

FINAL PROJECT

**404 HUMAN NOT FOUND: LOST OF HUMAN IDENTITY IN YOUNG GENERATION
IN THE AGE OF 19 -22 YEARS OLD IN THE DIGITAL ERA THROUGH VERTICAL
SHORT FILM**

To Fullfil Partial Requirements for Obtaining a Bachelor's Degree (S-1)



By:

Pijar Bintang Tutuko

22052010107

Supervisor I:

Dr. Aryo Bayu Wibisono., S.T., M.Med.kom.

NIPPPK. 19831204 202121 1001

Supervisor II:

Alfian Candra Ayuswantana, S.T., M.Ds.

NIP. 19880505 201903 1018

**STUDY PROGRAM OF VISUAL COMMUNICATION DESIGN
FACULTY OF ARCHITECTURE AND DESIGN
UNIVERSITAS PEMBANGUNAN NASIONAL "VETERAN" JAWA TIMUR
2025/2026**

APPROVAL PAGE

404 HUMAN NOT FOUND: LOST OF HUMAN IDENTITY IN YOUNG GENERATION
IN THE AGE OF 19 -22 YEARS OLD IN THE DIGITAL ERA THROUGH VERTICAL
SHORT FILM

Compiled by:
PIJAR BINTANG TUTUKO
22052010053

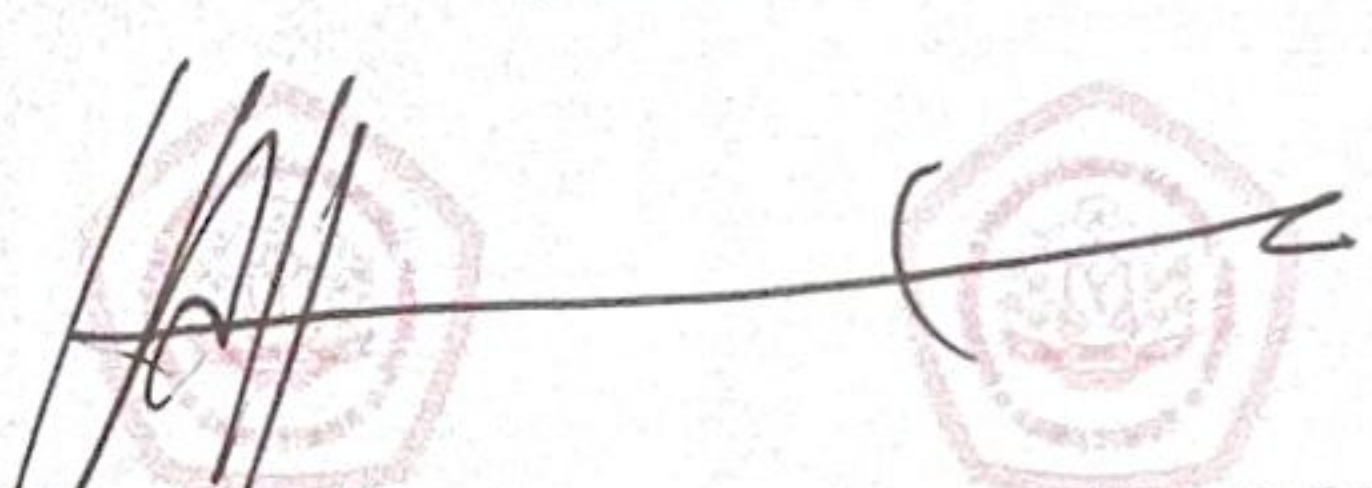
Has been maintained in front of the Examination Committee

On: April 23rd, 2026

Supervisor I

Supervisor II


Dr. Aryo Bayu Wibisono., S.T., M.Med.kom


Alfian Candra Ayuswantana, S.T., M.Ds.

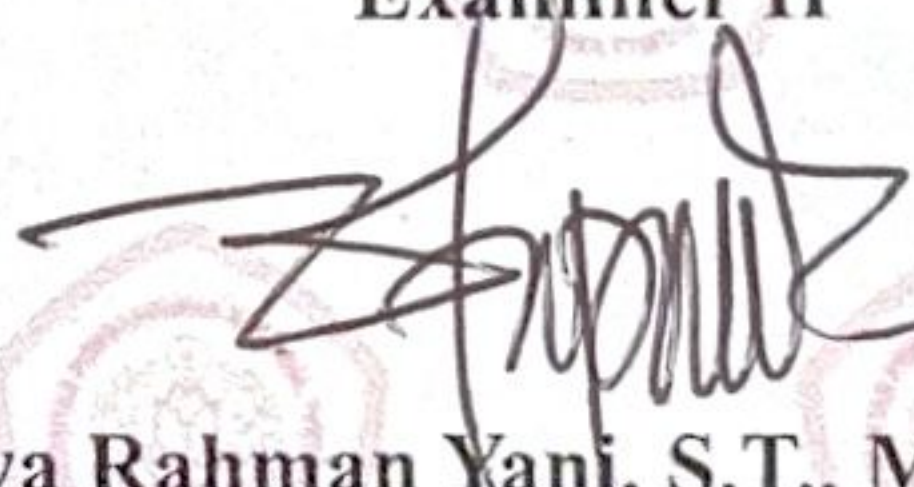
NIPPPK. 19831204 202121 1001

NIP. 19880505 201903 1018

Examiner I

Examiner II


Pungky Febi Arifianto, S.Sn., M..Sn.


Aditya Rahman Yani, S.T., M.Med.Kom.


NIP. 19900202 202203 1008

NIPPPK. 19810929 202121 1002

This final project has been accepted as one of the requirements
to obtain a Bachelor of Design (S-1) degree

Dean of the Faculty of Architecture and Design




Ibnu Sholichin, S.T., M.T.

NIPPPK. 19710916 202121 1004

AGREEMENT PAGE

404 HUMAN NOT FOUND: LOST OF HUMAN IDENTITY IN YOUNG GENERATION
IN THE AGE OF 19 -22 YEARS OLD IN THE DIGITAL ERA THROUGH VERTICAL
SHORT FILM

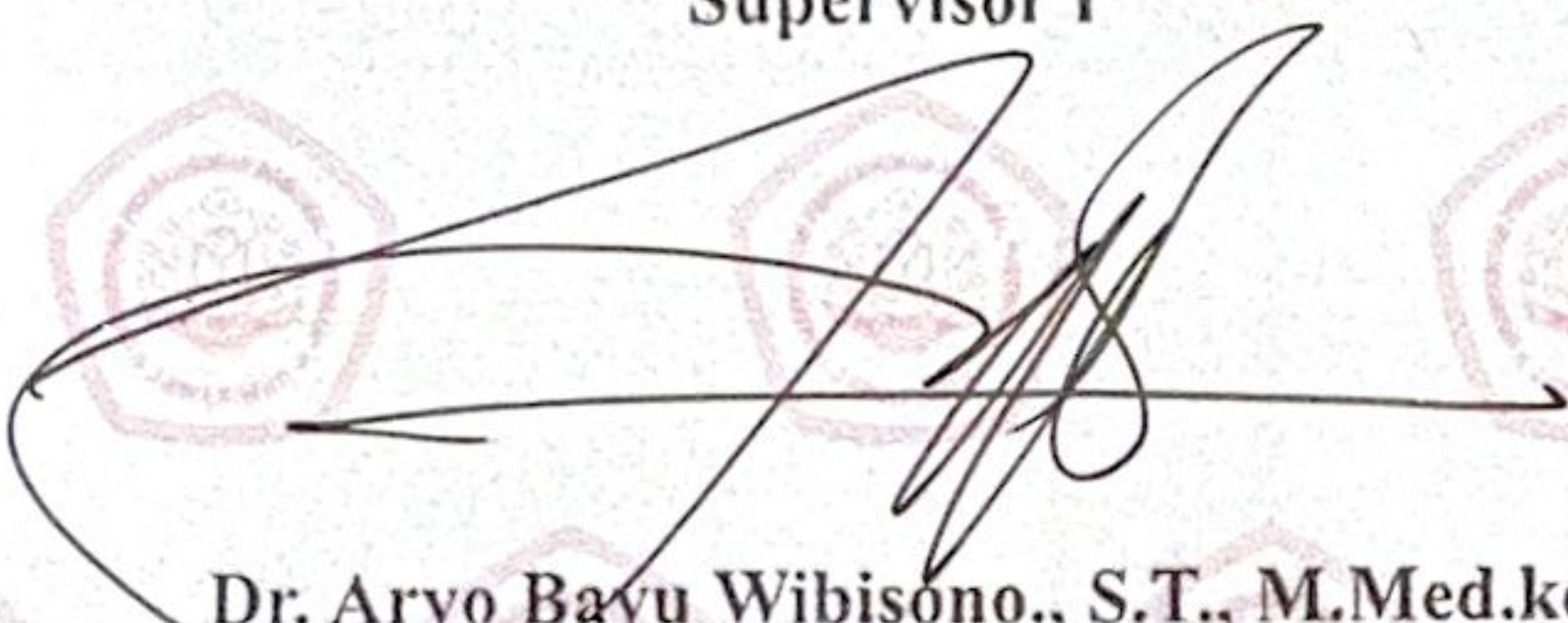
Compiled by:
PIJAR BINTANG TUTUKO
22052010107

Has been maintained in front of the Examination Committee

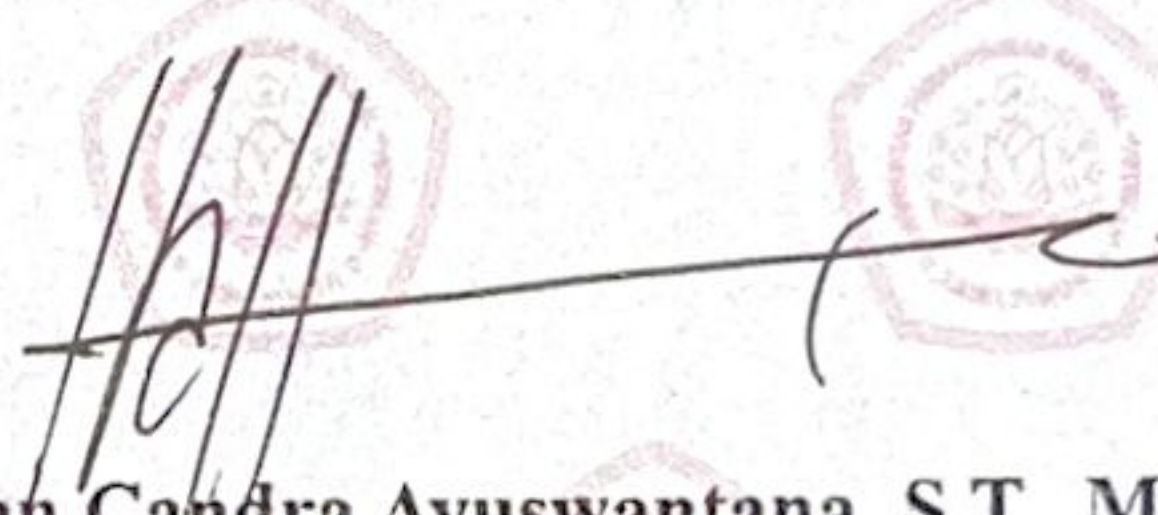
On: April 23rd, 2026

Supervisor I

Supervisor II


Dr. Arvo Bayu Wibisono., S.T., M.Med.kom


NIPPPK. 19831204 202121 1001


Alfian Candra Ayuswantana, S.T., M.Ds.

NIP. 19880505 201903 1018

This final project has been accepted as one of the requirements
to obtain a Bachelor of Design (S-1) degree

Coordinator of the Visual Communication Design Study Program


Masnuna, S.T., M.Sn.

NIPPPK. 19840512 202121 2004

STATEMENT OF ORIGINALITY

I. The undersigned:

Name : Pijar Bintang Tutuko
Student ID Number (NPM) : 22052010107
Program : Bachelor's (S-1)
Study Program : Visual Communication Design
Faculty : Architecture and Design

Hereby declare that this Final Project document does not contain any parts of other scientific works that have been submitted to obtain an academic degree at any Higher Education Institution, and also does not contain any works or opinions that have ever been written or published by other individuals/institutions, except those that are properly cited in writing within this document and fully listed in the bibliography.

And I declare that this scientific document is free from elements of plagiarism. If, in the future, any indication of plagiarism is found in this Final Project, I am willing to accept sanctions in accordance with the prevailing laws and regulations.

This statement is made truthfully without any coercion from any party and is to be used as appropriate.

Surabaya, May 19th 2026

The Undersigned



Pijar Bintang Tutuko

22052010107

ABSTRACT

The development of the digital era has significantly transformed the social interaction patterns of young people. Social media no longer functions solely as a communication platform, but also as a space for identity formation and self-validation. This condition has led to the phenomenon of losing authentic human identity due to the dominance of digital interaction and dependence on external validation. The vertical short film project “404 Human Not Found” aims to represent the identity crisis experienced by young adults aged 19–22 in the digital era through a reflective and emotional cinematic visual approach. The 9:16 vertical format was chosen because it aligns with the media consumption habits of young audiences through smartphones and social media platforms.

The design method applied in this project refers to the film production stages, including research, pre-production, production, post-production, and distribution. The film utilizes visual elements such as mise-en-scène, vertical framing, spatial composition, lighting, and editing rhythm to construct representations of alienation and identity fragmentation. The results of this project indicate that vertical short films can function as an effective visual communication medium in conveying contemporary social issues in a more personal, immersive, and relatable manner for young audiences. Through a reflective approach, this work is expected to encourage critical awareness regarding the importance of maintaining authentic identity and social relationships amid the dominance of digital culture.

Keywords: *vertical short film, digital identity, youth, social media, digital alienation*

FOREWORD

Praise be to Allah SWT for His grace and blessings, the author was able to complete the final assignment report entitled "404 Human Not Found: The Loss of Human Identity in the Young Generation Aged 19-22 Years in the Digital Era through Vertical Short Films" as one of the requirements to obtain a Bachelor of Design degree in the Visual Communication Design Study Program.

Thank you to the many parties who have assisted in the preparation of this report and provided support so that the report and design of this final assignment could be completed successfully. The author would like to express his gratitude to:

1. To Allah SWT and the Messenger of Allah (PBUH).
2. To the author's parents and younger siblings who always provided assistance, support, and always included prayers, and were very patient with the author during the lecture period until the final assignment.
3. To myself who continued to struggle and persevere until the design of this Final Assignment was completed.
4. To Dr. Aryo Bayu Wibisono, S.T., M.Med.Kom. as the main supervisor for his direction, guidance, input, and support during the Seminar and Final Assignment.
5. To Mr. Alfian Candra Ayuswantana, S.T., M.Ds. as the accompanying supervisor for his direction, guidance, input, and support during the Final Assignment.
6. To Mr. Pungky Febi Arifianto, S.Sn., M.Sn. and Mr. Aditya Rahman Yani, S.T., M.Med.Kom. as the examining lecturers for their input and direction during the Seminar and Final Assignment.
7. To every Visual Communication Design UPN "Veteran" Jawa Timur lecturers who have given their time and knowledge during author's time in acquiring the Bachelor's Degree.
8. To Maulana Hafidh Ibrahim and Rivaldy Wijaya as crew in designing the Final Assignment.
9. To Moh. Shofi Wahyudi, Dwi Daru Permana Putra W.K.P., Arsyad Fariz Rafi'uddin as the actors in the design of the Final Assignment.
10. To Ms. Norahayu Agustinawati S.Psi., M.Psi. and anonymous young adult who don't want to be named as an informant on this Final Assignment for their time, knowledge and experience.
11. To Abi Kunilawansa, Muhammad Rizky, Yasmin Mustofa, Jauhar Hanzel Wicaksono, Faliq Firashan, Chatarina Wilhemina, Miftahur Rizqillah, Sultan Faris Rahmatullah, Nabeel Rashid

Apriliawan, Muhammad Ihsan Kamil, and Zulalina Arifiarizqi Supriyono as the author's close friends who have provided encouragement and support during the writing of the report and the design of the Final Assignment.

12. To Sir Lewis Hamilton, as the 7x Formula 1 World Champion who is the author's role model.

The author realizes that this design still has flaws. Therefore, constructive criticism and suggestions are highly expected for the improvement of this work and report in the future. Hopefully this report can provide benefits and make learning for the author himself and the readers of this design.

Surabaya, April 22nd 2026

Pijar Bintang Tutuko

TABLE OF CONTENTS

VERIFICATION PAGE	ii
CONSENT PAGE	iii
STATEMENT OF ORIGINALITY	iv
ABSTRACT	v
FOREWORD	vi
TABLE OF CONTENTS	viii
TABEL FIGURE	xi
CHAPTER I	1
1.1 Background	1
1.2 Identification of Problems	4
1.3 Problem Formulation	5
1.4 Limitation of Problems	5
1.5 Objective	5
1.6 Benefits	6
A. Academic Benefits	6
B. General Benefits	6
1.7 Planning Framework	7
CHAPTER II	8
2.1 Operational Definition of Title	8
2.1.1 404 Human Not Found.....	8
2.1.2 Loss of Human Identity.....	8
2.1.3 Young Generation (19-20 Years Old).....	8
2.1.4 Short Film.....	9
2.1.5 Vertical Short Film Format (9:16).....	9
2.2 Theory on Identity and Digital Alienation	9
2.2.1 Identity in the Digital Age.....	9
2.2.2 Fragmentation of Identity and Self-Presentation Pressure.....	10
2.2.3 Definition of the Digital Native Generation (Ages 19-22 Years Old).....	10
2.3 Theory on Films and Short Films	10
2.3.1 Basic Theory on Film and Short Film.....	10
2.3.1.1 Definition of Film	10

2.3.1.2 Definiton of Short Film	11
2.3.2 Mise-en-scène	12
2.3.2. Setting	12
2.3.2.2 Lighting	12
2.3.2.3 Costumes and Makeup	16
2.3.2.4 Actor's Movement and Appearance	16
2.3.3 Cinematography in Vertical Short Films.....	17
2.3.3.1 Framing and Vertical Space Arrangement.....	17
2.3.3.2 Visual Composition (Balance, Space & Perspective)	19
2.3.3.3 Camera Movement	26
2.3.3.4 Use of Lenses and Visual Perspective.....	30
2.3.3.5 Color and Visual Atmosphere in Vertical Short Films	32
2.3.3.6 Type of Shot	33
2.3.3.7 Camera Angle.....	37
2.3.3.8 Shot Duration	39
2.3.3.9 Type of Camera Focus	39
2.3.3.10 Sound Design on Vertical Films.....	40
2.3.4 Film Production Stages	41
2.3.4.1 Research and Idea Development Stage.....	42
2.3.4.2 Script Development.....	43
2.3.4.3 Pre Production.....	43
2.3.4.4 Production	44
2.3.4.5 Post Production	45
2.3.4.6 Distribusi	47
2.4 Collecting Data in Short Film	49
2.4.1 Interviews in Filmmaking	50
2.4.2 Observation and Netnography in Filmmaking.....	50
2.5 Comparative Study.....	51
2.6 Studi Eksisting	52
CHAPTER III.....	55
3.1 Object of Design.....	55
3.2 Design Method	55
3.2.1 Three Act Structure	56
3.2.2 Pre-Produksi.....	57
3.2.2.1 Interview	57
3.2.2.2 Observation & Netnography	59

3.2.3 Production	61
3.2.3.1 Idea	61
3.2.3.2 Synopsis	62
3.2.3.3 Script	63
3.2.3.4 Storyboard	63
3.2.3.5 Film Production (Crew, Management, Location)	63
CHAPTER IV CONCEPT AND DESIGN IMPLEMENTATION	65
4.1 Concept Formulation	65
4.1.1 Keyword Formulation	65
4.1.2 Verbal Concept	69
4.1.3 Visual Concept	70
4.1.4 Media Concept	75
4.1.4.1 Main Media	75
4.2. Planning Process	83
4.3 Design Implementation	91
4.3.1 Main Media	91
4.3.2 Supporting Media	94
4.4 Presentation of Work.....	98
4.4.1 Exhibition Location.....	98
4.4.2 Exhibition of Works	99
4.5 Project Budget Plan	100
CHAPTER V	102
5.1 Conclusion	102
5.2 Suggestion	103
BIBLIOGRAPHY.....	104
APPENDIX.....	106
Appendix 1 Psychologist Interview Table.....	106
Appendix 2 21 Years Old Young Adult Unstructured Interview.....	125
Appendix 3 Shooting Documentation	128
Appendix 4 Exhibition Documentation	128

TABEL FIGURE

Figure 2. 1 Soft Lighting	13
Figure 2. 2 Hard Lighting	13
Figure 2. 3 Frontal Light.....	14
Figure 2. 4 Side Light.....	14
Figure 2. 5 Rim Light	15
Figure 2. 6 Warm Tone	16
Figure 2. 7 Cool Tone	16
Figure 2. 8 Absence of Lateral Space & Close Up.....	18
Figure 2. 9 Central Alignment	19
Figure 2. 10 Depth Layering.....	20
Figure 2. 11 Vertical Leading Lines.....	20
Figure 2. 12 Rules of Thirds	21
Figure 2. 13 Blocking	21
Figure 2. 14 Pattern Composition.....	22
Figure 2. 15 Depth of Field	23
Figure 2. 16 Deep Space Composition	23
Figure 2. 17 Single Shot	24
Figure 2. 18 Two Shot	24
Figure 2. 19 Three Shot	25
Figure 2. 20 Over The Shoulder	25
Figure 2. 21 Type of Camera Movement.....	26
Figure 2. 22 Static Shot	26
Figure 2. 23 Dolly.....	27
Figure 2. 24 Zoom Shot.....	27
Figure 2. 25 Pan Shot	28
Figure 2. 26 Tilt Shot.....	28
Figure 2. 27 Crab/Truck Shot	29
Figure 2. 28 Pedestal	29
Figure 2. 29 Roll Shot.....	30
Figure 2. 30 Fisheye	30
Figure 2. 31 Wide Lens.....	31
Figure 2. 32 Normal Lens.....	31
Figure 2. 33 Telephoto Lens	32
Figure 2. 34 Extreme Close Up	33
Figure 2. 35 Close Up.....	34
Figure 2. 36 Medium Close Up	34
Figure 2. 37 Medium Shot.....	35
Figure 2. 38 Medium Long Shot	35

Figure 2. 39 Long Shot.....	36
Figure 2. 40 Extreme Long Shot	36
Figure 2. 41 <i>Low Angle Shot</i>	38
Figure 2. 42 High Angle Shot.....	38
Figure 2. 43 X&Y.....	51
Figure 2. 44 Kinetik.....	52
Figure 3. 1 Fishbone	56
Figure 3. 2 Three Act Structure	56
Figure 4. 1 Keyword Formulation	65
Figure 4. 2 Partial Body Framing.....	70
Figure 4. 3 Edge placement	70
Figure 4. 4 Negative Space.....	71
Figure 4. 5 Vertical Constraint.....	71
Figure 4. 6 Distant Framing.....	72
Figure 4. 7 Off-faced framing.....	73
Figure 4. 8 Repetitive Framing.....	73
Figure 4. 9 Cool Tone Color Palette	75
Figure 4. 10 Line Script.....	76
Figure 4. 11 Kopi Buah	84
Figure 4. 12 Seniman.....	84
Figure 4. 13 Moogs.....	85
Figure 4. 14 Sony FE 28-70 f/2.0 G Master	85
Figure 4. 15 Sony FE 70-200 f/2.8 G Master OSS II.....	85
Figure 4. 16 Atomos Ninja V Recording Monitor	86
Figure 4. 17 Sony FX 30	86
Figure 4. 18 Sony A7Cii.....	86
Figure 4. 19 Sony Carl Zeiss FE Distagon T* 35mm f/1.4 ZA Lens	87
Figure 4. 20 Sony FE 24 f/1.4 G Master	87
Figure 4. 21 E-Image Tripod	87
Figure 4. 22 Godox SL150	88
Figure 4. 23 Godox TL60 Dual Kit	88
Figure 4. 24 Nanlite FS150 Bi-Color	88
Figure 4. 25 Tilta Mini Matte Box.....	89
Figure 4. 26 Call Sheet	89
Figure 4. 27 Shooting Process	90
Figure 4. 28 Color Grading in Color Panel of Davinci Resolve.....	91

Figure 4. 29 Scene 1	92
Figure 4. 30 Scene 2	92
Figure 4. 31 Scene 3	92
Figure 4. 32 Scene 4	93
Figure 4. 33 Scene 5	93
Figure 4. 34 Scene 6	93
Figure 4. 35 Scene 7	94
Figure 4. 36 Scene 8	94
Figure 4. 37 Teaser	95
Figure 4. 38 Crew Shirt	95
Figure 4. 39 Film Poster	96
Figure 4. 40 Cap	96
Figure 4. 41 Billboard.....	97
Figure 4. 42 Error cards.....	98
Figure 4. 43 Feeds	98
Figure 4. 44 Booth Display.....	99