

BAB V

KESIMPULAN DAN SARAN

5.1. Kesimpulan

Pada penelitian yang berjudul "Semiotika Logo *Video Game The Last Story*" ini, telah dilakukan suatu analisis visual demi memahami makna konotasi yang ada pada logo tersebut dalam perspektif semiotika dan desain komunikasi visual. Pendekatan analisis yang dilakukan secara kualitatif deskriptif ini meminjam dasar teori semiotika yang dikemukakan oleh Ferdinand de Saussure mengenai petanda dan penanda, teori semiotika yang dikemukakan oleh Charles Sanders Pierce mengenai ikon, indeks, dan simbol, serta teori semiotika yang dikemukakan oleh Roland Barthes mengenai kode-kode semiotika. Pendekatan tersebut mencakup pada analisis terhadap tanda-tanda verbal dan visual, sehingga dapat diketahui makna-makna konotasi yang ada pada logo *video game* tersebut.

Dari keseluruhan populasi yang ada, setelah diambil ke-tiga sampel secara purposive sampling, pemilihan sampel yang ada didasarkan pada kriteria-kriteria khusus yang dapat mewakili keseluruhan populasi yang ada. Pada penelitian ini, logo *video game The Last Story* merupakan suatu logo yang unik dengan suatu konsep desain yang berbeda dibandingkan logo-logo lain yang didapati di era modern ini. Apabila kebanyakan dari konsep logo pada tahun 2000-2015 yang ditemukan di lapangan, yang mana digunakan sebagai logo komersial cenderung menggunakan konsep logo yang sederhana (*simplicity*) untuk memaksimalkan kejelasan (*clarity*) pada sisi visual sehingga memiliki tingkat mobilitas fungsi logo yang tinggi, pada desain logo *video game The Last Story* ini tidak dipahami memiliki konsep desain yang sama seperti logo-logo era 2000-2015.

Dari penggunaan teori-teori semiotika yang ada sebagai dasar teori untuk analisis, logo *video game The Last Story* lebih mengedepankan

sisi komunikasi secara visual yang lebih menyeluruh, dapat dilihat pada sampel desain logo publikasi yang dikeluarkan oleh Mist Walker. Antara tipografi, ilustrasi karakter serta penggunaan ilustrasi background saling tampak saling melengkapi satu-sama lain sebagai tanda-tanda (verbal dan visual) yang memiliki makna konotasi yang berbeda namun saling berkaitan.

Pada tipografi yang digunakan, secara *subtle* (tidak tampak di permukaan) mengkomunikasikan dua hal, secara verbal hasil analisis menunjukkan bahwa *sense* penamaan pada *video game* ini mengkomunikasikan kepada *audience* bahwa *game* The Last Story merupakan *game* master piece yang dikembangkan oleh Mist Walker, sedangkan pada analisa *style* yang ada dari tipografi secara visual tipografi ini mengkomunikasikan kandungan tema cerita yang ada pada *game*. Pada ilustrasi karakter yang mendampingi tipografi, ditemukan adanya kaitan langsung antara cerita yang ada pada *game*, konflik yang terjadi, dan filosofi yang muncul pada *game* itu sendiri. Sosok Calista pada ilustrasi logo seolah menjadi kunci komunikasi *developer game* saat hendak berkomunikasi dengan *audience* dengan cara bercerita secara visual melalui tanda-tanda yang ada yang dapat menjawab pertanyaan mengenai kisah yang ada pada *game*. Dengan tanda-tanda yang dihadirkan melalui ilustrasi ini mempermudah pemahaman makna konotasi oleh *audience* yang muncul dalam benak sebagai bagian dari imajenasi/konsep berfikir visual sebagaimana suatu buku dengan ilustrasi, sehingga terbayangkan hal-hal apa yang muncul pada *game* The Last Story ini. Sedangkan sisi background yang ada, menjadi sebuah pendamping yang penting yang disertakan pada logo sebagai bagian komunikasi visual dan verbal yang pada tanda-tandanya menguak sisi konseptual dan ideologi yang ada pada *game* dan *developer game*.

Logo publikasi versi Jepang memiliki aksara Jepang katakana pada bagian bawahnya, memiliki tujuan untuk kemudahan keterbacaan bagi orang Jepang disamping konotasinya untuk menunjukkan identitas

publisher Mist Walker yang berasal dari Jepang dan juga menunjukkan bahwa *game* yang dihasilkan tersebut memiliki dua bahasa yang dapat dipilih berdasarkan versinya. Pada sisi lain, kekurangan yang dimiliki oleh logo publikasi secara fungsional adalah kurangnya mobilitas logo, sampel logo cover pada sisi lain menjadi penyeimbang, menutupi kekurangan yang dimiliki oleh logo publikasi, dan hal ini juga berlaku sama pada variasi logo lainnya. Sifat ini kemudian menjadikan munculnya konotasi pada logo, bahwa *game* yang ada tersebut adalah *game* yang seimbang tingkat kesulitannya tidak mempersulit *player* namun juga tidak terlalu mudah, dan juga tiap kekurangan yang ada pada *game* selalu diperbaiki atau diganti dengan yang lebih baik dan lebih sesuai.

Dari hasil analisis tersebut selanjutnya dapat dipahami bahwa perusahaan Mist Walker, menggunakan logo publikasi yang tidak *main stream* sebagai logo utama *game* The Last Story sebagai pemikat yang berkomunikasi dengan *gamers* sebagai *target audience*. Logo pada umumnya merupakan alat komunikasi yang didesain sesederhana mungkin untuk memecahkan masalah branding dengan kesederhanaan komunikasi (sehingga mudah diingat pada saat dilihat dalam jeda waktu yang relatif pendek), logo *video game* The Last Story justru kaya akan pesan yang disampaikan oleh tanda-tandanya. Perbandingannya jika promosi suatu produk, logo modern pada umumnya tampak seperti katalog dalam bentuk *flyer*, maka logo *video game* The Last Story tampak seperti katalog dalam bentuk buku. Sehingga tiap-tiap keunggulan produknya dipamerkan pada logo, tidak sekedar mengedepankan filosofi logo tetapi juga mampu berbicara dan bercerita terhadap hal-hal penting yang ada pada *game* tersebut melalui tanda-tanda yang ada pada logo yang dapat dipahami melalui semiotika.

Pada penelitian semiotika ini, peneliti menemukan bahwa komunikasi yang terjadi dari suatu objek desain komunikasi visual terhadap *audience* sifatnya subyektif, tergantung dari sejauh mana *audience* dapat mengenali dan memahami tanda-tanda yang ada. Adanya

bantuan teori semiotika dari tokoh semiotika semisal Ferdinand de Saussure, Charles Sanders Pierce dan Roland Barthes dapat membantu melihat objek desain komunikasi visual tersebut dengan lebih mendalam, tidak hanya pada permukaan saja, sehingga makna-makna konotasi level lanjutan dapat ditemukan. Hal ini berkaitan dengan sejauh mana referensi yang dimiliki oleh peneliti terhadap informasi dan cabang ilmu lain, semakin banyak referensi yang dimiliki maka akan semakin banyak makna yang dapat ditemukan dan dipilah untuk disesuaikan dengan teks dan konteks yang ada.

Bagi perusahaan komersial, ternyata logo saat dimanfaatkan sebagai karya desain komunikasi visual tidak harus mengikuti standar kesederhanaan sebagaimana logo komersil pada umumnya, sebaliknya logo yang berkesan rumit terkadang justru memiliki sisi kelebihan yang tidak dimiliki oleh logo yang sederhana. Penggunaan logo yang penuh dengan tanda-tanda biasanya digunakan pada emblem atau lambang kenegaraan dan dianggap sebagai pemecahan solusi yang klasik yang tidak cocok untuk modern ini ternyata tidak sepenuhnya benar, suksesnya *video game The Last Story* yang menggunakan logo dengan konsep serupa menjadi semacam bukti bahwa anggapan tersebut tidak sepenuhnya benar. Apabila terdapat permasalahan pada *mobility/versatility* pada logo, maka logo dapat dibuatkan versi lain yang lebih sederhana namun dapat tetap mewakili dan diasosiasikan dengan objek yang diwakili, dan hal inilah yang dilakukan oleh perusahaan Mist Walker dalam mengkomunikasikan *video game The Last Story* kepada *audience*

5.2. Saran

Saran dari penulis sehubungan dengan penelitian kali ini, penelitian yang dilakukan ini diharapkan dapat membantu dalam penelitian desain komunikasi visual kedepan, terutama sekaitannya dengan logo dan semiotika. Adanya keterbatasan pada objek, waktu, instrument dan referensi pada penelitian ini, perlu menjadi catatan bahwa penelitian

ini masih memiliki kekurangan serta perlu dianggap sebagai studi kasus, sehingga dapat berfungsi sebagai referensi namun tidak dapat berfungsi sebagai acuan pasti (*exact*) untuk penelitian serupa lainnya.

Untuk akademis, khususnya lembaga Institut Seni Indonesia Yogyakarta, Program Studi Desain Komunikasi Visual. Didasarkan pada kesimpulan yang didapatkan pada penelitian ini, harapannya adalah adanya pengembangan lebih terhadap ilmu yang sudah ada yang dapat membuka celah lebih sebagai *oportunity* terhadap penelitian atau penciptaan suatu karya desain komunikasi visual, terutama pada logo. Semiotika terasa sangat penting saat suatu objek desain komunikasi visual tercipta, sebab karya desain yang dilemparkan oleh desainer kepada *target audience* sebenarnya adalah merupakan tanda yang mau tidak mau akan diinterpretasikan oleh *audience* dan objek tersebut sangat mungkin diinterpretasikan secara berbeda atau berbeda kedalaman oleh *audience* yang berbeda, hal ini dikarenakan suatu makna konotasi dapat menjadi terdenotasi dan memunculkan makna-makna konotasi lainnya. Dengan demikian, ada harapan dari penulis agar lembaga Institut Seni Indonesia Yogyakarta, mengedepankan mata kuliah semiotika untuk diposisikan pada semester awal, semisal pada semester tiga atau empat, hal ini akan lebih mempermudah bagi pemahaman terhadap desain komunikasi visual itu sendiri baik untuk tujuan penciptaan maupun penelitian sehingga akan mempermudah mahasiswa dalam pengerjaan tugas akhir.

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LAMPIRAN

A. Lampiran Wawancara

Berikut ini merupakan lampiran wawancara terhadap Hironobu Sakaguchi sebagai direktur dalam pembuatan game *The Last Story* yang dilakukan oleh Satoru Iwata sebagai presiden Nintendo pada tanggal 17 Agustus 2010. Hasil wawancara ini diambil dari website resmi Nintendo Eropa.¹ Merupakan salah satu bagian dari keseluruhan wawancara yang membahas bagaimana Hironobu Sakaguchi sebagai direktur dalam pembuatan game ini.

- Iwata: Thank you very much for taking the time to join me today.
- Sakaguchi: I'm very happy to be here.
- Iwata: Having you join me today for a discussion like this actually feels quite significant. (laughs)
- Sakaguchi: Really? ...Ah! I see what you mean! (laughs)
- Iwata: It's just that I get the feeling that a lot of people see you as being rather far removed from all things Nintendo.
- Sakaguchi: Yes, you may well be right there.
- Iwata: I think there was certainly a point in the past when that was true. But I really don't think of you as being somehow distant from Nintendo. In fact, you joined me at the Nintendo DS conference² when you unveiled *ASH*³.
- ¹ The event referred to here was the Nintendo DS Autumn Conference held on 5th October 2005.² *ASH*: Archaic Sealed Heat was an RPG released for Nintendo DS in Japan in October 2007. Hironobu Sakaguchi worked as executive producer on the project.
- Sakaguchi: Yes, that's right.
- Iwata: Now we've had the opportunity to work together once again on *The Last Story*. Could you describe how this project first came about?
- Sakaguchi: I left Square³ in 2003 and after taking a bit of a break, I began working again and was involved in the development of a number of titles. Then, just as I was finishing up work on them, I came to a point where I was doing a lot of reflection... Well, how can I put this? I felt that I might have been a little out of step with the times.
- ³ Hironobu Sakaguchi oversaw the *Final Fantasy* series (from *FF I* to *FF X*).

¹ <https://www.nintendo.co.uk/Iwata-Asks/Iwata-Asks-The-Last-Story>. Diakses: 02/06/2015, 10:27.

2) at Square, now Square Enix.

Iwata: You'd really go as far as to say you were 'out of step'?

Sakaguchi: Well, maybe not out of step. I just felt like I was at a slightly different point from everyone else. As if I was surfing alongside the others, but had ended up riding a different wave from the one I should have aimed for. This project came about just at the moment when I was becoming aware of this. That's why, if I'm honest, I feel a real sense of gratitude towards this game.

Iwata: Can you explain what precisely you mean by 'gratitude'?

Sakaguchi: Well, firstly, I felt grateful to be given the opportunity to work on a really large-scale project.

Iwata: It really did end up being a vast game.

Sakaguchi: Right. And moreover, it gave me a chance to get away from my usual formula for making games, the familiar methods I was used to. I had been searching for a new challenge, so I was genuinely grateful for this opportunity. While I may have felt nervous about it, I was grateful for the support I got in this new endeavour.

Iwata: I tend to avoid using the word 'nervous' when speaking in public, but I feel that as we are both involved in making games, we can afford to be frank. When you make something new, and are trying to change the way things are done, it will always involve feelings of anxiety.

Sakaguchi: It's true. And it was particularly true in this case.

Iwata: What aspects of this project made you feel nervous?

Sakaguchi: Well, as you can imagine, getting away from the formula I'd used for making games up to that point made me feel nervous. With this title, I felt strongly that as the creator of the game, I was laying myself bare, and I was anxious about how the customers would respond to my ideas. At the same time, there are certain unique things I want to do and express, and in the end, I don't think that my approach is mistaken. Still, this opportunity to create something on such a vast scale for so many people meant that it was vital that all of these people would recognise what I was trying to achieve. At the same time, I wanted to touch the emotions of these people, and make them really feel good about the game. All of this meant I had to lay myself bare and tackle this

project head on.

Iwata: So you'd say you were nervous about the degree to which people were going to respond to what you created, which is vitally important when it comes to mass entertainment. Moreover, this was coupled with the fact that you were attempting to do things in a completely new way.

Sakaguchi: Yes, that's right. And this is precisely why I had to lay myself bare this time round.

Iwata: If you'd done things using your tried and tested methods, you'd have known that if you make something along such and such lines, people would respond in a certain way.

Sakaguchi: Indeed.

Iwata: However, this time round, you took a step into uncharted terrain.

Sakaguchi: That's right. I had to devise a new method of doing things, all the while with that sense of anxiety that accompanies leaving the old formula behind and not knowing if the new formula would lead to the correct solution.

Iwata: If you could get rid of that state of anxiety in a rush in about a month from the start of development, it shouldn't be such tough going. But this was a long project, wasn't it?

Sakaguchi: Yes, it really was.

Iwata: It takes a while for it to become clear how things will turn out, doesn't it?

Sakaguchi: That's why I was always anxious... Though that's actually quite enjoyable! (laughs)

Iwata: Right! (laughs)

Sakaguchi: Something I really felt this time round was that I should enjoy working on this. I mean that in a positive sense, not that I was trying to make this development period my playtime. I think it helps having that slightly unknown element...

Iwata: So when you work according to a formula, you may feel less anxious about things, but the risk is that work can become rather routine. You don't get that same sense of excitement.

Sakaguchi: That's it.

Iwata: So in exchange for being less anxious, you get less of a thrill from it, and rather than enjoying working on a project, there's risk that you think of it in terms of: 'We have to tidy that up, we need to get that done.' By taking up the gauntlet and doing things in a

different way, a certain unease is the price you pay, but you'll also get a sense of excitement.

Sakaguchi: I think that's right.

Iwata: I'd like you to tell me more precisely what you mean by that sense of 'laying yourself bare' which you mentioned. On this title, you weren't one step removed from the game's development. You didn't have that bird's eye view of the process. You were right there on the front line, making decisions about the smallest details.

Sakaguchi: That's correct. Put simply, I was able to take on the role of director for this title.

Iwata: And as the director, you felt you had to really lay yourself bare.

Sakaguchi: Right.

Iwata: Now, am I correct in thinking that you hadn't worked as a director since Final Fantasy V⁴?

⁴ Final Fantasy V was an RPG first released for the Super Famicom in Japan in December 1992.

Sakaguchi: Yes, that's right. There was a period on VI⁵ when I was in a kind of grey area, where I was doing half the work of a director, but FF V is the last title where I was officially billed as the director.⁵

⁵ Final Fantasy VI was an RPG first released for the Super Famicom in Japan in April 1994.

Iwata: Now, Final Fantasy V was released in 1992, which means...

Sakaguchi: It means that I was the director for the first time in eighteen years. And it turns out being director really works best for me! (laughs)

Iwata: So it's the best role for you! (laughs) Miyamoto-san sometimes joins the dev team, and while it seems like gruelling work, he'll get this spring in his step and say: 'You can't beat working with the dev team!' I think you're describing the same thing.

Sakaguchi: Yes. There's something uniquely rewarding about putting everything else out of your mind and just focussing on the game with the dev team. And when you're holed up with the team, there are times when you can actually see the things around you more clearly.

Iwata: So once you join the dev team, things you couldn't see before become clear.

Sakaguchi: That's right. So even if you're doing the same job, you feel it's more fun when you're right there on the front line. I also get the feeling that the excitement of being there with the dev team is communicated to the

players. I think the reason the first Final Fantasy⁶ was able to climb up to that height was that the whole team were just really excited to be making it.

⁶ Final Fantasy was an RPG released in Japan for the Nintendo Famicom in December 1987.

Iwata: The excitement of the team ends up going into the game to a large degree. That's something I've actually experienced myself many times: the emotions of the creators entering the game and being communicated to the players.

Sakaguchi: That's why I attached a great deal of importance to that feeling this time round. My aim was that the enjoyment I personally had creating the game should be converted into a kind of energy that would be transmitted to the player.

Iwata: Out of interest, what was the first element you decided on in the process of making The Last Story?

We started with the story and the worldview. I've been creating games for twenty-five years, and I've always attached great importance to the story. It was no different with this title.

Iwata: I think the way in which you've always made games is to see to what degree that story and worldview can be realised.

Sakaguchi: Yes, that's right.

Iwata: And the environments have evolved to offer you the chance to realise a variety of different ways to express them as time went by...

Sakaguchi: Well, when I started, it was during the time of the Famicom when the graphics and sound meant that you were limited in what you could do.

Iwata: All that we could show on the screen were something like rough representations.

Sakaguchi: That's right. We had to consider how we should convey the story to the players under such restrictions. Now that high-quality graphics rule supreme, you can reproduce what you want to communicate visually, but at the same time, I don't know how to put this, but there's an element that's slightly excessive about it all...

Iwata: The player ends up being able to see things you'd have preferred not to show them.

Sakaguchi: You end up communicating too much to the player. This is why I now feel that we're at a turning point. With this title, I pressed reset and returned to the basics of what a game is. I started by spending a lot of time considering just what it means to tell a story

in a game. But it went beyond simply considering the story side of things – I looked again at the fundamentals on the system side too.

Iwata: You spent a long period of time looking into those fundamental issues, didn't you?

Sakaguchi: We did. That's why we repeatedly experimented with the system side at the prototype stages of the game's development. We knew that we wanted something that differed from the way things had been done before. We wanted to express the gameworld and story in a whole new style, and I feel that we gave it absolutely everything we had.

Iwata: I wonder if this sense of giving it everything you had is reflected in the name 'The Last Story'.

Sakaguchi: Yes. Just as we'd done with Final Fantasy, we gave it everything we had, as if this was going to be the last game we ever made. But I must say that this feeling was particularly strong with this title.

Iwata: So you poured everything into it so there'd be no regrets if this was the last game you ever made.

Sakaguchi: Precisely. I mean, if I messed it up, I'd be forced to retire... (laughs)

Iwata: (laughs)

Sakaguchi: Of course, I want to carry on working creatively for the rest of my life, but when you're on a project of this size, you need that sense of what it would mean should you fail. At the same time, I wanted to create something where I felt I'd been allowed to give everything I had, where I couldn't have done more.

Iwata: I remember hearing that you'd decided on the title from my colleague who was assigned to the project. I felt very strongly that you must really be giving it everything you had.

Sakaguchi: Well, it is the Last Story after all! (laughs)

B. Lampiran Gambar Karakter

Berikut ini merupakan lampiran gambar-gambar karakter dari game The Last Story. Semua gambar yang terlampir diunduh dari www.creativeuncut.com pada 06 Februari 2014.



CalistaCalista (Kanan)



Calista (Kanan)



Zael (Elza)



Count Arganan



Yurick (Yuris)



Therius (Tasha)



Mirania (Manamia)



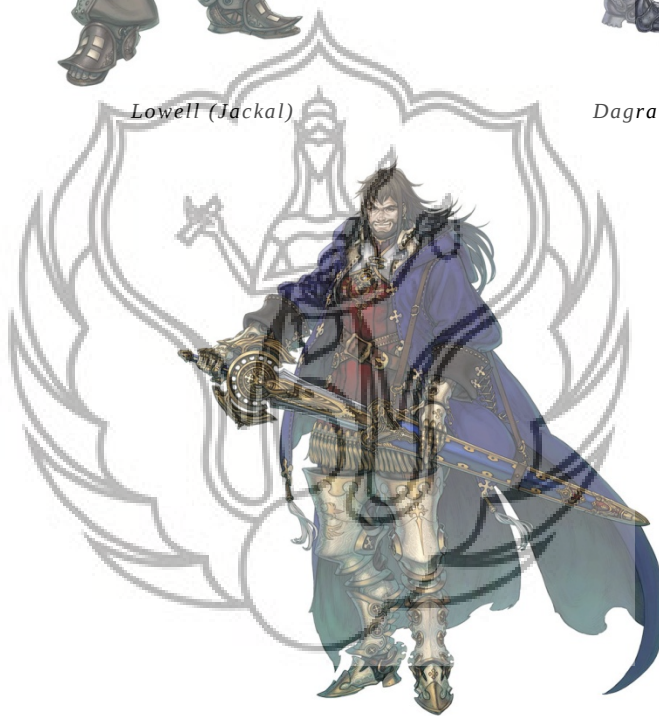
Syrenne (Seiren)



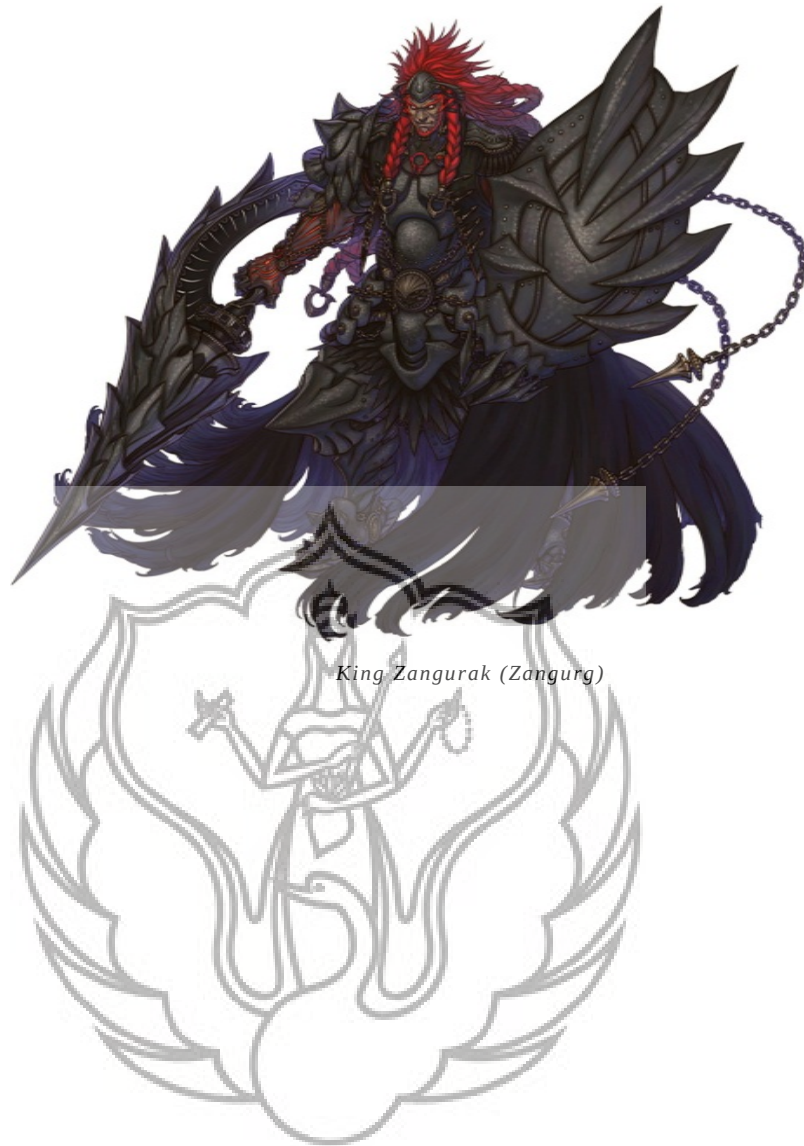
Lowell (Jackal)



Dagran (Quark)



General Asthar (General Trista)



King Zangurak (Zangurg)