
Journal of Creativity Student

<http://journal.unnes.ac.id/journals/jcs>

Liang Tapah Cave: Development of Character Makeup Based on Local Wisdom

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Abstract

Character makeup is not merely a technique of visual transformation but also a medium for representing cultural identity and symbolic values. However, the dominance of global aesthetic trends has led to a decline in the exploration of local wisdom within makeup artistry. This study aims to develop character makeup based on the local wisdom of Goa Liang Tapah and to evaluate its feasibility. The research employs a Research and Development (R&D) approach using the ADDIE model, which includes the stages of analysis, design, development, implementation, and evaluation. The subjects of this study were students from the Cosmetology Education Study Program, while the product validation was conducted by experts in the field. The findings indicate that the developed character makeup successfully represents natural elements such as stone, water, and vegetation through the application of face painting, body painting, and supporting accessories. The feasibility test results reached 95.83%, which falls into the highly feasible category. Therefore, this study demonstrates that character makeup based on local wisdom can function as a medium for cultural representation while also serving as an innovative approach in cosmetology education.

Keywords: character makeup, local wisdom, Goa Liang Tapah, ADDIE

INTRODUCTION

Character makeup is not merely a practice of visual transformation, but a construction of representation that encompasses identity, aesthetic ideology, and cultural narratives within a single artistic medium. In the context of performing arts and beauty education, character makeup functions as a semiotic device that translates abstract ideas values, myths, and cosmological relationships into communicative visual forms.¹ Therefore, character makeup cannot be understood solely as a technical skill, but as a practice of meaning-making.

Ironically, the development of the creative industry in the era of globalization shows a tendency toward aesthetic homogenization. Universal visual standards oriented toward global trends increasingly dominate creative production, including in the practice of character makeup.² This phenomenon encourages the reduction of local identity exploration and results in visually repetitive works with minimal cultural context. When global aesthetics become the primary reference, the space for articulating local wisdom in makeup artistry narrows, and character makeup risks losing its cultural

¹ Iut Nuraini et al., "Eksplorasi Estetika Make Up Karakter Dalam Dunia Pertunjukan Di Surabaya," *Jurnal Bugaris* 02, no. 01 (2025), <https://doi.org/10.36456/5kd3ne78>.

² Tri ayu wiratno, "Keindahan Dalam Seni Sebagai Komoditas: Dampaknya Terhadap Kebudayaan, Moral, Dan Peradaban Manusia," *Jurnal Senirupa Warna* 13, no. 1 (2025): 90–107, <https://doi.org/10.36806/jsrw.v13i1.671>.

dimension.³

This condition reflects a tension between globalization and the preservation of local identity. On one hand, visual innovation is necessary to respond to industry developments. On the other hand, without a strong cultural foundation, such innovation risks becoming imitation detached from its social context. Within this framework, the development of character makeup based on local wisdom is not merely an aesthetic alternative, but a cultural strategy to preserve identity while expanding contextual artistic exploration.

Goa Liang Tapah, as a natural and cultural site in Kalimantan, holds historical, mythological, and philosophical values that represent a harmonious relationship between humans, nature, and the spiritual dimension.⁴ his cave is not only understood as a geographical space, but also as a symbol of cosmic balance and the convergence of physical and spiritual elements within the local belief system. Oral narratives and natural symbols associated with Goa Liang Tapah indicate that nature is positioned as a sacred entity with transcendental meaning.

These values possess strong conceptual potential to be transformed into the visual language of character makeup. Elements such as rock formations, water flows, vegetation, and mythological symbols can be constructed into character identities that visualize the philosophy of balance and environmental stewardship. This transformation enables character makeup to function as an educational and representational medium, not merely as an aesthetic expression.

Based on previous studies, it is known that the development of character makeup has been widely conducted, such as in the studies by Sriwahyuni and Prihatin, who developed fantasy makeup based on mixed media, and Arisanty and Prihatin, who examined the visual transformation of cosplay characters⁵. However, these studies have not integrated local wisdom values into the creative process⁶. On the other hand, research by Amirulloh and Badaruddin has examined makeup as a cultural representation but did not produce a tested development product⁷. Furthermore, Latip and Sarah applied the ADDIE model in development research that remains limited to general educational fields and has not been applied to character makeup development.^{8,9} Therefore, there is a research gap in the absence of systematic development of character makeup based on local wisdom using the ADDIE model, as well as its empirical feasibility testing. This study is thus conducted to address that gap.

Based on this background, this research aims to develop character makeup grounded in the philosophy and local wisdom of Goa Liang Tapah using the ADDIE model, and to analyze the feasibility of the product in terms of aesthetics, technique, and cultural relevance. This study is expected to broaden the paradigm of character makeup development from merely an artistic practice into a systematic and measurable cultural practice, while also contributing to the strengthening of local identity in education and the creative industry.

³ Tifan Muhammad Amirulloh and Saian Badaruddin, "AESTHETICS OF MAKEUP AND COSTUME DESIGN IN THE DANCE 'CISONDARI': UNVEILING LOCAL CULTURAL IDENTITY," *Journal of Dance and Dance Education Studies* 4, no. 2 (2024), <https://doi.org/10.17509/jddes.v4i2.75801>.

⁴ Trio Yonathan Teja Kusuma et al., "Exploring the Determinants of Sustainable Tourism in Karst Cave Geotourism: Identifying Cave Tourism in Indonesia," *Geojournal of Tourism and Geosites* 59, no. 2 (2025): 793–809, <https://doi.org/10.30892/gtg.59225-1457>.

⁵ Putri Sriwahyuni and Pipin Tresna Prihatin, "Adaptasi Rias Wajah Medusa Untuk Inovasi Makeup Fantasi Berbasis Mixed Media," *Journal of Education Research* 5, no. 4 (2024): 6661–6670, <https://doi.org/10.37985/jer.v5i4.2007>.

⁶ Regita Arisanty and Pipin Tresna Prihatin, "Transformasi Visual Cosplay Makima Dalam Teknik Makeup Karakter," *JBSI: Jurnal Bahasa Dan Sastra Indonesia* 4, no. 2 (2024), <https://doi.org/10.47709/jbsi.v4i02.5027>.

⁷ Tifan Muhammad Amirulloh and Saian Badaruddin, "AESTHETICS OF MAKEUP AND COSTUME DESIGN IN THE DANCE 'CISONDARI': UNVEILING LOCAL CULTURAL IDENTITY," *JDDes Journal: Journal of Dance and Dance Education Studies* 4, no. 2 (2024), <https://doi.org/10.17509/jddes.v4i2.75801>.

⁸ Ririn Amaliah Putri Sarah, Nacua Nabila Husnul Azizah, et al., "Implementing a STEAM-Based Character Makeup Learning Model for Performance Arts in Elementary Education," *METODIK DIDAKTIK: Jurnal Pendidikan Ke-SD-An* 21, no. 2 (2026): 181–90, <https://ejournal.upi.edu/index.php/MetodikDidaktik/article/view/93336>.

⁹ Abdul Latip, "Penerapan Model ADDIE Dalam Pengembangan Multimedia Pembelajaran Berbasis Literasi Sains," *DIKSAINS: Jurnal Ilmiah Pendidikan Sains* 2, no. 2 (2022), <https://doi.org/10.33369/diksains.2.2.102-108>.

METHOD

This study employs a Research and Development (R&D) approach using the ADDIE development model (Analysis, Design, Development, Implementation, Evaluation).¹⁰ This approach was selected because the research aims not only to produce a visual concept but also to develop a tangible product in the form of character makeup based on the local wisdom of Liang Tapah Cave, as well as to systematically evaluate the feasibility of the product.

The study was conducted with students of the Cosmetology Education Study Program at Universitas Negeri Semarang as the initial users. The expert validators involved in this research consist of one-character makeup expert and one local culture expert to ensure technical validity and cultural relevance.

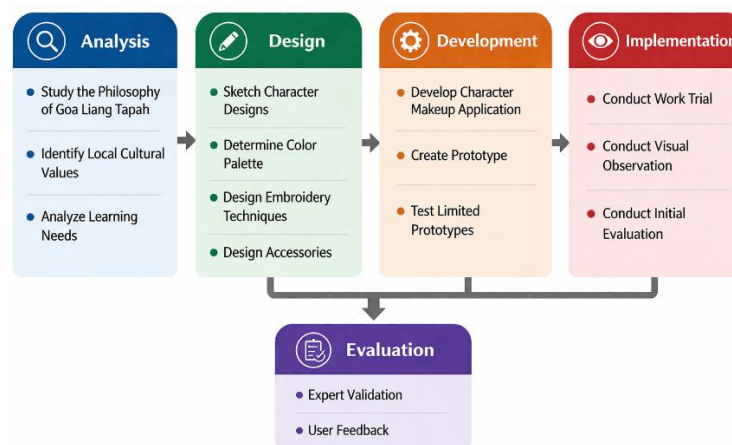


Figure 1. ADDIE Model Stages

The analysis stage was carried out to identify the potential of local wisdom from Liang Tapah Cave through literature studies, symbol exploration, and learning needs analysis. The results of this stage were then translated into the design stage in the form of visual planning, including moodboards, character sketches, color selection, as well as makeup techniques and supporting elements. These two stages serve as the conceptual foundation for constructing characters that represent the relationship between humans and nature.

The development stage involves transforming the design into a prototype through the application of basic makeup, face painting, and refinement of visual details. The resulting product is then tested in the implementation stage through a performance or showcase to assess visual integration, aesthetic appeal, and the clarity of cultural messages. This stage provides an initial overview of the product's performance in a real context.

The final stage, evaluation, is conducted to determine product feasibility based on aspects of aesthetics, accuracy of makeup techniques, design creativity, and cultural appropriateness. Data analysis uses a percentage technique with the formula: $N = (\text{obtained score} / \text{maximum score}) \times 100\%$. The results are then categorized into the criteria of very feasible, feasible, moderately feasible, and not feasible.

Table 1 Feasibility Percentage Scale

No	Percentage (%)	Category
1	81,25 - 100	Highly Feasible
2	62,50 – 81,24	Feasible
3	43,75 – 62,49	Moderately Feasible
4	25 – 43,74	Not Feasible

¹⁰ Ade Rahayu, "Metode Penelitian Dan Pengembangan (R&D) : Pengertian, Jenis Dan Tahapan," *DIAJAR: Jurnal Pendidikan Dan Pembelajaran* 4, no. 3 (2025): 459–70, <https://doi.org/10.54259/diajar.v4i3.5092>.

RESULTS AND DISCUSSION

The product developed in this study is a character makeup design based on the local wisdom of Liang Tapah Cave, created through the ADDIE model. This product is not only oriented toward aesthetic aspects but also embodies symbolic values, local mythology, and representations of the relationship between humans and nature. Visually, the character is dominated by blue and green tones as symbols of water elements and vegetation, reflecting the cave ecosystem. Cracked stone textures, natural colour gradations, and shimmering elements are used to enhance the spiritual impression and the mythological character of a guardian of nature. The integration of facial makeup, body painting, head accessories, and costume results in a cohesive and communicative visual appearance.¹¹

Analysis Stage

The analysis stage in the ADDIE model serves as the conceptual foundation that determines the overall direction of product development.¹² At this stage, analysis functions not only as a means of identifying sources of ideas, but also as a process of reinterpreting the cultural values of Liang Tapah Cave into a visual system for character makeup. The analysis is conducted through cultural studies and user needs assessment. The results indicate that Liang Tapah Cave holds symbolic values related to the relationship between humans and nature.

Three main elements are identified: rock formations, water, and vegetation. Rock formations are interpreted as symbols of strength and stability, which can be visually represented through cracked textures and dimensional effects. Water symbolizes life and transformation, represented through blue color gradations, shimmering effects, and flowing lines. Meanwhile, vegetation reflects growth and balance, visualized through leaf ornaments and natural lines on the face.

The findings of this analysis show that Liang Tapah Cave possesses strong visual and symbolic potential to be developed into a mythological character as a guardian of nature. The development process does not merely adopt the physical forms of the environment, but also transforms cultural values into a communicative visual representation.

Design Stage

The design stage is a phase of conceptual and visual planning that bridges the results of analysis with the technical realization of the product¹³. If the analysis stage produces a framework of meaning and needs, then the design stage functions to translate that framework into a structured, measurable, and applicable visual system.¹⁴ In this study, the design stage was carried out through five main components, namely:

a. Formulation of Visual Concept

Based on the analysis of the potential of Liang Tapah Cave, the character is constructed as a mythological guardian figure representing the harmonious relationship between humans and the environment. This concept becomes the central point in all design decisions. Visually, the concept is realized through a symbolic approach, namely:

Stone	→	stability and protection
Water	→	life and transformation
Vegetation	→	growth and balance

b. Moodboard Development

The moodboard was developed to map the visual and symbolic direction of the character. It

¹¹ Nawung Asmoro et al., "PAINTING DAYAK DALAM TATA RIAS DAN BUSANA" 10, no. 1 (2025): 129–46.

¹² Siti Nor Fazila Ramly, Nur Jahan Ahmad, and Hardimah Mohd Said, "The Development of Innovation and Chemical Entrepreneurship Module for Pre-University Students: An Analysis Phase of ADDIE Model," *Journal of Natural Science and Integration* 5, no. 1 (2022), <https://doi.org/10.24014/jnsi.v5i1.16751>.

¹³ Latip, "Penerapan Model ADDIE Dalam Pengembangan Multimedia Pembelajaran Berbasis Literasi Sains."

¹⁴ Latip.

contains visual references such as the condition of Liang Tapah Cave, mythological characters, ornamental textures, and a conceptual color palette.



Figure 2. Moodboard

Cave visual references are used to capture the atmosphere, including rock textures, spatial depth, and natural light reflections. These elements are translated into the design through gradient techniques, light-dark contrast, and facial dimension formation. References to mythological characters and ornamental textures (such as crack patterns and scales) inspire the formation of the guardian figure's identity.¹⁵

The color palette is selectively determined, consisting of blue and green to represent water and vegetation, brown as a symbol of rock, and white to emphasize the spiritual nuance. This combination creates a balance between natural elements and the mystical dimension of the character.¹⁶

c. Makeup Design Development

The Liang Tapah Cave-based character makeup is developed as a creative concept that integrates local wisdom with natural visual characteristics and cultural symbols. This character makeup is designed by applying visual elements of makeup, including lines, shapes, colours, light-dark values, textures, and facial proportions, to create a strong character with symbolic meaning.¹⁷



Figure 3. Liang Tapah Cave Makeup Design

This stage aims to translate the concept and moodboard into a more specific and applicable two-dimensional visual form. The concept is realized through the use of nature-inspired colours such as blue, green, brown, and white, representing cave rocks, humidity, vegetation, and the mystical

¹⁵ Drs I Nyoman, "BAHAN AJAR ORNAMEN NUSANTARA Drs I Made Jana M . Sn . Pengantar," 2022, 5.

¹⁶ Dwi Susilastuti, "Implementasi Filosofi Warna Budaya Jawa Dan Kalimantan Pada Interior (Studi Kasus Interior Dengan Thema the Soul of Java Dan the Voyage of Borneo)," *Artika* 9, no. 2 (2025): 271–88, <https://doi.org/10.34148/artika.v9i2.1425>.

¹⁷ Regita Arisanty and Pipin Tresna Prihatin, "Transformasi Visual Cosplay Makima Dalam Teknik Makeup Karakter," *JBSI: Jurnal Bahasa Dan Sastra Indonesia* 4, no. 02 (2025): 124–36, <https://doi.org/10.47709/jbsi.v4i02.5027>.

atmosphere of the environment. In addition, the application of makeup lines and texture effects emphasizes both natural and mystical characteristics.

The design process is carried out in stages, including initial sketching, development of Stage I and II designs with emphasis on shading, highlighting, and face painting techniques, and final design preparation presenting multiple perspectives and color specifications. This stage produces a visual design that serves as a technical reference for the makeup application process.

d. Prototype Development

Prototype development is the stage of implementing the design into an actual character makeup form. The initial stage includes skin preparation and base makeup application, such as facial cleansing, moisturizing, and primer use to enhance cosmetic adherence. Next, contouring and highlighting techniques are applied to shape facial dimensions and emphasize the character structure.¹⁸



Figure 4. "Liang Tapah Cave" Makeup Prototype

The next stage involves applying face painting and body painting to build visual patterns representing stone elements, water flow, and vegetation. Gradient techniques are used to create smooth transitions between dark and light colours, while crack patterns and organic lines strengthen the nature-based visual character.¹⁹

Subsequently, head accessories are installed as the visual focal point, using lightweight materials such as EVA foam and synthetic fabric. The final stage includes costume installation and supporting elements, followed by evaluation of colour harmony, form balance, and user comfort²⁰.

The final phase also involves adding costume ornaments and supporting elements, such as fabric drapery, beads, and character props to strengthen the visual narrative. These elements reinforce the character as a symbolic representation of local wisdom and the sacred values of Liang Tapah Cave. The evaluation results indicate that the prototype has both aesthetic and functional feasibility for use in performances, exhibitions, and educational contexts.

e. Materials and Colours

Material exploration in character makeup design focuses on identifying and selecting artistic cosmetics that align with the visual concept and cultural values. This stage ensures that the materials used can symbolically represent the character, provide comfort, and maintain visual durability during performances and documentation²¹. Material selection also contributes to creating unity between

¹⁸ Nafia Ramadina, Eti Herawati, and Neneng Siti Silfi Ambarwati, "Hubungan Pengetahuan Bentuk Wajah Dengan Pemilihan Teknik Contouring Wajah Yang Tepat Untuk Wajah Segi Empat Pada Mahasiswa Pendidikan Tata Rias," *Innovative: Journal Of Social Science Research* 5, no. 4 (2025), <https://doi.org/10.31004/innovative.v5i4.20558>.

¹⁹ Hudaidah, Lilis Trianti, and Lisa Rukmana, "MAKNA FILOSOFIS MOTIF SENI UKIR REK PALEMBANG," *Panggung* 33, no. 4 (2023), <https://doi.org/10.26742/panggung.v33i4.2921>.

²⁰ Nuraini et al., "Eksplorasi Estetika Make Up Karakter Dalam Dunia Pertunjukan Di Surabaya."

²¹ Arisanty and Prihatin, "Transformasi Visual Cosplay Makima Dalam Teknik Makeup Karakter," 2024.

makeup, accessories, and costume, allowing the character to be understood holistically.



Figure 5. Liang Tapah Cave Materials and colours

The main materials include high-pigment face painting cosmetics (both water-based and oil-based), setting spray, fixing powder, and decorative materials such as EVA foam and lightweight resin for head ornaments. Cosmetics are selected based on their spread ability and adhesion to effectively create visual details such as rock textures, water flow, and scale patterns on the hands and neck areas as representations of aquatic elements.

Additionally, branch elements are created through visual illusion techniques using color gradients, contour lines, and shadows. This approach enables the formation of organic imagery that blends with the skin without adding physical weight, while also strengthening the symbolic meaning of the relationship between humans and nature. This technique is considered effective in enhancing visual expression and the depth of meaning in character makeup.²²

3. Development Stage

The development stage is the phase of transforming the design into a tangible product through technical processes and trials to ensure alignment between the concept, visual outcome, and usability²³. In this study, the development stage was carried out in several steps, including technical preparation, character formation, as well as finishing and prototype testing.

a. Development I – Technical Preparation and Basic Application

This stage focuses on the technical readiness of character makeup application, including skin preparation, the use of moisturizer and primer, and the application of base makeup to enhance cosmetic adhesion. Furthermore, contouring and highlighting techniques are applied to shape facial dimensions according to the designed character. This stage emphasizes the accuracy of techniques and the neatness of the base makeup as the foundation for character formation. Evaluation is conducted based on indicators such as application accuracy, neatness of the makeup result, and user comfort.²⁴

b. Development II – Character Formation and Strengthening of Symbolic Visuals

This stage focuses on the formation of visual character through the application of face painting and the addition of decorative elements. Latex-based ornaments are applied to areas such as the cheekbones and temples to create visual dimensions resembling natural elements. This material is chosen for being lightweight, flexible, and capable of producing a three-dimensional effect without reducing comfort. To enhance makeup durability, setting powder is used as an initial lock and setting spray as a final lock. Character expression is further strengthened through the use of false eyelashes

²² Nuraini et al., "Eksplorasi Estetika Make Up Karakter Dalam Dunia Pertunjukan Di Surabaya."

²³ Latip, "Penerapan Model ADDIE Dalam Pengembangan Multimedia Pembelajaran Berbasis Literasi Sains."

²⁴ Jianwei Yang, "Research on Stage Makeup Design in the Art Design of Drama and Film," *Contemporary Education Frontiers* 3, no. 3 (2025): 86–90, <https://doi.org/10.18063/cef.v3i3.804>.

and brightly colored contact lenses to create a magical and mythological impression. Evaluation at this stage is based on concept suitability, visual strength of the character, and makeup durability.²⁵

c. Development III – Finishing, Prototype Testing, and Implementation Readiness

The final stage includes the finishing process and comprehensive prototype testing. Evaluation is conducted on the alignment between the design and the final visual outcome, makeup stability during use, accuracy of ornament details, and model comfort. The test results indicate that the combination of makeup techniques, ornament application, and the makeup setting system successfully produces a character makeup that is both aesthetically strong and technically stable. Assessment is based on indicators of product feasibility, implementation readiness, and initial user acceptance before entering the implementation and evaluation stages of the ADDIE model.²⁶

4. Implementation Stage

The implementation stage involves applying the developed product in a real context as a limited trial to evaluate visual integration, aesthetic function, and user acceptance.²⁷ In this study, the locally inspired character makeup based on Liang Tapah Cave was implemented through a performance in the *Gelar Karya Rumpun PKK* event at Universitas Negeri Semarang, held on May 28, 2025, at the University Auditorium. The implementation was conducted in the form of a showcase to present the development results comprehensively.

The performance featured the complete application of character makeup, including facial makeup, body painting, as well as supporting costumes and accessories. The makeup was applied to the face, neck, and hands using face painting techniques, complemented by latex ornaments shaped like scales and natural visual elements, and reinforced with setting powder and setting spray for durability. Eye makeup was enhanced with false eyelashes and brightly colored contact lenses to create a magical and mythological impression. The costumes and accessories were designed in harmony with the makeup, forming a cohesive visual representation of the relationship between humans and nature as the core of Liang Tapah Cave's local wisdom.²⁸

During the showcase, the work demonstrated integration between aesthetic aspects, symbolic meaning, and the accuracy of makeup application techniques and costume construction. The visual appearance successfully emphasized the character as a mythological guardian of nature while effectively conveying cultural narratives to the audience. This indicates that the developed character makeup not only holds aesthetic value but also functions as a medium for cultural communication and creative learning.²⁹

5. Evaluation

The product evaluation was conducted through a validation process involving three experts, consisting of one academic lecturer and two beauty practitioners, namely a makeup artist and a makeup artist & hairstylist. This validation aimed to determine the feasibility level of the character makeup product based on the local wisdom of Goa Liang Tapah developed in this study. The assessment instrument used a Likert scale ranging from 1 to 4: 1 (poor), 2 (fair), 3 (good), and 4 (very good).

Table 1. Recapitulation of Expert Validation Results

Validator	Profession	Score	Maximum Score	Percentage
Validator 1	Makeup Artist & Hairstylist	74	80	92,50%
Validator 2	Lecturer	80	80	100%
Validator 3	Makeup Artist	76	80	95,00%
Total		230	240	95,83%

²⁵ Nuraini et al., "Eksplorasi Estetika Make Up Karakter Dalam Dunia Pertunjukan Di Surabaya."

²⁶ M. Fathun Niam et al., *Metode Penelitian, General and Specific Research*, vol. 4, 2024.

²⁷ Jurnal Multilingual et al., "Dwi Harmita, Hery Noer Aly" 3, no. 1 (2023): 114–19.

²⁸ Hotma Uhur Purba, Tiur Angelina Tampubolon, and Kristiani Sitorus, "SIMALUNGUN SEBAGAI KEARIFAN LOKAL" 8, no. 2 (n.d.): 1919–27.

²⁹ Ririn Amaliah Putri Sarah, Husnul Azizah, et al., "Implementing a STEAM-Based Character Makeup Learning Model for Performance Arts in Elementary Education," *METODIK DIDAKTIK: Jurnal Pendidikan Ke-SD-an Journal* 21, no. 2 (2026): 73–80, <https://ejournal.upi.edu/index.php/MetodikDidaktik/article/viewFile/93336/35624>.

Based on the expert validation results, a total score of 230 out of a maximum score of 240 was obtained, with a percentage of 95.83%, which falls into the very feasible category. This result indicates that the developed character makeup product meets feasibility standards in terms of aesthetics, technique, and cultural concept suitability.

The academic validator gave the maximum score as the work consistently fulfilled aesthetic principles and conceptual alignment. Meanwhile, beauty practitioners provided very high scores due to the visual appeal, accuracy of application techniques, and the potential applicability of the character makeup in various contexts, such as artistic performances and beauty education.

The slight differences in scores among validators indicate variations in perspectives between theoretical and professional practice aspects. Nevertheless, all validators agreed that the developed product falls into the very feasible category.³⁰ This confirms that the character makeup based on the local wisdom of Goa Liang Tapah not only has strong aesthetic value but is also relevant as a medium for cultural representation and innovation in the field of makeup artistry.

Table 2. Assessment Results of Visual Aesthetic Indicators

Validator	Percentage
Validator 1	91,67%
Validator 2	100%
Validator 3	95,83%
Average	95,83%

The visual aesthetic indicator obtained an average percentage of 95.83%, categorized as very feasible. This indicates that the visual appearance of the developed character makeup demonstrates a composition of form, color, and texture that creates a harmonious and visually appealing impression³¹.

The validators assessed that the applied visual elements exhibit clear unity, preventing any disjointed appearance between parts. Additionally, visual balance is well maintained, ensuring that the character's appearance is not concentrated on a single area. The high score in this indicator confirms that visual aesthetic quality is a major strength of the locally based character makeup development.

Table 3. Assessment Results of Elements and Principles of Fine Arts

Validator	Percentage
Validator 1	90,00%
Validator 2	100%
Validator 3	95,00%
Average	95,00%

The indicator of elements and principles of fine arts achieved an average percentage of 95.00%, categorized as very feasible. This result shows that the application of visual elements such as line, shape, color, and texture in the character makeup has been carried out consistently in accordance with aesthetic principles³².

Validators observed that balance, unity, and harmony among visual elements are clearly reflected through structured arrangement. The proper application of fine art principles not only produces an attractive appearance but also strengthens the artistic value of the developed character.

Table 4. Assessment Results of the Body as a Medium of Aesthetic Expression

Validator	Percentage
Validator 1	93,75%
Validator 2	100%

³⁰ I Tasya, P Kusumaningtyas, and A Rahmadani, "Desain & Validitas Asesmen Kinerja Praktikum Kimia Organik Pada Percobaan Sintesis Senyawa Kalkon Dengan Model Pembelajaran Berbasis Proyek 1,2,3,4," *Jurnal Pendidikan Dan Pembelajaran IPA Indonesia* 15, no. 1 (2025): 40–51, <https://ejournal.undiksha.ac.id/index.php/JPPH/article/download/90890/31911/267180>.

³¹ Dian Rifayah and Wiwin Wianti, "Pengaruh Estetika Kemasan Dan Harga Terhadap Keputusan Pembelian Produk Kosmetik OMG Di Kalangan Milenial Dan Gen Z Pada Kelurahan Sukabumi Utara," *Jurnal Ekonomi Bisnis Antartika* 3, no. 2 (2025): 108–114, <https://doi.org/10.70052/jeba.v3i2.1030>.

³² Musfir Rizal Pratama and Suherman, "Penerapan Teori Seni Rupa Dalam Konteks Meningkatkan Hasil Belajar Siswa SMK Negeri 2 Gowa Pada Pembelajaran Tata Rias (Face Painting)," *Arus Jurnal Psikologi Dan Pendidikan* 4, no. 2 (2025), <https://doi.org/10.57250/ajpp.v4i2.1315>.

Validator 3	96,87%
Average	96,87%

This indicator obtained an average percentage of 96.87%, categorized as very feasible. This indicates that the character makeup is proportionally adapted to the facial and body structure of the model.

Validators assessed that the makeup application considers not only visual aspects but also anatomical suitability, resulting in a balanced and non-excessive appearance. This demonstrates that the body as a medium of aesthetic expression has been optimally utilized to support the presented character.

Table 5. Assessment Results of Beauty Product Creativity Indicators

Validator	Percentage
Validator 1	87,50%
Validator 2	100%
Validator 3	93,75%
Average	93,75%

The creativity indicator obtained an average percentage of 93.75%, categorized as very feasible. This indicates that the developed character makeup demonstrates a high level of creativity, particularly in transforming the local wisdom of Goa Liang Tapah into visual form.

Validators noted that the exploration of form, color, and texture reflects strong innovation and idea development. This creativity adds value by presenting a character that is not only visually unique but also has a clear cultural identity.

Table 6. Assessment Results of Meaning and Visual Representation Indicators

Validator	Percentage
Validator 1	95,83%
Validator 2	100%
Validator 3	95,83%
Average	97,22%

This indicator obtained an average percentage of 97.22%, categorized as very feasible. This shows that the developed character makeup effectively represents the concept of local wisdom in a clear and communicative manner.

Validators assessed that the visual elements used are not merely decorative but also convey the symbolic meaning underlying the character. Thus, the character makeup functions not only as an aesthetic work but also as a medium of cultural representation.

Table 7. Assessment Results of Aesthetic Indicators in the Beauty Field

Validator	Percentage
Validator 1	95,00%
Validator 2	100%
Validator 3	97,50%
Average	97,50%

The aesthetic indicator in the beauty field obtained an average percentage of 97.50%, categorized as very feasible. This indicates that the developed character makeup aligns with aesthetic standards in makeup practice.

Validators assessed that the application techniques, color selection, and final appearance are consistent with the constructed character. Furthermore, the work is considered to have strong potential for application in various contexts, such as artistic performances and beauty education.

CONCLUSION

This study successfully developed a character makeup product based on the local wisdom of Goa Liang Tapah through the systematic application of the ADDIE model, starting from the analysis of symbolic values to the realization of visual design integrating elements of rock, water, and vegetation. The results indicate that local cultural values can be transformed into visual forms through the selection of symbolic colors, the application of makeup techniques, and the use of supporting accessories that shape a mythological character representing a guardian of nature. Based on expert validation results and user responses, the developed product achieved a feasibility score of 95.83%,

which falls into the very feasible category in terms of aesthetics, technical accuracy, design creativity, and alignment with cultural values. These findings confirm that character makeup functions not only as an artistic work but also as a medium for cultural representation and contextual learning. Therefore, the integration of local wisdom can serve as an innovative strategy in the development of makeup artistry.

ACKNOWLEDGMENTS

The author would like to express sincere gratitude to the Beauty Education Study Program, Faculty of Engineering, Universitas Negeri Semarang, for the facilities and opportunities provided throughout the research and development process. The author also extends appreciation to the academic supervisor, Maria Krisnawati, S.Pd., M.Sn., for her guidance, direction, and motivation during the completion of this study.

Gratitude is also extended to the expert validators in the fields of character makeup and local culture for their constructive feedback, suggestions, and critiques in refining the product. Furthermore, the author appreciates the committee and organizers of the Gelar Karya Rumpun PKK Universitas Negeri Semarang for facilitating the implementation and presentation of the work as part of the product trial.

DECLARATION OF CONFLICTING INTERESTS

The author declares that this research on the development of character makeup based on the local wisdom of Goa Liang Tapah was conducted independently and objectively. There are no conflicts of interest, whether financial, professional, or personal, that could have influenced the research process, product development, implementation, or publication of this article. All stages of the research were carried out in accordance with established academic standards and scientific ethical principles.

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