

SET EXTENTION VFX ANALYSIS OF VISUAL EFFECTS FROM THE WIRO SABLENG FILM THE MOVIE

Zaini Ramdhan¹⁾, Novian Denny Nugraha²⁾,

¹⁾ Telkom University

e-mail: zainir@telkomuniversity.ac.id

²⁾ Telkom University

e-mail: dennynugraha@telkomuniversity.ac.id

ABSTRACT

In the mining technology that is currently in the film industry is so rapid, especially in the technique of digital visual effects using software tools. Set extensions including matte painting, motion tracking cameras are the main key in understanding various cinematic aspects in digital film technology. In this case, my research is more directed to describe the analysis based on the point of view of the use of software, especially in the 2018 Wiro Sableng movie which in the work there are several scenes related to the background set using digital visual effect techniques. As for the method used is interpretive descriptive analysis, the purpose of exposing the mindset of the researcher about the object presented. The focus is on how the set of extensions and matte paintings can be very useful for the need for real or non-existent background sets in the real world, dramatizing the atmosphere the scenes that support storytelling with cinematic elements. The conclusion is that the background set in the film industry does not always have to be a real setting both indoor and offdoor

Keywords: *Set painting, wiro sableng, , Interpretative*

INTRODUCTION

The development of film technology has advanced rapidly in the country of Indonesia in the last five years, the development of digital software that can help to realize ideas and collaboration in film production to create a dramatic atmosphere, in a desired film framing at no need for expensive results achieved very maximum for the needs of the film.

In the 21st century is a technological development of visual effects that can be achieved by using digital processes such as better known as computer-generated imagery (CGI) or in Indonesian terms "imaging produced by the computers involved by using technology devices. " which is considered as the main tool that will be conveyed through moving or still images that are manipulated for the benefit of the arrangement based on the needs of the story requested with the help of aesthetic art.

In the national film work one of them is the film Wiro Sableng Pendekar ax Naga Geni 212 film version which uses several visual effects techniques (CGI) by setting extensions and also painting pairs techniques for setting the background area. The creative aspect is In this return I will analyze further from the point of view of cinematics and engineering in application. The problem is using the interpretation and logical analysis of the use of set extensions in the production of the film from my point of view as a researcher, therefore the audience uses the method of interpretation and descriptive analysis with data analyzed from sources of mass media. To get systematically and the relationship between one factor with another factor.

FILM THEORY

Film is a live picture or also known as movie and cinema. Cinema is derived from the word kinematic which means motion. Films are layers of cellulose fluid commonly known as celluloid. Literally, the definition of film (cinema) is from the word Cinemathography which comes from the Greek "Kinema" (movement) and "Graphein" (recording), so it has the meaning of creating / recording moving images.

CINEMATIC

Cinematic dictionary. cinematic / si · ne · ma · tik // cinématik / Something related to film (cinema or live / moving pictures) according to the KBBI. Whereas in cinematic film filmmakers, there are several elements that make up film with technical characteristics and cinematic elements:

- Mise en scene
- Cinematography
- Editing
- Sound

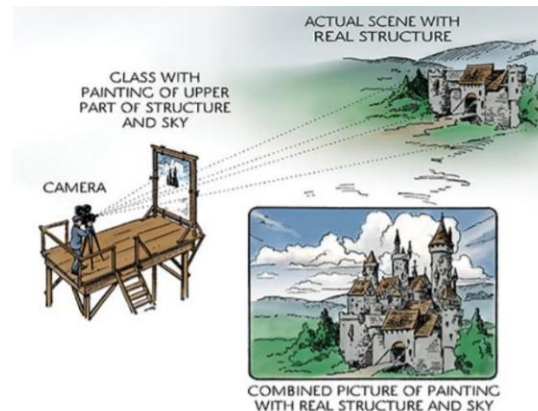
Cinematic understanding is to take pictures according to the rules of film for cinema. How does a widescreen movie that is played in a cinema almost never have a picture (shot) that is not good enough. In the mise en scene there are 4 important elements including: a. Settings b. Lighting c. Costumes and makeup d. Acting and player movements

WIRO SABLENG

Wiro Sableng is the first story adapted in the film in the 1980s. During the 1990s it was produced into television series into soap operas. The time-consuming audience was again presented with the Wiro Sableng widescreen format and again popularized through the film Wiro Sableng Pendekar Ax Death Maut Naga Geni 212. Lifelike Pictures even worked on it with Fox International Production. To remove it, it must be hit with internal force, it can result in sticking to the enemy's body," said Sheila Timothy alias Lala Timothy, producer and scriptwriter for the film Wiro Sableng. Since childhood, Wira Saksana has been abandoned by his parents. Wira was later raised and educated by a famous martial arts teacher namely "fat". Wira then grows into adolescence until adulthood and begins to learn also to master the martial arts sciences given by her teacher. Wira was later given the name as Wiro Sableng (Vino G. Bastian) because he did not want to lose "crazy" from his teacher. As an adult, Wiro Sableng ventured from place to place and met new people like Anggini (Sherina Munaf) and Bujang Gila Tapak Sakti (Fariz Alfarazi) and martial arts teachers. However, at one time, Wiro knew there was something odd about life out there. The figure named Mahesa Birawa (Yayan Ruhian), is the cause. Often make a mess of people's lives.

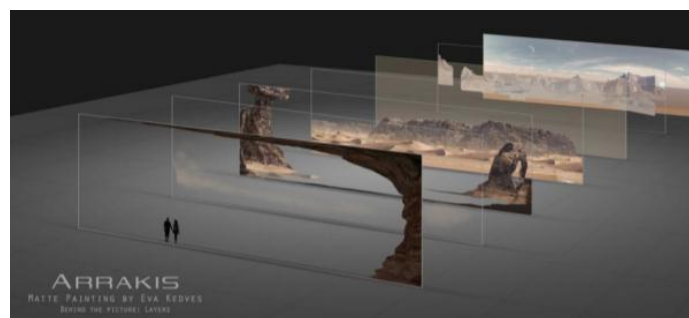
MATTE PAINTING

Filmmakers in ancient times faced by a variety of constraints set the real location in accordance with expectations, so it is necessary to find solutions to meet his initial vision. The solution is the matte painting technique, according to Mattingly (2011: 26) one of the traditional matte painting techniques by placing a glass plate or more to be painted by a matte painter element or object desired in the set. Then, the glass plate is placed between the camera and the set of movie recording locations in front, center and back.



Picture 1: Technique of Painting on Glass
(Source: The Digital Matte Painting Handbook)

Although it is not real, the quality of the painting must match the conditions set at that moment, so that the painting and the environment behind it can be fused. The matte painter creator needs to equip his expertise with a basic understanding of theory, including traditional art and the real world. Such is useful in creating realistic visual works, such as introducing photographic results. Matte painting is not about manipulating photos alone, looking for ways of working the camera pointing the object image in front. Mattingly (2011: 29) explains that most matte paintings are made with Photoshop software, allowing one to utilize sophisticated compositing techniques. As a result of digital composition, an image that can be produced by combining different elements such as 2D artwork can also be combined with 3D objects.





Picture 2: Matte Digital Painting that Emphasizes the Use of Layer Features (Source: <https://www.deviantart.com/evakedves>)

SET BACKGROUND DALAM WIRO SABLENG

In some scenes from the film Wiro Sableng which I analyzed from film media to be used as analysis material are as follows:

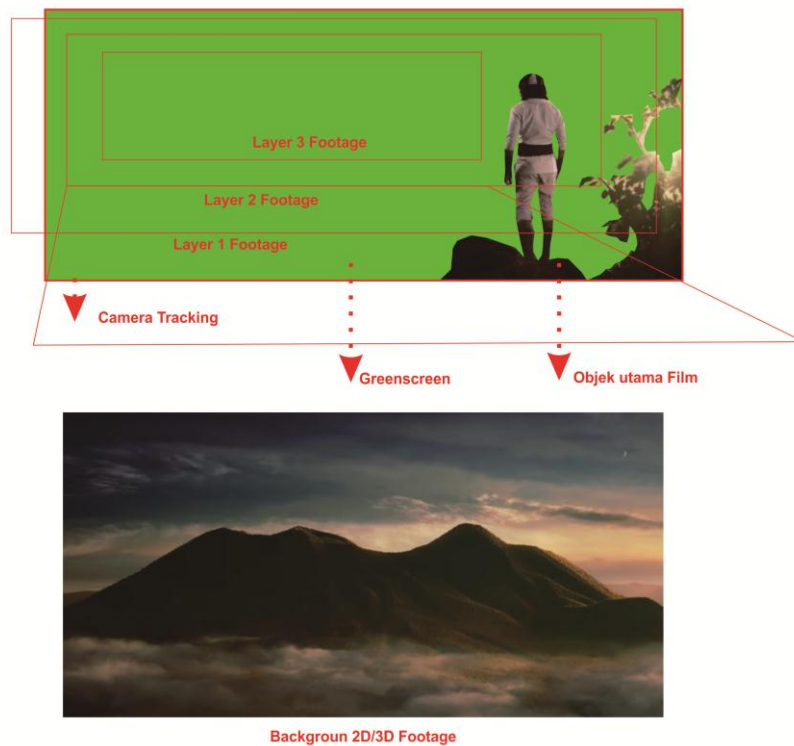
Chart 1: Information shot

Shot	Information
	Wiro is at the top of the mountain
	Camera: Long shot
	High angle
	Gerbang Kerajaaan
	Camera: Medium Close Up Over shoulder

BREAKDOWN ANALYSIS

In my analysis, I use an understanding of how layer patterns in after effects are replaced by the term footage which is part of the set of extensions in which there are track points, matte paintings, camera tracking and camera motion.

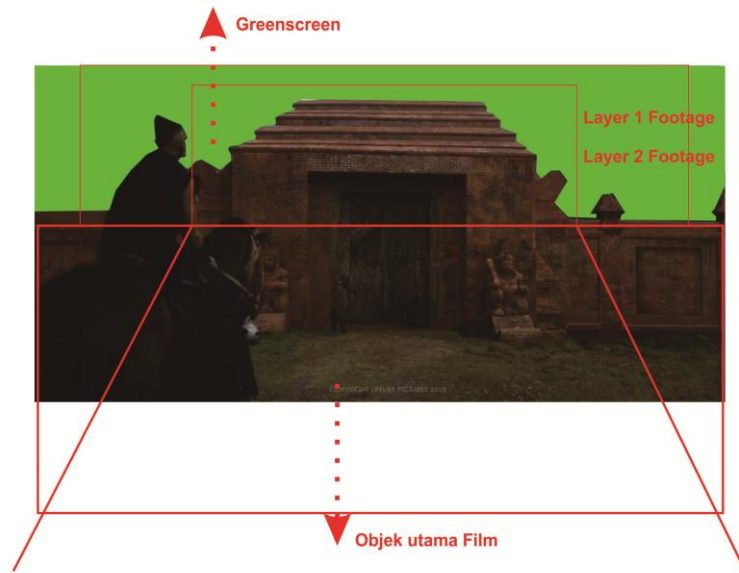
Shot analysis 1



Picture 1: Analysis Matte Painting
(Source: Personal)

Shot analysis 2

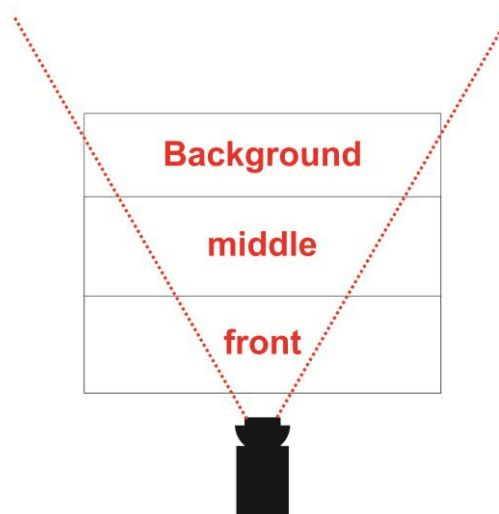
In analysis 2 the use of footage breakdown and screen tracking camera screenscreen and 2D and 3D matte painting



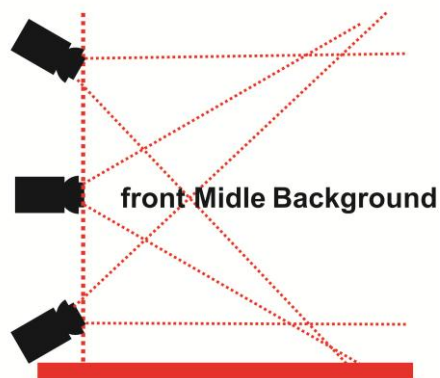
Picture 3: Analysis Matte Painting
(Source: Personal)

CONCLUSION

The conclusion resulting from the analysis of shot 1 and the author's shot concludes that in general an understanding of cinematography is very important and also about matte painting, and creativity and innovation factors to be able to support the pattern of software, especially adobe software after the most basic effect of understanding of visual effect.



Picture 4 : Conclusion (Source: Personal)



Picture 5: Conclusion (Source: Personal)

REFERENCE

- D. A Peransi, Film Media Seni, Jakarta, Fakultas Film dan Televisi Institut Kesenian Jakarta, 2005.
- Rukmi, Shabrina Saraswati Kencono, and Zaini Ramdhan. "Penyutradaraan Film Fiksi Klenik Mengenai Adaptasi Kidung Rumeksa Ing Wengi." *eProceedings of Art & Design* 5, no. 3 (2018).
- Pardew, L. & Seegmiller, D. (2005). Mastering Digital 2D and 3D Art (1st ed.) Boston, Amerika Serikat: Thomson Course Technology PTR
- Bloom, S. R. (2009). Digital Painting in Photoshop (1st ed.) Oxford, Britania Raya: Focal Press
- 3DTotal.com (2009). Digital Painting Techniques: Masters Collection (1st ed.) Oxford, Britania Raya: Focal Press

Example:

www.wikipedia.com

<https://www.cnnindonesia.com/hiburan/20180830230954-220-326366/james-bond-dan-tuhan-yang-maha-esa-di-balik-212-wiro-sableng>