

The Embodiment of the Fantasy “The Wings of Borneo” Through Face Body Painting Technique in Beauty

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Abstract

This study is motivated by the rapid development of the creative industry, which encourages innovation in the art of make-up, particularly fantasy make-up through face and body painting techniques. The purpose of this research is to develop and describe the embodiment of the fantasy character “The Wings of Borneo,” inspired by the hornbill as a cultural symbol of Kalimantan. This study employs a Research and Development (R&D) method using the ADDIE model, which consists of analysis, design, development, implementation, and evaluation stages. Data were collected through direct practice and documentation, and evaluated by three expert panelists using assessment instruments based on aesthetic indicators and principles of fine art. The results show that the resulting face and body painting work achieved a “Highly Feasible” category across all evaluation aspects, including visual aesthetics, art principles, body expression, creativity, visual meaning, and beauty aesthetics. In conclusion, “The Wings of Borneo” was successfully realized as an innovative, aesthetic, and culturally meaningful artistic product. This research is expected to serve as a reference for the development of fantasy make-up and to encourage further exploration of culturally based themes in the creative industry.

Keywords: fantasy make-up, face painting, body painting, ADDIE, hornbill

INTRODUCTION

The current development of the creative industry has encouraged the emergence of various forms of artistic expression that combine elements of culture, aesthetics and visual creativity. Fantasy make-up, the art of make-up which aims to shape the impression of a model's face into an imagined fantasy¹. Fantasy make-up is known as special character make-up, because it displays fictional forms by changing unrealistic facial shapes². There are five themes that can be applied to fantasy makeup, namely: 1). The flora theme, which reflects plants; 2). The fauna theme, which reflects animals; 3). The legend theme, which shows images from fairy tales; 4). The free theme, which is often used in competitions because there are no rules or limitations; 5). The history theme, namely fantasy makeup to commemorate historical events/historical figures³.

Since ancient times, the art of body painting has been widely used, for example, applied for

¹ Maulidatul Munawaroh et al., “Media Pembelajaran Video Tutorial Face Painting Pada Kompetensi Dasar Tata Rias Fantasi Di SMK Negeri 3 Pamekasan,” *Jurnal Tata Rias* 11, no. 2 (2022): 184–95.

² Charina Agustiani Safitri and Lilis Jubaedah, “Pembuatan Video Tutorial Avatar Dengan Teknik Glow In The Dark Make Up Look Pada Mata Kuliah Tata Rias Fantas,” *Jurnal Tata Rias* 12, no. 2 (2023): 61–70, <https://doi.org/10.21009/jtr.12.2.07>.

³ Sofia Daniati, Nurulisma Saputri, and Irene Fiolina, “Adaptasi Batang Pohon Sebagai Sumber Ide Rias Fantasi Berbasis Mixed Media,” *Garina* 17, no. 1 (2025): 99–113, <https://doi.org/10.69697/garina.v17i1.276>.

religious ceremonies in certain tribes by utilizing materials from the surrounding environment, such as mud, charcoal, clay, and leaves with motifs in the form of circles, lines, and dots. Similar to body painting, face painting is a part of body painting that focuses more on the face, so the center of interest is on the painting of the face. This is also what makes face painting starting to be recognized by many people. Body painting or body painting is one form of visual art that has been growing in the last decade⁴. In this art of painting, the human body is used as a medium that allows for the combination of personal expression, artistic creativity, and performative elements. Face and body painting are paintings that use the human face and body as media, unlike tattoos that are permanently drawn on the face or body. Face and body painting are only temporary and are used for certain purposes such as traditional ceremonies, hunting, war, or artistic activities. Once these activities are completed, the body painting must be removed and cleaned. Along with the development of the times and current beauty trends, the embodiment of fantasy characters through face and body painting has become an important means to develop creativity, imagination, and technical skills of make-up artists. Fantasy characters provide freedom to explore shapes, colour, textures, and visual symbols that are not bound by everyday reality. Through fantasy characters, beauty can be developed as a work of performing art or visual works that have high aesthetic and artistic value. And currently, the works of face and body painting are increasingly varied in terms of form, technique, and colour applied, resulting in very beautiful colour gradations.

One source of inspiration for creating fantasy characters is Indonesia's rich natural and cultural heritage, particularly the island of Kalimantan (Borneo). Kalimantan is known for its unique biodiversity, including endemic birds and tropical forests. The hornbill is endemic to Kalimantan, found nowhere else in the world. This bird is often symbolized by the people of Kalimantan, including those of Central, West, and East Kalimantan. The symbolism of the hornbill is manifested in various forms of regional government symbols, dances, and even university symbols⁵. The black colour inherent in the hornbill symbolizes steadfastness and loyalty. This is related to the hornbill's habit of choosing a life partner who is always loved and loyal until the end of his life. The hornbill has a special feature: when the female bird incubates her eggs until they hatch, the bird never leaves her nest; her food needs while in the nest are provided by the male hornbill. Hornbill's are also known as important agents in natural forest generation. The concept of "The Wings of Borneo" is raised as a fantasy character that presents the beauty and uniqueness of Borneo's nature through the visualization of wings, natural colours, and ethnic ornaments realized in face and body painting techniques⁶. The embodiment of the fantasy character "The Wings of Borneo" through face and body painting techniques in beauty is interesting to study because it combines elements of make-up artistry, design creativity, and local cultural values. The process of realizing this character involves conceptual design, colour selection, application of face and body painting techniques, and evaluation of the work.

The purpose of this research is to address public boredom with conventional make-up and to develop an understanding of the embodiment of the fantasy character "The Wings of Borneo" through face and body painting techniques in beauty. It is hoped that the results of this research will contribute to the development of make-up science and skills. In addition, this article is expected to enrich fantasy make-up design references and inspire make-up artists to explore innovative themes.

METHOD

This research will use the research and development (R&D) method. Research and development (R&D) is a research method widely adopted by today's academic world to design and test product effectiveness. This method aims to produce a product through the process of identifying potential

⁴ Ni Putu, Wulan Hartawati, and Body Painting, "Widya Sundaram : Jurnal Pendidikan Seni Dan Budaya E - ISSN : 2988-1501 (Online) Body Painting : Memadukan Seni , Kecantikan , Dan Performansi Dalam Bentuk Seni Visual" 02, no. 02 (2024): 146–58.

⁵ Manarul Hidayat, "Analisis Struktural Simbolik Burung Enggang Pada Masyarakat Dayak," *Jurnal Ilmu Budaya* 18, no. 1 (2021): 52–65, <https://journal.unilak.ac.id/index.php/jib/article/view/7849>.

⁶ Silniva Humaida et al., "Adaptasi Burung Enggang Cula Pulau Kalimantan Pada Tata Rias Wajah Fantasi" 05, no. 02 (2023): 170–83.

problems, designing, and developing a product as the best solution⁷. Based on this definition, this research can be classified as R&D research because the ultimate goal is to produce a product in the form of a fantasy character make-up using the hornbill as the idea source. This research uses the ADDIE development model. ADDIE stands for Analyze, Design, Develop, Implement, and Evaluate. This model was developed in the 1970s and is commonly used for product development or learning design models⁸. The ADDIE model is a systematic approach designed to produce effective instructional products⁹. The development at each stage is interconnected. The evaluation stage is at the end, but evaluation is used to evaluate each previous stage, starting with the analysis, design, development, and implementation stages¹⁰. The ADDIE model is very suitable for use in this research because it can ensure that each stage of development takes place systematically, thereby minimizing the possibility of errors occurring¹¹.

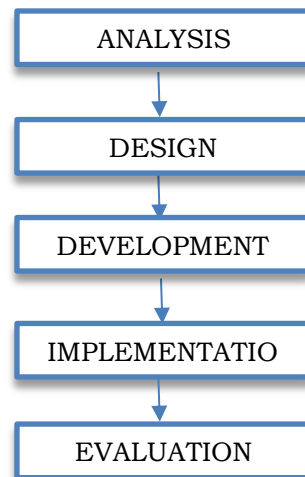


Figure 1. Stages of the ADDIE model
Source: Dr. Liangyue Lu and Meredith L. C. Sides, 2022

The ADDIE stages in this study include: 1). Analysis, analyzing the source of the chosen idea, namely the hornbill. The analysis carried out is an analysis of the visual elements and characteristics of the hornbill which will later be applied to the fantasy makeup, 2). Design, compiling the design concept for the face and body makeup that will be applied. The arrangement of mood board elements is adjusted based on the results of the analysis in the first stage, 3). Development, preparing the design of the face and body makeup and accessories according to the mood board that has been made, 4). Implementation, applying fantasy makeup to the face and body of the model according to the design development that has been designed. This stage involves makeup application techniques, preparation of tools and materials, to the process of applying makeup using certain techniques, 5). Evaluation, the researcher involved assessors from three makeup experts to assess the work, the data was analyzed

⁷ Marinu Waruwu, "Metode Penelitian Dan Pengembangan (R&D): Konsep, Jenis, Tahapan Dan Kelebihan," *Jurnal Ilmiah Profesi Pendidikan* 9, no. 2 (2024): 1220–30, <https://doi.org/10.29303/jipp.v9i2.2141>.

⁸ Adamantia G Spatioti and Ioannis Kazanidis, "A Comparative Study of the ADDIE Instructional Design Model in Distance Education," 2022, 1–20.

⁹ 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>.

¹⁰ Waruwu, "Metode Penelitian Dan Pengembangan (R&D): Konsep, Jenis, Tahapan Dan Kelebihan."

¹¹ Dr. Liangyue Lu and Meredith L. C. Sides, "Instructional Design for Effective Teaching: The Application of ADDIE Model in a College Reading Lesson," *NOSS Practitioner to Practitioner*, 2022, 4–12, <https://eric.ed.gov/?id=EJ1343586>.

using quantitative descriptive analysis techniques to process the data obtained from the validity test using a questionnaire. The questionnaire contains indicators for assessing the results of the study. The aspects analyzed were the visual elements of make-up, the design principles of make-up, and the overall look that presented the character of the hornbill.

The data collection method applied in this study is through direct practicum. The researcher used self-collected documentation, so that the documentation became the source of data used in the study. The calculation of the percentage score of each panelist is based on formula (1) according to Afriyanti et al., in the research of Syafira Aulia et al.¹², which states that percentage is used to change quantitative data into percentage form to make it easier to understand, namely as follows:

$$\text{Percentage} = \frac{\text{Actual Score}}{\text{Maximum Score}} \times 100\%$$

Based on the percentage scores obtained from the assessment results, product eligibility criteria were determined using a percentage range scale with a maximum value of 100% and a minimum value of 0%. This calculation is presented in Table 1, adapted from Arikunto as applied in research by Rajib Ghaniy and Satriyo Leksono¹³.

Table .1 Percentage Scale of Eligibility

Percentage	Category
< 21%	Highly Infeasible
21% - 40%	Not Feasible
41% - 60%	Fairly Feasible
61% - 80%	Feasible
81% - 100%	Highly Feasible

Source: Arikunto, 2009 in Rajib Ghaniy and Satriyo Leksono, 2023

RESULTS AND DISCUSSION

The ADDIE method, consisting of the stages of Analysis, Design, Development, Implementation, and Evaluation, is used as the main structure in the design of the face and body painting "The Wings of Borneo". The following section presents a detailed discussion of each ADDIE stage in this face and body painting development model.

Analysis

The analysis stage is the initial stage of the research, the first step being exploring the source of ideas, with the aim of understanding the visual elements of the hornbill. The researcher analysis the characteristics of the hornbill starting from the visual elements of the hornbill, the makeup techniques, and the suitability of the work with the designed character. The visual colours of the hornbill makeup that will be realized are predominantly black, white, and orange. The wing element is analysis as a symbol of strength and freedom, which is clearly visible in the work in the form of wing props and a fantasy bird-themed headpiece. Analysis of face and body painting techniques includes the use of basic colouring techniques, colour gradation, and the creation of decorative motifs on the face and body of the model¹⁴. The body painting technique is seen in the application of repeating white motifs on a black background that reinforces the fantasy and artistic impression. Detailed techniques on the face and feather accessories support the visual character that blends the makeup, body, and props. In addition, an analysis was carried out on the selection of materials and tools that are safe for the skin and support the durability of the makeup. Model analysis also considers the model's body proportions to align with the theme of the fantasy character being presented.

¹² Syafira Aulia et al., "11854-49070-1-Pb" 5, no. 2 (2022): 50–59.

¹³ Rajib Ghaniy and Satriyo Leksono, "Penerapan Internet of Things Untuk Kontrol Lampu Rumah Melalui Chatting Via Telegram," *TeknoIS: Jurnal Ilmiah Teknologi Informasi Dan Sains* 13, no. 1 (2023): 32–43, <https://doi.org/10.36350/jbs.v13i1.167>.

¹⁴ Noverainsy Millenia Suhandi, "Sunset Pura Ulun Bali Sebagai Inspirasi Dan Aplikasi Tata Rias Face Painting," *Jurnal Rupa* 7, no. 2 (2022): 91, <https://doi.org/10.25124/rupa.v7i2.3801>.

Design

The next stage is the design phase. This stage is based on the visual analysis of the hornbill, which is then translated into a mood board as a design guide. The design can be used to determine the techniques, tools, and cosmetics to be used in the makeup process¹⁵. The mood board contains references to the colours, shapes, textures, and nuances of the fantasy characters of The Wings of Borneo. The palette used is predominantly black, white, and orange to create a strong visual contrast and reflect the character of the hornbill. Based on the mood board, the researcher designed a face and body painting design with bold lines, colour gradations, and decorative motifs found on the model's body. The general definition of gradation is an arrangement of degrees or rankings, the process of changing from one position to another or the transition from one state to another, quoted from Erianto as applied in research by Putri Sriwahyuni and Pipin Tresna Prihatin¹⁶. The results of this design stage are used as a reference in the development stage of the face and body painting work for the fantasy character The Wings of Borneo.

Mood Board

A mood board is the initial visualization stage, playing a crucial role in clarifying and strengthening the fantasy character concept. At this stage, the mood board is created by combining various visual elements derived from the characteristics of hornbills, such as their broad, defined wings, feather texture, and ethnic Kalimantan ornamentation.



Figure 2. Moodboard
Source: Author, 2026

The mood board also includes references to fantasy makeup and expressive body painting, play of lines and symbolic motifs on the body, as well as exploration of the dominant colour palette of black, white, orange, red, and yellow that represents strength, courage, and bravery. All of these visual elements are arranged harmoniously to serve as a reference in designing makeup, body painting, and

¹⁵ Putri Sriwahyuni and Pipin Tresna Prihatin, "Adaptasi Rias Wajah Medusa Untuk Inovasi Makeup Fantasi Berbasis Mixed Media" 0738, no. 4 (n.d.): 6661–70.

¹⁶ Riska Nabila and Pipin Tresna Prihatin, "Adaptasi Makeup Cleopatra Pada Tata Rias Wajah Kesempatan Pesta Malam" 5, no. 2 (1956): 1956–67.

supporting accessories, so as to realize the character of The Wings of Borneo in a complete, artistic, and in harmony with the fantasy concept.

Design

The design stage is a planning phase that focuses on the development and planning that focuses on the development and maturation of the visual concept of a fantasy character inspired by the hornbill as an icon of Kalimantan. At this stage, the process of organizing and synthesizing various sources of inspiration from the analysis results, including the shape of the wings, the character of the beak, the dominant colours of black, white, and orange as well as ethnic ornaments into design solutions that are realized in make-up, body painting, and supporting costumes. The design technique applied has used a systematic procedure to translate the character concept into an artistic appearance that not only has strong aesthetic value, but also considers comfort, the proportion of the model's body, and the durability of the material when used by the model.



Figure 3. Wings of Borneo Design
Source: Author, 2026

Prototype

The prototyping stage is a crucial step in the process of realizing the fantasy characters of The Wings of Borneo. It serves as an initial trial before the final application of face makeup and body painting. This stage is carried out to determine whether the designs can be applied well to the model's face and body, as well as to identify areas that still need improvement. The prototype was created using liquid-based body paint with a colour that is not too thick so that it is easy to clean and repair if any errors occur. This way, the trial process can be carried out without the risk of wasting materials or causing discomfort to the model.

The prototyping process begins by transferring the design from the sketch to the model's face and body using a thin paintbrush as an outline. The outline should take into account the facial shape, body anatomy, and the direction of the design on the model's body. Furthermore, basic colouring is applied to the designated areas, followed by gradation techniques to add dimension. The colouring is done gradually, moving from lighter to darker colours to create a clearer, more consistent result.



Figure 4. Prototype
Source: Author, 2026

Prototype evaluation was conducted by directly observing the makeup results on the model from various angles. Assessment included balance between the right and left shapes, colour matching, clarity of body motifs, and suitability to the fantasy character being portrayed. The evaluation process also involved the supervising lecturer and colleagues to obtain suggestions and input. The evaluation results were used as a basis for refining the design, application techniques, and details before entering the final creation stage with maximum materials and techniques.

Material Selection

The selection of development tools and materials focused on surveys and cosmetic product trials to determine the materials that best suited the fantasy character concept of The Wings of Borneo. This stage was carried out in a targeted manner so that the face and body painting results could optimally display the visual character of the hornbill, have good durability during the performance, and remain safe and comfortable for the model. The tools and materials selected must also support the application technique, colour sharpness, and ease in creating detailed motifs on the face and body.

The main material used is water-based face and body paint because it has strong pigmentation, dries quickly, does not crack easily and is relatively safe for the skin. In addition, this material is also easy to clean so it is suitable for use in artistic makeup processes that cover large areas of the body. To create dramatic effects such as the character of bird wings, additional products such as shimmer powder or glitter are also used, as well as setting spray so that the colour is more durable and does not easily fade due to sweat or friction. Then the tools used include brushes of various sizes to produce a variety of colour strokes, from large brushes for colouring large areas to small brushes for detailed motifs. Sponges are used to mix colours to match the colour palette concept. The choice of these tools is adjusted to the needs of creating textures resembling feathers and wings, as well as ethnic motifs inspired by Kalimantan culture.

The colour palette is dominated by black, white, red, orange, yellow, and brown, taken from the characteristics of hornbills. Black is used as a base colour to create a strong and dramatic impression, while white is used for ornamental motifs to create a clear contrast against the dark background. Red is used in the eye area to make the eyes look more dramatic and realistic, like a hornbill, while orange and yellow serve as the main accents that attract attention. And brown helps create a natural impression and blends with the natural theme of Kalimantan. This colour combination is designed to produce a bold, exotic, and fantasy-like character.

The selection of tools and materials is not only based on visual aspects, but also on ease of application, durability of the makeup during the show, safety for the model's skin, and the material's ability to display complex artistic details. By selecting the right tools and materials, the embodiment of The Wings of Borneo characters through face and body painting techniques can be maximized, both

in terms of aesthetics and performance function.

Development

The development stage is the process of realizing the design into a real work through the application of face and body painting techniques on the model to produce the appearance of the fantasy character "The Wings of Borneo." At this stage, all the concepts that have been designed are realized in detail, starting from transferring the visual pattern to the body, applying colour, making ornaments, to unifying it with costumes and properties so that it is ready to be displayed in a show.

Visual Pattern Creation and Design Transfer

Creating a visual pattern is the initial stage in developing a body painting, serving as a guide so that the design can be applied proportionally to the model's body. The visual pattern for the character "The Wings of Borneo" was developed from the stylization of the hornbill's shape, specifically the wings, beak, and feather ornaments, then combined with ethnic Kalimantan motifs in the form of curved and spiral lines.

The process begins by outlining the face and body using a cosmetic pencil or thin brush. The outline focuses on the chest as the center of the composition, then continues down to the arms and legs to create visual unity. The lines are created taking into account the model's anatomy, right-left balance, and the direction of the design's movement, which follows the body's pose, creating a dynamic appearance as the model walks the runway.

Basic Colour Application and Dimension Formation

Once the visual pattern is complete, a base coat is applied using water-based body paint. Black was chosen as the primary base colour because it creates a strong, mysterious, and dramatic impression, befitting the fantasy character. Application is done using a sponge to achieve an even finish and maximum skin coverage.

Next, dimension was created by adding white to the chest, neck, and face to create sharp contrast. Lines and curves were created to follow the body's structure, creating a bold visual effect. Orange and yellow were added to the face to mimic the characteristic colour of hornbill feathers and to emphasize the expression. Gradation techniques were also applied to several parts of the body to create smooth, non-flat colour transitions. This was crucial to ensure the makeup remained clear and vibrant when exposed to stage lighting from various directions.

Creating Details and Strengthening Characters

This stage focuses on refining the artistic details that characterize the work. White spiral motifs and curved lines are applied to the arms and legs, representing ethnic Kalimantan ornamentation. The details are symmetrical to maintain visual balance and enhance aesthetic value.

On the face, the makeup was created to resemble a bird character, emphasizing the eyes and beak through the use of contrasting colours and decorative elements such as feathers. Furthermore, accents were added to the shoulders and waist with orange and yellow feathers to enhance the impression of wings and visual movement. Development also involved integrating body painting with supporting costumes such as large wings, headpieces, and wand props. The balance between the size of the wings and the body makeup was considered so that they did not overshadow each other, but rather supported each other in creating a complete fantasy character.

Final Realization of "The Wings of Borneo"

The final creation is the result of a gradual and systematic development process. Once all the colours and details are finalized, the lines are rechecked for neatness, colour clarity, and the makeup's compatibility with the costume and accessories. The final stage concludes with the application of a makeup setter to enhance durability during the fashion show. The creation is then documented and displayed in a fashion show to assess its overall appearance under stage lighting and as the model moves.



Figure 5. The Wings of Borneo Implementation
Source: Author, 2026

The final result demonstrates that the combination of face painting, body painting, wing costumes, headpieces, and props effectively represents a fantasy character inspired by the hornbill in a powerful, majestic, and dramatic way. This display emphasizes the concept of "The Wings of Borneo" as a representation of the natural beauty and culture of Kalimantan through artistic aesthetics.

Implementation

The implementation stage is the process of applying fantasy makeup products which are applied directly to the model¹⁷. The final work of "The Wings of Borneo" was assessed to determine the level of feasibility of the work in terms of technical, aesthetic, and conceptual suitability. Implementation was carried out after the development stage was completed, so that the work being assessed was in its final form and ready to be displayed. The assessment was conducted using an evaluation instrument that was systematically compiled in the form of an assessment sheet. The instrument contained six assessment indicators that were adjusted to the standards of artistic beauty work. The assessment instrument was completed by three expert panelists who had competence in the field of artistic and performance make-up. Each panelist assigned a score to each indicator based on the quality of the work displayed. The scores were given using a predetermined assessment scale, so that the implementation process could be carried out objectively and measurably. The results of the scores from the three panelists were then summarized and processed into a percentage value, referring to Table 1, to determine the overall level of feasibility of the work. The percentage was obtained by comparing the total score obtained with the maximum score, then multiplied by 100%. This percentage result was used to categorize the quality level of the work into the criteria of very good, good, sufficient, or less. Through this implementation stage, an objective picture was obtained regarding the strengths and weaknesses of the work. The assessment results are the basis for ensuring that the face and body painting work "The Wings of Borneo" has met the aesthetic, technical, and presentation standards in the field of Artistic Beauty.

The feasibility test data is presented in a summary table that describes the three panelists' assessment of the fantasy character "The Wings of Borneo". This table provides a comprehensive overview of the level of product feasibility based on six indicators, namely the visual aesthetics of the work, elements and principles of fine art, the body as a medium of aesthetic expression, creativity of beauty products, meaning and visual representation, and aesthetics in the field of beauty, each of which is presented in Tables 2 to 7 along with the scores of each panelist.

Table 2. Evaluation Results for Visual Aesthetic Indicators of the Work

Panelist	Percentage (%)
Panelist 1	100%
Panelist 2	100%

¹⁷ Sriwahyuni and Prihatin, "Adaptasi Rias Wajah Medusa Untuk Inovasi Makeup Fantasi Berbasis Mixed Media."

Panelist 3	100%
Average	100%
Category	Highly Feasible

Source: Author, 2026

The assessments given by the three panelists in Table 2 show a very consistent and positive appreciation for the visual aesthetics of the face and body painting "The Wings of Borneo." Panelists 1, Panelist 2, and Panelist 3 each gave a score of 100%, meaning the work was deemed to have met all assessment criteria with no significant improvements noted by the experts.

The similarity of scores indicates that the work possesses strong and stable visual quality across various assessment perspectives. Aesthetic aspects, including design composition, motif accuracy, colour harmony, technical neatness, and overall cohesiveness, were deemed appropriate to the fantasy character concept.

The average rating from the three panelists reached 100%, which falls into the "Highly Feasible" category based on the percentage scale used in this study. This result indicates that the work meets high quality standards in the field of artistic beauty.

Thus, it can be concluded that the visual aesthetic indicators in the work "The Wings of Borneo" have optimally met the eligibility criteria. The "High Feasible" category strengthens the work's position as a strong visual representation of the hornbill's inspiration and Kalimantan culture, and supports the research objective of producing aesthetic, expressive, and high-quality face and body painting works.

Table 3. Evaluation Results for Elements and Principles of Fine Arts

Panelist	Percentage (%)
Panelist 1	100%
Panelist 2	84%
Panelist 3	92%
Average	92%
Category	Highly Feasible

Source: Author, 2026

The assessments given by the three panelists in Table 3 show excellent results for the elements and principles of fine art in the face and body painting "The Wings of Borneo." Panelist 1 gave a score of 100%, indicating that the work was deemed to have optimally fulfilled all aspects of the elements and principles of fine art without any significant improvements.

Panelist 2 gave a score of 84%, while Panelist 3 gave a score of 92%. Both scores remain in the "Highly Feasible" category, indicating that the artwork has been well-implemented in the application of fine art elements such as line, shape, colour, texture, and the principles of composition, balance, harmony, and proportion. However, the difference in scores indicates that there are still several visual aspects that could be improved, such as strengthening the composition or arranging details in certain areas.

The average score from the three panelists reached 92%, which falls into the "High Feasible" category based on the research's percentage scale. This result demonstrates the work's strong visual quality in terms of its processing of fine art elements and principles within the artistic aesthetic.

Thus, it can be concluded that the application of the elements and principles of fine art in "The Wings of Borneo" has met high standards of eligibility. The "High Feasible" category confirms that the work is not only visually appealing but also possesses a mature artistic composition that aligns with the concept of the fantasy character.

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

Panelist	Percentage (%)
Panelist 1	100%
Panelist 2	75%
Panelist 3	100%
Average	92%
Category	Highly Feasible

Source: Author, 2026

The assessments given by the three panelists in Table 4 show excellent results regarding the body aspect as a medium of aesthetic expression in the face and body painting work "The Wings of Borneo." Panelist 1 and Panelist 3 each gave a percentage score of 100%, indicating that the use of the

model's body as a medium of expression was considered very optimal with no significant improvements noted.

Panelist 2 gave a score of 75%, which is still in the "Decent" category. This score indicates that the visual expression through body gestures, poses, and movement match with the character is generally good, but there are still several aspects that can be improved, such as strengthening the pose expression or maximizing the angle of movement to make the character appear stronger when displayed.

The average score from the three panelists reached 92%, which falls into the "Very Appropriate" category based on the percentage scale used in the study. These results demonstrate that the model's body has been effectively utilized as a medium for artistic expression, supporting the overall concept of the work.

Thus, it can be concluded that the use of the body as a medium for aesthetic expression in "The Wings of Borneo" has met high standards of appropriateness. The "Highly Feasible" category confirms that the harmony between body painting, movement expression, and characterization strengthens the visual message and delivers a convincing artistic performance.

Table 5. Evaluation Results for Beauty Product Creativity

Panelist	Percentage (%)
Panelist 1	92%
Panelist 2	75%
Panelist 3	92%
Average	87%
Category	Highly Feasible

Source: Author, 2026

The assessments given by the three panelists in Table 5 show excellent results regarding the creativity aspect of the beauty product in the face and body painting work "The Wings of Borneo." Panelists 1 and Panelist 3 each gave a percentage score of 92%, indicating that the work is considered to have a high level of creativity in the development of ideas, visual exploration, and innovation of artistic forms and details.

Panelist 2 gave the work a score of 75%, which falls into the "Decent" category. This score indicates that the work's creativity is clearly visible, but there are still several aspects that could be further developed, such as exploring ornamental details, visual variations, or strengthening elements of novelty to make the work appear more unique and distinctive.

The average score from the three panelists reached 87%, which falls into the "Very Appropriate" category based on the research's percentage scale. This result demonstrates the work's strong creativity, transforming inspiration from hornbills and Kalimantan culture into an innovative artistic aesthetic.

Thus, it can be concluded that the beauty product creativity in "The Wings of Borneo" meets high standards of eligibility. The "Highly Feasible" category confirms that the work presents original ideas, engaging visuals, and artistic innovation that support the aesthetic values and fantasy characters it portrays.

Table 6. Evaluation Results for Meaning and Visual Representation

Panelist	Percentage (%)
Panelist 1	100%
Panelist 2	100%
Panelist 3	100%
Average	100%
Category	Highly Feasible

Source: Author, 2026

The assessments given by the three panelists in Table 6 show very consistent and positive results regarding the meaning and visual representation aspects of the face and body painting work "The Wings of Borneo". Panelists 1, Panelist 2, and Panelist 3 each gave a percentage score of 100%, which indicates that the work is considered to have been able to convey meaning and visual messages very well in accordance with the concept raised.

The unanimous assessments given by the three panelists demonstrate that the visual representation of the hornbill, as the primary inspiration for this work, is clearly understood. Visual elements such as the wing shape, colours inspired by the hornbill's characteristics, and the use of

ornaments referencing Kalimantan culture were deemed successful in presenting strong and easily recognizable symbolism.

The average percentage of the three panelists assessments reached 100%, which falls into the "Highly Feasible" category based on the percentage scale used in the study. This result demonstrates that the work is not only visually appealing but also conveys aesthetic and symbolic meaning that aligns with the research concept.

Thus, it can be concluded that the meaning and visual representation of the work "The Wings of Borneo" have met very high standards of suitability. The category "Highly Feasible" confirms that the work successfully represents the inspiration of the hornbill and the cultural values of Kalimantan strongly, thus able to support the research objective of presenting a work of artistic beauty that has both aesthetic value and deep visual meaning.

Table 7. Evaluation Results for Aesthetics in the Beauty Sector

Panelist	Percentage (%)
Panelist 1	100%
Panelist 2	100%
Panelist 3	94%
Average	98%
Category	Highly Feasible

Source: Author, 2026

The assessments given by the three panelists in Table 7 show very good results regarding the aesthetic aspect in the field of beauty in the face and body painting work "The Wings of Borneo". Panelist 1 and Panelist 2 each gave a percentage score of 100%, which indicates that the work is considered to have optimally met the aesthetic standards in beauty, both in terms of neatness of technique, colour harmony, and overall visual appearance.

Panelist 3 gave a score of 94%, which still falls within the "Highly Feasible" category. This score indicates that the work has excellent aesthetic quality, although there are still some minor aspects that could be improved, such as strengthening certain details or adjusting the visual composition for a more optimal look.

The average score from the three panelists reached 98%, which falls into the "Very Suitable" category based on the percentage scale used in the study. This result indicates that the work meets high aesthetic standards in the field of artistic beauty.

Therefore, it can be concluded that the aesthetic aspects of the beauty of "The Wings of Borneo" meet the criteria for very good suitability. The "Highly Feasible" category confirms that this work demonstrates visual beauty, neat face and body painting techniques, and harmony between makeup, costumes, and accessories, resulting in a strong and compelling artistic presentation.

Evaluation

The evaluation stage is the final stage that aims to assess the level of suitability of the work "The Wings of Borneo" based on technical aspects, aesthetics, creativity, and suitability of the concept. The evaluation is carried out systematically using an assessment instrument consisting of several indicators, and involving three expert panelists in the field of artistic beauty. The assessment instrument covers six main indicators, namely the visual aesthetics of the work, elements and principles of fine art, the body as a medium of aesthetic expression, creativity of beauty products, meaning and visual representation, and aesthetics in the field of beauty. Each indicator is assessed by the three panelists using an assessment scale which is then processed into a percentage to determine the category of suitability of the work.

Overall, the evaluation results showed that all indicators fell into the "Highly Feasible" category, indicating that the work met high quality standards in the field of artistic beauty. The high average score for each indicator indicates that the work excels not only in terms of concept, meaning, and artistic presentation.

Thus, it can be concluded that the evaluation stage in this study shows that the face and body painting work "The Wings of Borneo" has met the overall feasibility criteria and can be declared successful as a development product in R&D research. These results also support the research objective of creating artistic beauty works that are innovative, aesthetic, and have strong cultural values.

CONCLUSION

Based on research and development using the ADDIE R&D model, the face and body painting "The Wings of Borneo" was successfully realized in accordance with the fantasy character concept inspired by hornbills and Kalimantan culture. The process, which included analysis, design, development, implementation, and evaluation, successfully presented a strong visual character through the processing of shape, color, and detail. The evaluation results by three panelists showed that all assessment indicators were in the "Highly Feasible" category. This indicates that the face and body painting techniques used were appropriate in supporting the desired aesthetics, creativity, and visual meaning. Thus, the research objective of producing high-quality, conceptually appropriate artistic beauty work has been achieved. This work has the potential to be applied in various fields, such as art performances, fashion shows, cultural festivals, and creative industries based on artistic makeup. Furthermore, the results of this research can serve as a reference for practitioners in developing similar works with a broader exploration of cultural concepts. For further development, it is recommended to explore more varied techniques and utilize innovative media and materials to enhance the quality and uniqueness of the work.

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