

VISUAL CONCEPT FOR 2D ANIMATION “MIRA DAN PERI PEMBATIK: BATIK SAWAT PENGANTIN”

Angelia Lionardi, I Gusti Agung Rangga Lawe, Farah Aulia Rahma, Yasmin Zahra
Firdaus, and Sheril Luthfiana Tobing
Telkom University, Bandung
angelialionardi@telkomuniversity.ac.id; agunglawe@telkomuniversity.ac.id;
farahworks09@gmail.com; yaszaf14@gmail.com; shertobing@gmail.com

Abstract

Batik is a type of art that is made by coating the sketch drawn on the cloth using wax scratched using a canting. Each batik motif has a noble philosophical meaning, the result of thought, and a blend of various cultures in Indonesia. The more advanced the times, the younger generation are no longer familiar with the philosophical meanings of batik, one of which is Batik Sawat Pengantin from Cirebon. This batik contains noble prayers for the two brides who will sail the household ark. Seeing this phenomenon, the researcher was inspired to design a new educational media that informs the meaning of batik to the younger generation. Media that has the potential as a medium for this information is 2D animation. Making animation is divided into three stages: pre-production, production, and post-production. In this study, researchers will focus on the pre-production process to produce visual concepts from 2D animation. The method used in this study is a qualitative descriptive method. The design process starts from the data collection stage, which consists of a literature study and observation. The data that has been collected is then analyzed and becomes a reference in the process of writing narratives and designing visual concepts. This research's final result will produce character and environmental designs that can be used as a basis for designing a 2D animation entitled “Mira and Peri Batik: Batik Sawat Pengantin”.

Keywords: 2D animation, batik sawat pengantin, visual concept

1. INTRODUCTION

Along with rapid technological advances, people are starting to leave the art of batik. Batik is also only known as decorative motifs on fabrics used to support aesthetics in fashion, even though many batik motifs have noble philosophical meanings. One batik whose philosophical meaning is starting to be forgotten is Batik Sawat Pengantin from Cirebon. The people, especially the younger generation, are less familiar with this batik even though the ornaments in this batik have a noble meaning. The meaning of this batik motif is a picture of a parent's prayer for the happiness of their child who will get married.

According to Listiani (2020), this Batik Sawat Pengantin motif belongs to the palace, so this batik is classified into palace batik. Listiani further explained that each motif in this batik has a philosophical meaning, namely: 1) The tree of life ornament symbolizes the balance of relationships; 2) The flame ornament symbolizes the divine light that guides in navigating the household ark; 3) The *meru* or rhombus ornament symbolizes *papat's* behavior, namely faith, Islam, *ihsan*, and sincerity; 4) The open palm/wings ornament symbolizes a noble desire towards the god so that they can go to heaven together; 5) The roof ornament of the house/building symbolizes a man must act as a leader who protects his family from heat, rain,

and danger; and 6) Flower ornaments symbolize fragrances so that the family is always harmonious due to the close relationship between husband and wife.

Seeing the above phenomenon, the researchers were inspired to create a media that can introduce the meaning of the Batik Sawat Pengantin ornaments to the younger generation persuasively through 2D animation media entitled "Mira and Peri Batik: Batik Sawat Pengantin." There are three stages in designing animation: the pre-production stage, the production stage, and the post-production stage. This research will focus on the pre-production stage of animation, namely creating visual concepts for 2D animation. The visual concept is a visualization of the script/story that will be turned into a 2D animation. The visual concept includes character design and environmental design for design purposes.

2. METHOD

This study will use qualitative methods. The process of collecting data is done using indirect observation and literature study. Observations were made to obtain data about the shape of the Batik Sawat Pengantin motif, visual references from children in Cirebon, and visual references from the appearance of the Trusmi Village environment in Cirebon. The literature study was conducted to find theories about the philosophical meaning of Batik Sawat Pengantin, child development psychology theory, scenario design theory, character design, and environmental design. The data is then analyzed to obtain recommendations for scripts/stories suitable for the target audience aged 6-8. The analysis results produced a scripted scenario from the animation "Mira and the Batik Fairy: Batik Sawat Pengantin."

The visual concept design process is carried out after the script has been written. This design stage is divided into two stages, namely, the pre-production stage and the production stage. The pre-production stage includes making a character sheet for the characters and making an initial sketch of the environmental design according to the script that has been written. The character specification is made using the three-dimensional character theory, where a character can be described in three aspects: physical, psychological, and social (Eboch, 2017). After the character sheet was completed, the researcher began to design a sketch of the character. The production stage is carried out when the character sketch that best describes the character in the story has been determined. This sketch is digitized using Adobe Photoshop software to finalize the character design. The environmental design sketches that have been made also go through a digitizing process to produce the finalization of the environmental design concept, which will become a reference in the 2D animation production process.

3. DISCUSSION

Animation is a series of images arranged per frame and then moved at a certain speed to produce the illusion of an eye where the image seems to move. 2D animation only has two dimensions, namely length, and width, but does not have volume. 2D animation has several constituent elements, namely narrative elements and visual elements. Visual elements in animation include character design, background design, and atmosphere design in formulating the color palette.

1.1 Synopsis

The story in the 2D animation "Mira and Peri Batik: Batik Sawat Pengantin" uses a 3-act structure consisting of the opening, conflict, and resolution parts. This story is centered on Mira's character, who wants to give Batik Sawat Pengantin to her sister, who is getting married. He got a magic box from his grandfather. Inside the box, some fairies can help him make batik. However, because she was not careful when carrying, Mira fell and opened the box. The fairies were annoyed and left the box. Mira also tries to apologize to the fairies and collects all the escaped fairies so that she can make batik for her sister.

1.2 Character Design

According to White (2009), visually, in making character designs, several aspects must be considered to produce attractive character designs. These aspects include style, shape, proportion, silhouette, and color. Another thing that also needs to be considered is the character's expression and character's gestures. In addition to the visual aspect, an attractive character also has a personality aspect consisting of physical criteria, psychology/character traits, and the character's social status. After these three aspects are formulated, the designer begins the character visualization stage. This animation has one main character, Mira and 4 additional character. They are green fairy (symbolize Hayat Trees/ wood), red fairy (symbolize flame), blue fairy (symbolize Sawat/ wings), and pink fairy (symbolize flower and isen-isen), The specifications of the Mira character can be seen in the table below:

Table 1. Character Specification

Character	Aspect	Description
Mira	Physique	A 7-year-old girl has straight dark brown hair, wears a cleaver-shaped pin, and has a tan skin color.
	Psychology	Cheerful, tomboyish, kind, careless, like to rush.
	Social	She has one older sister and comes from a batik family in Trusmi Village, Cirebon.

1.3 Environmental Design

In environmental design, the initial stage is to conduct a visual study to collect as many references as possible about the place we want to design. This design created two environmental designs, namely Trusmi Village and Batik Studio. Trusmi Village is the center of batik artists in Cirebon. The batik studio that was drawn took a visual reference from Batik Ninik Ichsan, one of the batik studios in Trusmi Village.



Figure 1. Ninik Ichsan Batik Gallery (2021)

4. DESIGN RESULT

Before doing the design, the designer writes the scenario first. The synopsis of the 2D animated story Mira and the Batik Fairy centered on Mira's adventures as the main character, assisted by the fairies to make Batik Sawat Pengantin gifted to her sister, who is getting married. The concept of designing Mira's character in this animation is that Mira has long dark brown hair, her hair is decorated with a hair clip in the form of a cleaver (a traditional West Java weapon), Mira has big eyes, tan skin, and wears casual clothes, namely a pink t-shirt with a typical Cirebon's gejtrot tofu, shorts, and slippers. The results of the design of Mira's character can be seen below:

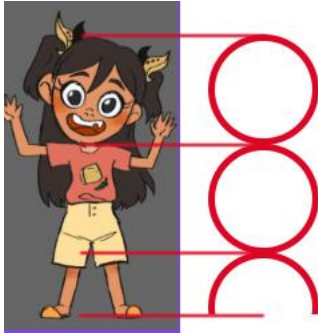


Figure 2. Mira's Character Design (2022)

Figure 3. Mira's Character Expression (2022)



Figure 4. Mira's Character Gestures (2022)



Figure 5. Mira's Character Turn Around (2022)

The additional character concept of four fairies can be seen at figures below:



Figure 6. Green Fairy – Hayat Tree (2022)



Figure 8. Red Fairy - Flame (2022)

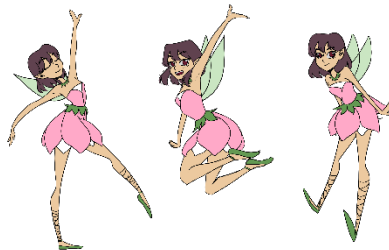


Figure 7. Pink Fairy - Flower & Isen-isen (2022)



Figure 9. Blue Fairy – Sawat (2022)

The environmental design of this design is the batik studio owned by Mira's grandfather and Trusmi Village. Batik studio has the traditional interior of a house on stilts. This studio has an open space concept to facilitate making batik and drying batik motifs. There are traditional accented shelves for storing batik products, bamboo tools, and chairs as batik tools, and several batiks are hanging on the walls. The hanging batik is typical Cirebon batik, such as as

Megamendung, Singabarong, and Batik Sawat Pengantin. Trusmi village is described as having a relatively dense population. Before entering the village, a brick gate and a small river border the area. The results of the environmental design in this animation can be seen below:



Figure 7. Trusmi Village environmental design (2022)



Figure 8. Batik Studio environment design (2022)

5. CONCLUSIONS AND SUGGESTIONS

The character designs represent each of the prominent motifs in Batik Sawat Pengantin. The visual style of Mira's character design features a large head, big and round eyes, outlines that are not too thick, bright color choices, open gestures, and flexible action lines. Those signify Mira's cheerful, kind, but wild nature. The colors used in the environmental design are adjusted to the color palette used in the character design to obtain harmony in the animation's overall appearance. This visual concept can be used as a guide in designing storyboards for making 2D animation in future research.

References

- D. J. Eboch, "Three ways to make characters more three-dimensional," ScreenCraft, 17-May-2017. [Online]. Available: <https://screencraft.org/2017/05/17/three-ways-make-characters-three-dimensional/>. [Accessed: 7-Dec-2022].
- H. Rall, *Animation: From concept to production*. Boca Raton, FL: CRC P., 2018.
- K. Isbister, *Better game characters by design: A Psychological Approach*. Amsterdam: Elsevier and Morgan Kaufmann, 2006.
- S. Listiani, "THE SYMBOLIC MEANING OF BATIK SAWAT PENGANTIN CIREBON BY H. MASINA," *International Conference on Art, Design, Education and Cultural Studies (ICADECS)*, vol. 2, pp. 28–41, Oct. 2020.
- T. C. Caputo, *Visual Storytelling: The Art and Technique*. New York: Watson-Guption Publications, 2004.
- T. White, *How to make animated films: Tony White's complete masterclass on the traditional principles of animation*. Abingdon, Oxon: Routledge, Taylor & Francis Group, 2019.