

## KAMASAN CLASSIC STYLE IN THE 2D ANIMATED FILM I EMPAS TEKEN I ANGSA

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### ABSTRACT

*I Empas teken I Angsa is one of the tantri or fable stories in Bali has been passed down orally from generation to generation. This story is full of messages belief in the moral of oneself and disregard the words of others, so it is still very relevant in the present. This moral message will be conveyed creatively through 2d animated films with classic Kamasan style to draw interest in children. The classic style of Kamasan is one of the classical painting styles in Bali that has a basic rules with a characteristic of character forms with background with pepatran, the use of natural colors, and regular compositions. In addition, the classic Kamasan style contains values about life behavior in the community. Collaborative technology between stories tantri through 2d animated films in classical style are not only the creative exploration between the modern style and the classic but further as the form of a moral message in a contemporary and expected to be easier understood by children. This research implements qualitative research methods with interview data collection techniques, literature studies, and documentation. In the process of creation, this animated film uses a method general film production with three stages of preproduction, stages of production, and post-processing. As for the results of this study is: 1) Efforts to preserve folklore as an oral tradition art can be done by packaging it into modern media, such as 2d animated films, 2) Collaboration between classical tradition and modern technology can produce new and creative products, visual elements with the classic wayang Kamasan style can be applied in the visualization of animated characters and their supporting backgrounds, as well as providing imaginative effects.*

*Key Word: 2D Animation, Kamasan Classic Style , Tantri, moral message*

### PRELIMINARY

Bali has a variety of cultures and traditions. One culture that grows and growing up in Bali is literary. Literature is the disclosure of life issues, philosophy, and life sciences. Apart from being a masterpiece of art, imagination, and emotion, literature as well as creative work utilized as intellectual and emotional consumption (Siswanto 2008). Literature exists and lives in of Balinese society and has important functions, not only as a of entertainment but more importantly as a means of education and communication. One example of literature that lives in Bali is folklore. First, parents often tell the folklore to their child lullaby. Folklore generally revolves around an incident as well as a character may be animals, humans, or gods. One Balinese folklore that parents often tell their children is i empas teken i angsa. This folklore belongs to the category of fairy tales, is a folk tale that is not considered to be true (fiction).

The character figure in this folklore was raised in the style of fable, where its founder will personalise the shape of the beast, with the qualities the type of binary. This story is full of moral messages that believe it will ignore the words of others, always keep the promises and maintaining, so it is still very relevant in the present. The moral message contained in the story is unfortunate when not delivered children. For that story I Empas taken I Angsa this need to be packaged and interesting in order to reach people especially children. Which is by packing the folklore of I Empas taken I Angsa into the film 2d animations. Animated film is one of the popular entertain media in the world, which provides visuals and stories that can stir the hearts of his audience, both emotionally up to knowledge (Ruslan 2016). Despite the spectacle, the film also has a great influence on the function education, entertainment, information and propel of the creative industry's growth (Trianton 2013). So by packing a folklore I Empas taken I Angsa to in the 2d animated film, is expected to provide entertainment and media useful learning to children.

The style in the animated film has various formats suitable for presentation as a film, in connection with the wishes of filmmakers to express his ideas relating to the story and techniques of the to visualize it (Prakosa 2010). Style in the animated film 2d I Empas taken I Angsa carries a decorative style with a visual concept classic wayang Kamasan. Objects on animation with decorative styles flat, or two-dimensional without using perspective, which the shape is considered to create a pleasant sensation to tells. Decorative style is often associated with inner style drawing/painting, usually eliminates the perspective element, where the position distant objects depicted are above and vice versa. Concept selection classic visual wayang Kamasan in the making of this 2d animated movie not only as a decoration but also serves as the ritual and preservation of one traditional Balinese painting art.

The purpose of this research is to explore new concepts and ideas in designing and creating a 2d animated film titled I Empas taken I Angsa, by collaborates with the classic style of the Kamasan with animation technology 2d. And is expected to be one of the animated films that have unique characteristic of Bali.

## DATA DESCRIPTION

### *Related Research*

There have been some previous studies using wayang as elements in the creation of 2d animations. A study titled 2d animation cartoons tradition-based performing arts, which talks about animation creation 2d (cartoon) digital based on the performing arts tradition (Sugihartono and Murtono 2012) . Animations in the study are not animating picture of wayang figures, but the concept of wayang motion is adopted in the process of creating a 2d animation (cartoon). The results of this study are the characteristic wayang beber elements with its decorative decorations can be implemented in visualizing the character and environment, and give imaginative effects. In addition, philosophy and meaning of movement in wayang kulit applied to the animation can make an animation that have special characteristics and differ from western animation principles.

Another study titled the application of the wayang show animation educational media of the ethics and introducing the national culture to early childhood (Purwanto and Yuliana 2016). In the study discussing the design animation of wayang cilik packed in the form interactive multimedia, aims to provide the means to the community especially for parents and teachers in providing ethical education and introduce the nation's culture to early childhood. Results from this research is in designing this animation traversed with some concepts, design, need collection, testing, and distribution. A total of 81% of 50 respondents declared this animation give a clear picture of the ethics and deserve to be distributed to the community.

Another research titled wayang as educational learning media characters, discussing the wayang kulit purwa innovations into animation as a medium of learning in shaping Indonesian characters (Pratama 2017). The results of this research are some characters of wayang kulit purwa can be used as a role model for teaching character education nation. Kumbakarna people demonstrate the value of fidelity and loyalty. Figures duke Karna showed faithful values and trust. Bima people are laden ethical values, as well as Dewi Kunti's affectionately and devotion. As such, wayang can be used as a media Educational learning character but must be innovated to be enjoyed the whole community. One such innovation effort is to pack it into an animated film media.

This disagreement with previous research, is a story that was appointed as a Balinese folklore titled *I Empas taken I Angsa* with apply a decorative animation style. Classic Kamasan style implemented in visualizing character forms, as well as background assets supporters. As for the motion mechanism in this animation using rigging techniques.

### ***I Empas taken I Angsa Folk Story***

The story follows a friendship between a pair of turtles and a pair of goose. One day, the lake where they lived had a drought due to long drought. A pair of the goose planned to move other lakes. A pair of turtle would move along his best friend. A pity goose saw his friend then offers a very risky plan, flying them with the help of a wood. The two turtles ultimately deny it by condition they should bite tightly the portion of the wood rod and close the mouth and ears of the meetings. Should not be angry, offended, and ignore the words of others. Then fly them to spaceship, the goose pair is bitten by each end of the stem wood, while both elephant bite the middle part. When passing the wilderness sounded a howling of stray dogs that scorned both the turtles. The stray dogs call the goose to fly the turtles dung in the sky. Both turtles who were unable to resist his emotions were finally offended and replied to the words of the stray dogs. So their grip detached, hovering in space before finally falling to the ground and dying in prey by starving wild dogs. The moral message that can be learned of the story is always keeping the promise and keeping the emotions, because if the emotional attitude is not maintained properly then it can take us on failure.

### ***Animated Film***

Animated films have a sense of a film in the making attempt to animate something that is not a human being to approach like human life itself (Prakosa 2010). In general animations can differentiated into two, 2d and 3d animations (Gunawan 2013). 2d animation was created at the beginning of the animation computer development, which animates length (x-axis) and width (y-axis). The development of 2d animation is revolutionary with the emergence of walt disney animation works up to studio ghibli. While 3d animation has a length (x-axis), width (y-axis), and height (z-axis), so that objects and movements are almost close to the original.

In presenting the animated film there are several styles (style) formats, in connection with the expression and ideas of filmmakers and adapted to target audience (Prakosa 2010). Broadly outline the movie style (style) format animations can be classified as follows:

1. Realism: a style that is considered easy to understand and easy used to communicate ideas to most audiences. The selection of the visual form is reality oriented.
2. Caricature: animation with caricature style featuring close visuals objects of nature with simplified shapes. Pretty caricature style popular in creating funny characters in the form of cartoon figures. Usually the figure and background are drawn and being distortion in the form of simple, with a circle pattern, a box, or a free shape.

3. Decorative: the decorative animation style is very common in eastern europe, especially in chekoslovakia. This style usually adopts watercolor techniques, drawings with pencils, paintings and flat or two-dimensional shapes without using perspective. The form of decorative animation styles is considered very create an enjoyable sensation used for storytelling.

### ***Wayang Kamasan Art Painting***

Art painting wayang Kamasan is a form of classical artwork that originated in the 17th century and considered important in Balinese culture. Many aspects related to the existence of the art of Kamasan, among others, philosophy, spiritual, social, and cultural. Art painting wayang Kamasan is not just enjoyed the beauty, but as a medium to achieve a certain purpose, such as showing good and bad life (Kemara, Suardina, and Jaya Ck. 2019). The term Kamasan relates to the name of a village in Klungkung which became the center of this traditional art painting. Other terms in relation to Kamasan painting is a painting of the sudra tribe, because originally this classical painting made much by the sudra (Sasmita and Kaulam 2016).

Based on a writer's interview with one of Bali's traditional painters wayan ady sucipta stated that the wayang Kamasan paintings have a feature typical in terms of shape, the proportion of wayang, the use of color and coloring techniques according to the character in the story. In wayang Kamasan painting is not implementing elements of perspective, so that the position of distant objects above and vice versa the position of objects closely depicted in the under. In painting the wayang Kamasan, the color used comes from white that comes from burned pork bones, and yellow gold made from turmeric. The technique of his inheritance using sigar technique by creating a gradation color by gradually stacking colors from light to dark or from the intensity of the young color to the older ones color.

### ***2d Animated Film with Wayang Style***

2d animated movie with wayang style wayang has often been used as inspiration in the creation of expression with film media. Among them are short animated films titled sepasang tanduk (1995, 3min) by gatot prakosa, burisrawa (1970, 24 minutes) by partono and nurliswadi piliang, anoman angle gossip (2002, 7 min) by bambang gunawan (Prakosa 2010). Also, based on search results researchers, until now various animation works with wayang style still made and published through youtube channels. Some of them are wayang animation entitled Bratasena (Wendy 2017) by Jaka Wendy, Animasi Wayang Rahwana (Channel 2016) by EMJE Channel, Bima Suci Animasi Wayang (Setiaji 2018) karya ary setiaji, and Sutasoma (HelloMotion 2014) by Tony Wartono. From the titles of the animation puppets above, the animation titled Sutasoma tony wartono published through the youtube channel hellomotion on 2014, the concept of wayang Kamasan in visual terms. An animated film with motion graphic techniques to introduce the wayang Kamasan to the communities, especially teenagers. The story was Sutasoma, a story taken from the book of sutasoma by Mpu Tantular. This animation less than 3 minutes with a ratio aspect of 4:3 and not equipped with a dubbing, so the submitted information is felt less because it is only display the visuals.

## **RESEARCH METHOD**

### ***Data Collecting***

This research implements qualitative research methods with the collection techniques interview data, literature studies, and documentation. Researchers do interview with one of the traditional Balinese painters, namely I Wayan Ady Sucipta to get information about the art of wayang Kamasan, as well as supported by the data obtained through the literature study of the book, articles, and journals related to this research. In addition researchers also to do documentation by collecting

references to animation works wayang style in the form of video as supporting data.

### Creation Method

In general the method of filmmaking, whether television series, short film, film commercial advertising, public advertisements, video clips, and animated films, all through three stages of pre-production, manufacturing, and post production (Gunawan 2013). This method of creation is applied in the creation of 2D Animated film *I Empas taken I Angsa*.

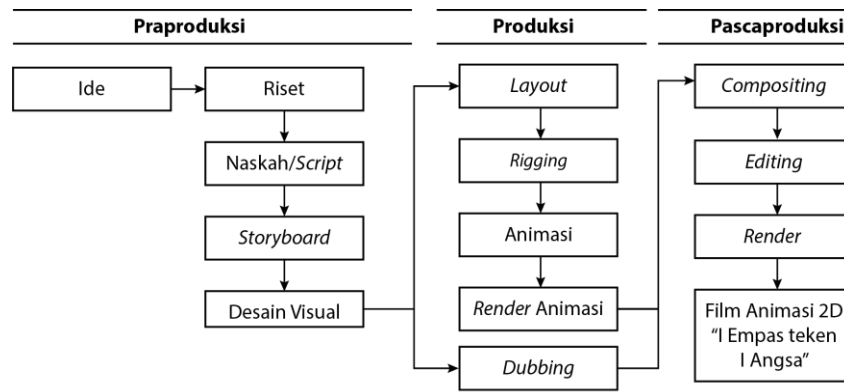


Figure 1. Method of creating animated film

## RESULT AND DISCUSSION

This research produced a 2D animated video film entitled *I Empas taken I Angsa*. The film was successfully created through various stages as follows.

### 1) Pre-Production Stage

#### a) The idea of creation

The focus of this research is to create a 2D animation film work based on Indonesian culture, which is to lift the Balinese folklore *I empas*, sign *I Angsa* as a story idea with the classical decorative style of wayang Kamasan

#### b) Research Reference Works

Furthermore, conducting research such as collecting data related to animation filmmaking techniques, wayang Kamasan style paintings and other data related to the creation of this animation. This research was carried out on wayang Kamasan painting with the aim of obtaining references as a reference in creating visual designs that include character designs and backgrounds in the design of this animated film. In addition, a study was also made on wayang-style animated video, specifically wayang Kamasan.



Figure 2. Birth of Hanuman painting by I Nyoman Mandra  
Source: (Mandra n.d.)





Figure 3. Screen Capture of Sutasoma Animated Film  
Source: (HelloMotion 2014)

#### c) Manuscripts

Making a script is very important as the development of concepts and ideas of stories, story lines, and characters. Scenarios include who the characters are involved in, what happened, when and where it happened, why it happened and how the story ends.

#### d) Storyboard

Next is to make a storyboard, which is a sketch of images arranged in sequence with reference to the script.

#### e) Visual Design

The next step is to create a visual design, which includes character and background designs. In making visual design in this animated film refers to a decorative style that is flat and does not show a three-dimensional impression. Character shapes and backgrounds are processed by stylization. It also said that stylization is a depiction of natural forms into ornamental forms which are done by reducing or simplifying objects. Stylization technique makes it possible to change the original form into a variety of new forms that are decorative by not leaving the original form characteristics. The application of stylization techniques in the process of making characters and backgrounds can be seen in the following figure 4.

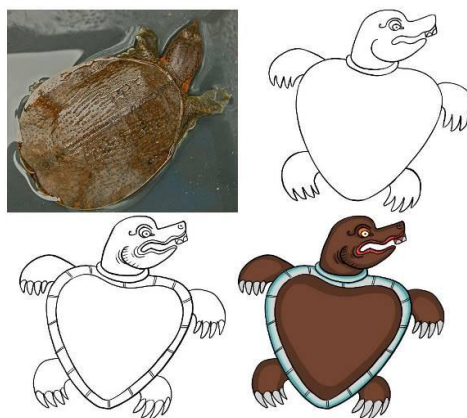


Figure 4. The process of making "I Empas" character design

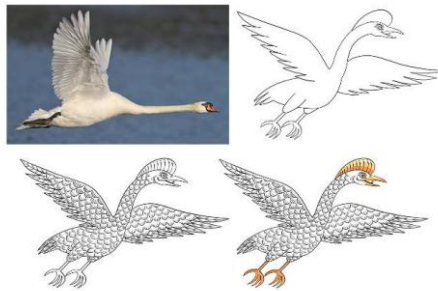


Figure 5. The process of making "I Angsa" character design

## 2) Production Stage

### a) Preparing Animation Layout

By preparing the Layout with a 16: 9 aspect ratio with 1080p HDTV format (1920 x 1080 pixels) or better known as Full HD. The number of frame rates in this animation uses 24 fps (frames per second) which means that in one second there are 24 images / frames in the timeline.

### b) Rigging

Planting a skeletal system (rigging) needs to be arranged in an arrangement (hierarchy), that is, the focal point of a skeleton arrangement located in the lower abdomen of a character.



Figure 6. Rigging process of "I Angsa" character

### c) Animation

At this stage the object or character starts to be moved and placed with the background assets in one layout or work area. The object or character is moved through a pre-made skeleton. The animation technique used is frame by frame, onion skinning and tweening techniques.



Figure 7. Animated process

## d) Render

This process converts images, and assets that have been animated, into a video file. The results of rendering in the form of video with 1080p HDTV format.

## e) Dubbing





The implementation of dubbing in this study was carried out in conjunction with the animation production process, to streamline time.

## 3) Post-Production Stage



In the post-production process, all the scenes that have been made in the production process are then composed (put together) and edited. This editing process not only combines a series of animated scenes, but also synchronizes dialogue with character movements, and adjusts transitions and background music to get good results. The result of this rendering process is an .mp4 video in 1080p HDTV format.

The scene footage from this animated film can be seen in the following table 1.

Table 1. Visualization of final animation

Scene	Description
 <p>Scene 1</p>	Scene 1 tells the calm atmosphere of Lake Kumudawati. Various animals look happy inhabiting the lake, there are Angsa, empas, and fish.
 <p>Scene 2</p>	Scene 2 shows a scene where one day Lake Kumudawati experienced a drought due to the long dry season. Lake water that is almost exhausted makes I Angsa plans to go looking for another lake to inhabit.
 <p>Scene 3</p>	In scene 3 tells a pair of I Angsa that fly with his best friend, a pair of empas. They bring empas using a stick
 <p>Scene 4</p>	Scene 4 shows I Angsa and empas scenes flying through the wilderness.



 <p style="text-align: center;"><b>Scene 5</b></p>	<p>Scene 5 shows scenes of stray dogs yelling at Angsa and Empas. The stray dogs said I Angsa was flying poop.</p>
 <p style="text-align: center;"><b>Scene 6</b></p>	<p>The final scene shows the second scene of the empas falling from their grip, and falling to the ground.</p>

## CONCLUSION

From the research process and the creation of the 2D animation film entitled I Empas taken I Angsa, the research team can form the conclusions as follows:

- 1) Folklore as one of the oral art traditions can be preserved by packaging it into a new form of media, one of which is an animated film
- 2) Collaboration between classical traditions with modern technology turns out to be able to produce new and creative products, visual elements with the classic wayang Kamasan style can be applied in the visualization of animated characters and their supporting backgrounds, and provide imaginative effects.

In addition, the research team can suggest that:

- 1) Animation film in this study can examine the triggers of the creation of animation works by raising the repertoire of local culture and various folklores that are widely owned by Indonesia
- 2) Exploration towards 3D animation based on local culture also needs to be developed, in order to be able to add references to the work of the nation-based culture of Indonesian traditions.

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