

## ABSTRAK

Film fiksi pendek “Di Penghujung Jalan” mengangkat isu sosial mengenai kehidupan lansia dengan menyoroti kesepian, keterasingan, dan harapan yang terus menyala meskipun di usia lansia. Cerita berfokus pada tokoh utama, bu Surti, seorang ibu yang ditinggalkan ke panti jompo oleh anaknya, Mia, karena kesibukan dan konflik dalam keluarga. Di panti, bu Surti berusaha beradaptasi dengan lingkungan dan rekan lansianya, namun tetap dihantui oleh rasa sepi dan kerinduan yang mendalam terhadap kehadiran anaknya. Puncak cerita terjadi saat kondisi kesehatan bu Surti memburuk, hingga akhirnya ia meninggal dunia tanpa sempat kembali dipeluk keluarganya, meskipun warisan kasih sayang ia tinggalkan melalui sebuah kotak hadiah. Sebagai penata artistik, penulis memiliki tanggung jawab penuh terhadap pembangunan atmosfer visual yang mendukung narasi emosional film. Penulis merancang set panti jompo, rumah bu Surti dalam dua linimasa (masa kini dan masa lalu), serta mendesain properti, wardrobe, dan makeup lansia secara rinci. Seluruh proses dilakukan melalui tahap pra-produksi, produksi, hingga pascaproduksi, dengan memperhatikan prinsip estetika visual, efisiensi anggaran, dan kesinambungan (*continuity*) antar adegan. Peran penulis tidak hanya bersifat teknis, tetapi juga konseptual, karena visual yang dihadirkan turut menyampaikan pesan film kepada penonton. Melalui karya ini, penulis ingin membangun kesadaran akan pentingnya perhatian terhadap orang tua, serta menggambarkan makna cinta dan tanggung jawab dalam relasi antar-generasi.

Kata Kunci : Film pendek, Lansia, Panti Jompo, Penata Artistik, Desain Visual, Kesepian, Keluarga, Tanggung Jawab.

## **ABSTRACT**

*The short fiction film “Di Penghujung Jalan” raises social issues surrounding the lives of the elderly by highlighting loneliness, isolation, and the enduring hope that persists even in old age. The story centers on the main character, bu Surti, a mother who is placed in a nursing home by her daughter, Mia, due to busy routines and family conflicts. In the nursing home, bu Surti tries to adapt to the environment and her fellow elderly residents, but she remains haunted by a deep sense of longing and solitude in the absence of her daughter. The emotional climax unfolds as bu Surti's health declines, leading to her passing without ever being embraced again by her family—though she leaves behind a box of gifts as a symbol of her enduring love. As the production designer, the writer holds full responsibility for building a visual atmosphere that supports the film's emotional narrative. The writer designs the set of the nursing home and bu Surti's house across two timelines (the present and the past), and also handles the detailed design of properties, wardrobe, and elderly makeup. The entire process is carried out through the stages of pre-production, production, and post-production, with careful attention to visual aesthetics, budget efficiency, and continuity between scenes. The writer's role is not only technical but also conceptual, as the visual design contributes to conveying the film's message to the audience. Through this work, the writer aims to raise awareness about the importance of caring for parents and to reflect the meaning of love and responsibility across generations.*

*Keywords : Short film, Elderly, Nursing Home, Art Director, Visual Design, Loneliness, Family, Responsibility.*