

Animation Design in an Animated 3-Dimensional Film Adapted from a Children’s Story by Monica Wihardja (CASE STUDY: “Marapu and Kampung Tarung”)

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Abstract. Discrimination is an issue that often occurs in Indonesia. It is undeniable that religious discrimination is one form of such discrimination. Marapu religion is a traditional religion adhered to by the people of Sumba. Discrimination against followers of the Marapu religion is one form of discrimination that occurs in the Sumba region. Adherents of the Marapu religion in Sumba experience different treatment, especially in the field of education. Therefore the short 3D animation project raises this issue, aiming to raise public awareness about religious discrimination that still often occurs in Indonesia. The design method in Meha’s short 3D animation project uses literature study sourced from books, articles, and research journals and interview studies regarding the reconstruction of book content and the cultural context of Sumba and Marapu which will be raised in this final project. The final form of this project is a 3D short animated film with a duration of six minutes. In the process, visual content keywords are emphasized, namely Enlightened and Heavenly, which are references in visual design in making animation.

Keywords. Discrimination, Sumba, Animated Short.

1. Introduction

Discrimination against minorities is not new in Indonesia. The issue of religion and diversity is a topic that is very often discussed related to the issue of discrimination. This religious issue is often the background for discrimination and the background for acts of violence. Indonesia is a country consisting of various tribes and beliefs.

Soeriadiredja said that Sumba’s Christians had received the green light for their insults. This is due to the legitimacy of the state which states that Marapu adherents are “not yet religious” because they are not registered as an “official religion” in Indonesia. Therefore they are only considered as “schools of faith”. So that the Sumbanese Christians make the Marapu people uncomfortable because they have state power. After the spread of Christianity in Sumba and increased preaching of the gospel and ministry, the priests were ordered to train indigenous workers as teachers in schools. This makes Christianity included in the school curriculum and includes the Marapu religion into a deviant religious group that opposes Christianity. [1]

The events experienced by the children in Sumba are indeed worrying. Therefore, learning the

concept of tolerance in children becomes important as they grow. In his research, Yücelyiğit concluded that three-dimensional animation is a good tool to help children's cognitive development and visual perception. [2] Based on the issue of intolerance and religious discrimination that occurred in Sumba, a common thread can be drawn that means of teaching tolerance are needed since childhood. Characterized by the limitations of book media and the popularity of animated films in disseminating information, it can be concluded that 3D animation is the right tool. Therefore, there is a need for a project to adapt the story "Marapu and Kampung Tarung" from the book *Stories from Sumba* into a short three-dimensional animation.

Then to make an authentic film, it takes authentic animation as well. So the movements and gestures created by these movements represent something unique and original. In this case, movements that refer to the authentic Sumba movement are used. Several obstacles made us make some adjustments to realize our idealization in creating this animation, the use of several studies from various sources such as dance and movement was carried out to create this movement.

2. Method

According to Thomas, humans always have a strong desire to make representations of the things they see around them. When he sees creatures in various daily activities, he will try to draw or sculpt or shape them in an easily recognizable way. Then, with the development of cameras and motion pictures as well as the development of film capable of projecting images, a new form of animation art was born. [3]

To create motion that is as close to reality as possible, twelve principles of animation are used to represent the illusion of real life. In addition, principles can be used with care and capture their movements and actions.

In making the 3D animated film *Meha*, the planning strategy uses the stages of the Landa design process. [4] This stage displays the thought process in making a design which is divided into five stages: Orientation, Analysis, Conception, Design, and Implementation. Landa's stages are adjusted to the stages of Banne's 3D Production Pipeline process which describes the stages from pre-production to post-production animation. [5]

Then the data analysis stage is carried out, namely the activity of grouping and compiling data based on variables from all respondents, from the data calculated to answer the problem formulation. An analysis of the selected entity was carried out, namely the Story of Sumba. It contains the story "Marapu and Kampung Tarung" which was chosen as the basis for the story of *Meha Anakiada Marapu*. The analysis carried out is the dissection of the story text to determine the structure of the story, the characters, and the setting of the place. This stage is done to convert the text work into an animated film. While the animation production stage is divided into six stages, namely Shooting Reference Video, Posing, Blocking, Splining, Smoothing and Offset, and Adding Life.

3. Results and Discussions

3.1 The application of the Kabokang dance to the Heavenly keyword in the movements of Meha

The keyword 'Heavenly' means, the state of being blessed. The use of these keywords in the context of the animation project *Meha Anakiada Marapu*, Marapu religion, and Meha beliefs will be the main focus in the selection of gestures and animations. In usage, the word Heavenly serves as the starting point for Meha's state after she feels herself free from the stress she is experiencing. Then a message from his mother who took care of him to always feel blessed and always believe that he was accompanied by his mother and ancestors. This can be elaborated again, with Meha's storyline which has three flashback scenes. In these three flashback scenes, they will cover the experience of Meha's character, up to the climax of his spiritual journey with the Marapu religion. Likewise with the use of traditional dance movements originating from Sumba, namely the Kabokang dance. In this dance, the dancers move

gracefully while rotating in alternating formations, which are meant to welcome the birth of the king's sons and daughters. In Meha's animation, the flowing and graceful motion is dominated by the rotating motion in the climax scene of Meha's animation. So that it can describe the state of blessing that can be associated with Meha's spiritual journey through the eight heavens (in the process of 'rebirth' of the main character) so that he still believes in his religion.

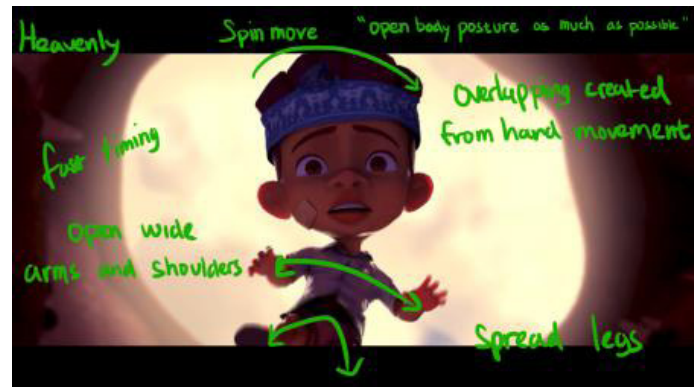


Figure 1. Heavenly gestures in Meha movement. (Author, 2021)

3.2 The application of the Kataga dance to the Atrocious keyword in the movements of Tanto

While Atrocious is the opposite of Heavenly. The movement in the keyword Atrocious will be used by Tanto. In the story, this movement will function as an existence that discriminates against Meha. Coupled with his exaggerated movements, Tanto will make Meha feel intimidated by his presence. From its etymology, Atrocious comes from the Latin 'atrocitatem' which means 'threatening appearance'. This can be attributed to the Kataga dance which is a blend of dance and war from the Sumbanese people. The movements in Kataga Dance are taken from fighting, attacking, and other movements. Kataga dances are usually accompanied by traditional music played too fast and loud beats. An intimidating Tanto movement will be dominated by a stiffer movement accompanied by a wider swinging motion. In addition, it also displays aggression, definite, sharp, and focused movements that make the character look bigger, taller, and fiercer. Shrugging shoulders, arms clenched and raised in line with hips, stiff movements, open body movements are combined with the body leaning forward, thus completing the attack movement look. In addition, his feet were made out and his heels barely touched the ground, making Tanto move faster as if he wanted to attack. While Atrocious is the opposite of Heavenly. From its etymology, Atrocious comes from the Latin 'atrocitatem' which means 'threatening appearance'. This can be attributed to the Kataga dance which is a blend of dance and war from the Sumbanese people. The movements in Kataga Dance are taken from fighting, attacking, and other movements. Kataga dances are usually accompanied by traditional music played too fast and loud beats. An intimidating Tanto movement will be dominated by a stiffer movement accompanied by a wider swinging motion. In addition, it also displays aggression, definite, sharp, and focused movements that make the character look bigger, taller, and fiercer. Shrugging, arms clenched and raised in line with the hips, stiff movements, open body movements are combined with the body leaning forward, completing the attack movement look. In addition, his feet were made out and his heels barely touched the ground, making Tanto move faster as if he wanted to attack.



Figure 2. Atrocious gestures in Tanto movement (Author, 2021)

3.3 The application the of Enlightened keyword in the movements of Meha

"Enlightened" has a bright definition. In the Meha 3D animation project, motion and animation will be used to indicate the keyword "Enlightened". Meha animation will use movement and timing to separate the flashback scene from the rest. The movement in the meha animation in the flashback scene will be shown with drooping shoulders, accompanied by the use of the slower time principle to show the state of the Meha before enlightenment. This shows the discrimination that Meha experiences when her friends see her with different views, verbal and nonverbal discrimination. Tony Schwartz of Harvard Business Publishing said that slow-motion indicates negative feelings in a person. Meanwhile, a quick movement away from those negative feelings. [6] Thus the use of the principle of faster timing in other scenes, especially the climax scene, to support the depiction of Meha's journey "towards the light". Meha's use of the time principle is slow-moving. In addition, the load can be seen throughout the body, starting from the body bending, the load leaning towards the hips. In addition, a closed posture is also used because it is an important feature in showing these emotions. When the shoulders are tilted forward, the arms are drooping, the legs are facing in. This posture shows that this character does not want to make contact with anyone. In the process of describing Meha's journey "towards the light", the model will be created with as much open posture as possible. The spine is straightened, the shoulders are open, indicating open body language, and the legs and arms are outstretched. He tries to show Meha's condition after being freed from her shackles.



Figure 3. Enlightened gestures in Meha movement (Author, 2021)

4. Conclusions

This animation of Meha Anakiada Marapu aims to raise the issue of discrimination that often occurs, especially the issue of religious discrimination that occurs in Sumba. In the end, we have done a lot of research to animate each character in this animation. We've crossed the hurdles that keep coming, thus

creating this animation. The movements seen in the animation are the result of our research and hard work in finding the most suitable alternative to become a movement that represents the Sumba region and the story that is to be conveyed in the film. Combining some of Sumba's customs, customs, and traditional dances is our effort to realize the idealization of the movements you see in Meha's short 3D animation. We hope that the presentation of this final work can open the eyes of the audience to see an animation from a different perspective. In addition, with the creation of short 3D animations, Meha can open the eyes of young animators not to let big obstacles prevent them from making films.

5. References

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