the shoulders and back. Philosophically, placing this architectural burden on the body symbolizes that the spirit continues to carry its cultural identity to the realm of eternity. The second is the Buffalo-headed staff (Tedong), which symbolizes the sacred vehicle and authority required for the journey to *Puya*.²⁶

Experimentation

In an effort to respond to the challenges of the 2022 Gelar Karya stage, which demanded high durability in the hot weather of Semarang, the researchers did not immediately apply the technique on the day of the performance. The researchers conducted a series of experiments or trial cycles to find the most precise material formula and application method. This process was crucial given the extreme field conditions, with makeup lasting up to 10 hours, which posed a high risk of water-based paint fading.



Figure 2. First experiment used face powder with sponge and no 2nd layer

The first experimental cycle focused on comparing base locking materials. Researchers compared the use of loose powder commonly used by makeup artists with baby powder. The initial hypothesis was that professional powder would provide much smoother results. However, visual observations revealed an interesting fact: the final results of both materials were identical to the naked eye, as both were able to absorb paint moisture and produce a matte (non-shiny) texture. There were no significant differences in oil absorption or friction resistance in the initial phase. Based on these empirical findings, the researchers decided to use baby powder as the main material. This decision was made not only because of its equivalent technical effectiveness, but also due to considerations of much higher production cost efficiency, an important factor in the production management of student performing arts.

²⁵ Hartawati, “Body Painting.”

²⁶ Pabebang dkk., “Tinjauan teologis mengenai upacara Rambu Solo’.”



Figure 3. Second experiment using baby powder applied with a moist sponge

After determining the material, the researchers proceeded to the second cycle of experiments, which tested the application tools. At this stage, baby powder was applied using a pressing method with a dense makeup sponge. This technique is commonly used in standard beauty makeup. However, when applied over thick water-based body paint, this method proved to have a fatal flaw. The results were considered less than optimal because the pressure of the sponge lifted the paint pigment that had not completely dried, causing the color to become uneven. In addition, the model's skin surface still felt damp and sticky, indicating that the powder particles were not distributed to the deepest pores. This condition posed a high risk of causing the paint to smudge when the model began to sweat on stage. The sponge tends to reabsorb the powder particles instead of transferring them to the skin, resulting in a protective layer that is too thin and fragile.



Figure 3. The third experiment used baby powder with brush application and layering technique.

Reflecting on the failure of the second cycle, the researchers made improvements to the third experimental cycle, which was then established as the final method protocol. The researchers replaced the sponge application tool with a soft brush and changed the application technique to layering. The baby powder was not pressed hard, but rather brushed lightly but repeatedly over the semi-dry paint layer. This brush application method proved to be the most effective because the powder particles could penetrate the cracks in the paint texture without damaging or shifting the pigments underneath. The result was a completely dry, velvety smooth surface that was free from any sticky sensation. As a final finishing touch, the researchers added an aesthetic innovation by sprinkling silver glitter over the set powder layer. This addition is not merely decorative, but a visual strategy to conceal the white residue from the baby powder while providing an aesthetic dimension in the form of a dramatic shimmering effect when interacting with stage lighting.

To determine the feasibility level of the fantasy makeup product "*The Eternal Beauty of Death from Tongkonan House*", a feasibility test was carried out and assessed by three experts in the fields of cosmetology, art education, and performing arts. The assessment was conducted through a

structured instrument that included six core indicators: Visual Aesthetics, Elements and Principles of Art, Body as a Medium of Expression, Beauty Product Creativity (Innovation), Meaning and Visual Representation, and Aesthetics in the Beauty Field. The results of these tests play a crucial role in validating the technical innovation of the baby powder locking technique and serve as an evaluative reference for the development of cultural-based performing arts products.

Table 2. Result of The Eternal Beauty of Death from Tongkonan House.

Validator	Maximum score	Scores obtained	Percentage
Validator 1	80	80	100%
Validator 2	80	69	86%
Validator 3	80	75	94%
Total	240	224	93%

Source: Authors, 2026

Realization

The realization phase of "The Eternal Beauty of Death from Tongkonan House" was executed with strict time discipline, adhering to the Grand Exhibition schedule. The makeup application process began in the early morning at 03:00 AM and was targeted for completion by 06:00 AM to meet the preparation deadline. This limited working duration demanded high efficiency, leading the researcher to apply the Standard Operating Procedure (SOP) for the baby powder locking technique using the brushing application method, which had been validated in the studio.

The durability challenge became critical due to the extended holding time. With the makeup completed at 06:00 AM, the model was required to maintain visual perfection while waiting for the Beauty Fashion Show segment, which commenced at 10:15 AM, continuing through the Parade session until the conclusion of the Photo Session at 02:50 PM. Consequently, the locking technique had to maintain makeup adhesion for nearly 12 hours amidst fluctuations in body temperature and the auditorium environment.



Figure 4. Intermediate locking process using the brushing method to ensure distinct color separation.

The technical process began with skin sterilization and an eyebrow blocking technique using cosmetic adhesive. Once dried, an initial locking was performed using baby powder to flatten the eyebrow surface, preparing it for painting. The bone construction was built using white water-based paint. The primary innovation at this stage was the application of "intermediate locking." The researcher lightly swept baby powder using a soft brush over the dried white base layer before filling the black areas. This step was vital to prevent the white pigment from becoming contaminated (turning grey) when in contact with black paint, particularly in high-mobility areas such as neck folds and armpits.

For the face and eye sockets, the researcher applied a mix-media technique using black powder eyeshadow for shading. The use of powder media produced 3D gradations that were smoother and more durable compared to wet paint. The final stage was the total locking performed when all paint reached a semi-dry phase. The researcher utilized a layering technique with a large brush to distribute baby powder across the entire body. The final result was a matte finish resembling dry bone (*To Makula*), which proved to remain intact without cracking, even as the model performed dynamic movements during the runway segment and the outdoor parade.



Figure 5. Artwork Appearance on the Grand Exhibition Stage (11:30 AM).

Visually, the rib structure on the chest was stylized to curve like a *Tongkonan* roof, creating a fusion between human anatomy and traditional architecture. The legs were painted to resemble exposed shinbones, considering the costume design featured a high slit, making the legs an integral visual element as the model walked on stage.



Figure 6. Makeup condition after 10 hours of wear (02:00 PM). The texture remains matte and symbols intact despite sweat exposure during the parade.

The Visual Aesthetics indicator achieved a score of 98%, reflecting a strong implementation of design principles. The first sub-indicator, Unity, was successfully maintained through the innovative

baby powder locking technique. Unity is achieved when separate elements form a coherent whole. In this work, the matte finish provided by the powder prevented the paint from cracking during kinetic movements, ensuring that the skeletal body painting and the facial makeup remained visually integrated as a single anatomical entity.

Regarding Balance and Harmony, the work utilized the traditional Toraja color palette (black, red, white, yellow) to create a consistent visual rhythm. The symmetrical anatomical painting on the torso acted as a stabilizer against the dynamic, asymmetrical weight of the *Tongkonan* costume structure on the shoulders. Finally, Emphasis was placed on the facial area (*To Makula*) through high-contrast achromatic shading. The intensity of this focal point successfully commanded the viewer's attention, directing the gaze from the "dead" face to the living movement of the body, thereby visually narrating the transition between life and death.

The second indicator, Elements and Principles of Art, achieved a validation score of 92%. The assessment focused on visual clarity, texture, and composition, analyzed through the theories. Regarding Visual Clarity, emphasize that defined lines and high-value contrast are essential for intelligible form. In this work, the clarity of the intricate *Pa'ssura* motifs and skeletal structures was preserved by the baby powder locking technique. The powder effectively prevented the water-based pigment from bleeding due to perspiration, maintaining sharp, distinct edges that ensured the visual forms remained legible from a distance.

For Visual Texture, the work successfully manipulated surface character to support the aesthetic theme. Surface texture dictates light reflection. The application of baby powder transformed the naturally glossy finish of the paint into a matte texture. This was crucial for authenticity; the matte finish simulated the organic, non-reflective quality of "dry bone" (*To Makula*), whereas a glossy finish would have appeared artificial under stage lighting. In terms of Composition, the arrangement of visual elements adhered to the principles of organization. The visual elements were not placed arbitrarily but were composed to follow the kinetic anatomy of the model. The lines and shapes flowed organically with the body's musculature, creating a unified composition where the artwork and the human canvas became inseparable.

Body as a Medium of Aesthetic Expression received a score of 89%, highlighting the successful integration of design with the living human form. Although this score was slightly lower than others, it remains in the 'Very Feasible' category. In terms of Utilization of the Face, the work adheres to the concept that facial transformation alters subjectivity. The *To Makula* skull makeup was applied following the facial planes, and the baby powder locking technique ensured that micro-expressions remained visible without cracking the paint, allowing the emotional narrative of death to be conveyed authentically. Regarding the Utilization of the Body, the model's torso served as a narrative canvas for the *Rambu Solo'* ritual. The body was not a passive object but an active "site" carrying the weight of cultural philosophy. The Suitability with Anatomy was executed with high precision. The skeletal painting aligned with the model's physiological structure (sternum, ribs, clavicle). As the model moved, the paint moved organically with the musculature, creating a cohesive kinetic illusion that solidified the artwork's believability.²⁷

Beauty Product Creativity This indicator achieved a score of 92%, reflecting a high level of innovation.²⁸ In terms of Originality of Idea, the work demonstrates what Runco describes as *divergent thinking* by recontextualizing the sacred Toraja *Rambu Solo'* ritual into an avant-garde fantasy makeup performance. The concept moves beyond traditional horror tropes to explore the "beauty of transition" (*To Makula*), offering a unique narrative perspective. Regarding Visual Novelty, the work criteria for domain-specific innovation.²⁹ The implementation of the baby powder locking technique introduced a novel visual texture a matte, bone like finish that distinguishes it from the standard glossy finish of water-based body paints. This material engineering provided a fresh visual solution to the common problem of stage glare.

Creative Concept Development was validated through the effective synthesis of elements. Principle that creativity requires both originality and effectiveness, the concept was developed holistically, integrating body painting, costume architecture (*Tongkonan*), and props (*Tedong*) into a functional, durable performance look that withstood the rigors of kinetic movement and stage

²⁷ Biggs dan Buchler, "Eight Criteria for Practice-Based Research in the Creative and Cultural Industries."

²⁸ Van Broekhoven dkk., "Fostering University Students' Idea Generation and Idea Evaluation Skills With a Cognitive-Based Creativity Training."

²⁹ Hee Sook Lee-Niinioja, *TORAJA CULTURAL HERITAGE OF INDONESIA*, t.t.

lighting.³⁰

Meaning and Visual Representation achieved a score of 94%, analyzed through semiotics and visual communication theories. Regarding Clarity of Meaning, the work utilized iconic signs such as the *Tongkonan* roof structure and the *Tedong* (buffalo) staff. These symbols were immediately recognizable, ensuring the cultural narrative of Toraja was unambiguous. Consistency of Symbols was maintained through a cohesive visual grammar, specifically the strict adherence to the *Aluk Todolo* color palette (black, red, white, yellow) across all elements. This visual coherence ensured that the Aesthetic Message—the sacred journey to *Puya*—was comprehensible to the audience, shifting the perception from "horror" to "sacred beauty."³¹

Aesthetics in the Beauty Field The final indicator scored 94%, validating the work within professional standards. In terms of Aesthetic Value, the work met high professional standards of precision and "polish"³². The clean lines and flawlessness of the skeletal painting demonstrated mastery of craft. The Integration of Technique was central to this success; as Crane³³ suggests, material innovation drives aesthetic results. The *baby powder locking technique* was not merely functional but transformative, creating the specific matte, "dry bone" texture essential for the concept. Finally, the Applicative Potential is significant. The technique offers a cost-effective, high-durability solution for outdoor carnivals and physical theater, addressing real-world challenges in the beauty and performing arts industry.



Figure 7. Visual condition of the artwork during the final photo session (02:50 PM).

After approximately 12 hours of wear (since 03:00 AM) and exposure to the outdoor parade session, the baby powder locking technique proved effective in maintaining the matte texture and pigment integrity without significant cracking.

CONCLUSION

This study concludes that the locking technique using baby powder (talcum powder) is an effective material innovation for enhancing the durability and aesthetic quality of water-based body painting. Through the Practice-Based Research (PABR) approach, experimental cycles demonstrated that applying baby powder via brush layering and intermediate locking techniques successfully transformed the characteristics of the paint from prone to fading and glossy to a robust matte texture resembling the visual of "dry bone" consistent with the To Makula concept.

Technically, the implementation of this locking SOP was proven to maintain makeup integrity for approximately 12 hours, spanning from the application process at 03:00 AM to the conclusion of

³⁰ Wong, "Building Critical Digital Diasporic Spaces."

³¹ Pabebang dkk., "Tinjauan teologis mengenai upacara Rambu Solo'."

³² Ismail, "RITUAL KEMATIAN DALAM AGAMA ASLI TORAJA 'ALUK TO DOLO' (STUDI ATAS UPACARA KEMATIAN RAMBU SOLOK)."

³³ Asri, *Perbandingan Hasil Pengaplikasian Kosmetik Body Painting dengan Eye Shadow Powder Pada Rias Wajah Karakter Orang Tua*.

the photo session and ceremonial events at 02:50 PM. The makeup demonstrated resistance to cracking and fading caused by perspiration, even as the model endured extreme conditions, including intense stage lighting and outdoor parades. This success was quantitatively validated by three experts with an average feasibility score of 93% (categorized as "Very Feasible"), with the Visual Aesthetics indicator achieving the highest score. Consequently, this technique is recommended as a cost-efficient alternative solution for fantasy makeup practitioners in overcoming tropical climate challenges.

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