“Tigerheart” short animation visual communication design

D Natalia¹ and A F C A Fathoni²*

¹Animation Program, Visual Communication Design Department, School of Design, Bina Nusantara University, Jakarta, Indonesia 11480
²Visual Communication Design Department, School of Design, Bina Nusantara University, Jakarta, Indonesia 11480

Email: anam.fathoni@binus.ac.id

Abstract. Batik in Indonesia has been inaugurated by UNESCO in 2009 and the Indonesian community has become a passion to break batik again. But unfortunately the spirit does not change with the history and values contained in batik. The community only wears batik for formal formal events. The purpose to be used from this research was to analyze the philosophies of batik that are available for application to Indonesian fauna so that they can become an animated short film that provides information for the audience. The methodology used was with data communication techniques sourced from books, journals, articles, and animated film as references as story lifters and short-animated visuals that will be created. That way, the writer wants to realize a short-animated film that carries the values of batik with the intention that Indonesian people can recognize the values of batik. The final result of this study is a short-animated film.

Keywords: short-animated film, batik, visual communication design

1. Introduction

Batik is one of the nation's cultural heritage, which was born from the people. It has developed along with the changing times and the surrounding environment. At this time, batik was not only enjoyed or worn by a royal nobleman. Batik today is universal, meaning that everyone can be enjoyed by children, teenagers, and adults regardless of position or caste [2].

According to Ms. Tina in Agnes, that nowadays there are indeed many people who begin to love and wear batik. However, it is rather unfortunate that this is not accompanied by knowledge of batik. People do not know - and do not know enough - again with the values in batik cloth. There are no more people who at least apply the rules in wearing batik—machete motifs, for example, which were prohibited motifs in earlier times. Only certain people who still know and remember that the motif is only for the Palace do not use the motif when entering the Palace. Although batik is now open, as someone who understands the rules of the past well, he feels quite concerned because it shows the lack of understanding of the current generation of their own culture [3] [4].

In the sixth coverage on October 3, 2016, written by Switzy Sabandar tells how the Indonesian people wore Slobog motif batik, where the batik was specifically aimed at people dying or mourning in the hope that spirits could ease and smooth their journey to God.

Each country has its own characteristics. Like in Malaysia, China, India, and also Indonesia. Thus the writer wants to bring Indonesian patterns into visual-based animated films. Each of these features
wants to be applied in the visuals of animals that apply Indonesia, such as the Tiger, Komodo, Bird of Paradise, and so on.

In applying the style, adapted to the style and the animal. For example, Tiger occupies the throne of the King of All Animals in most East Asian cultures, symbolizing kingdom, courage, and anger [1]. So that the benefits that match this animal are those that interpret the kingdom. The author wants to bring Indonesian features and fauna as visual beauty. Also, to strengthen the taste of Indonesian fauna.

2. Methodology
The research method is carried out by the author with a literature study by searching and collecting data related to batik and Indonesian animals. Whether it is the definition, type, function, system, and needs that will help understand the design. Then by surveying the batik textile museum on Tanah Merah Street, making observations, and taking photographs of batik needed. Observations and analyses were carried out after the complete data collected about the Yogyakarta Palace batik. Next, create a background design process, concepts, and stories. It is followed by the selection of concepts that can be done by knowing and studying the background of the philosophy of the Yogyakarta palace of batik. The batik is divided into two, namely forbidden batik and not forbidden batik. Forbidden batik is a batik that can only be worn by people in the kingdom because it is believed to have magical powers that can only be recognized by the chosen people. The next step is to enter the working drawings that begin with the design of character designs applied by batik in accordance with its philosophy and design the background of the forest that is divided between forbidden and non-forbidden forests. Layout studies are carried out by visualizing the short film The Invention of love and the silhouette of wayang. After that, animation design can be realized in the form of 2D images with After Effects software and DUIK plug-in to animate and give bones to the characters.

3. Results and discussions
3.1. Title of work

![TIGER HEART](image1.jpg)

Figure 1. Movie Title

3.2. Character visualization
3.2.1. Sumatran tiger
The Sumatran tiger is the protagonist of this film, where the animated short story tells about the struggle of the tiger in finding his style again. The nature of the tiger is firm, brave, bad-tempered, unyielding, and strong.
3.2.2. **Leopard**
The Leopard character is the antagonist in the story where he wants to usurp power from the Sumatran tiger, after which he attacks the Sumatran Tiger.

![Figure 3. Leopard Character](image1)

3.2.3. **Crocodile**
This crocodile character is a grumpy side character.

![Figure 4. Crocodile Character](image2)

3.2.4. **Rabbit**
The rabbit character is a quiet side character.

![Figure 5. Rabbit Character](image3)
3.2.5. Peacock
The peacock character is an arrogant side character.

![Peacock Character](image)

Figure 6. Peacock Character

3.2.6. Orangutan
Orangutan is a naughty side character.

![Orangutan Character](image)

Figure 7. Orangutan Character

3.2.7. Garuda Bird
Garuda, in this story, is described as a God. In Buddhism and Hinduism, Garuda is one of the gods. It is a vehicle for Lord Vishnu, one of the Trimurti or manifestations of God's form in Hinduism. In this animated film, Garuda plays the role of watching over every animal in every activity.

![Garuda Character](image)

Figure 8. Garuda Character

3.3. Environment
The background is in the jungle of Indonesia with the color following the mood of an event (red means angry, blue means sad, etc.)
Figure 9. Jungle Environment

3.4. Poster
The following are posters when the film is in the process of researching and after researching. The use of color is more focused to accentuate the main character.

Figure 10. Movie Poster 1

Figure 11. Movie Poster 2

3.5. Film still
Here are film stills and film pieces from short animation.

![Film Stills and Film Pieces from Short Animation]

**Figure 12. Film Still**

3.6. *Life tree*

Here is a life tree inspired by life tree batik and Parang Kurung batik.

![Life Tree Inspired by Batik]

**Figure 13. Life Tree**

The short animation film "Tiger Heart", which contains the philosophies of batik, has not met every problem about the public, not knowing the philosophy of batik. Because the film is made by connecting the philosophy of animals with batik to provide the information is less deep. Moreover, in terms of the story, less representative of the batik philosophy because it is more focused on visual batik in the environment and the animal. However, this film still has an opportunity to solve the problem if it continues to be developed and improved.

4. Conclusions & suggestions
4.1. Conclusions
From what has been discussed from the previous chapters, it can be concluded that batik can be divided into various sections. There are from the origin, from the style, how to manufacture and age. Once upon a time, batik was believed to have magical powers. Everyone who wore it could walk as expected from the pattern. Furthermore, in the past, batik was only used on certain occasions, such as ceremonies.

For the Keraton or Surakarta area, some patterns are considered forbidden to be used by the general public. Some of these features may only be used in the palace's kingdom, such as a king, a princess, or a knight. Some examples of forbidden batik are Kawung batik and Parang Rusak batik. Forbidden Batik is also believed to have tremendous and magical power. It is only by a leader that the magical power is controlled. Batik Kawung has a holy and sacred meaning, a clean heart, and is useful for many people. There are many stories that kawung was inspired by sugar palm fruit; there are also those who believe that kawung is the direction of the wind. Parang batik is a palace forbidden batik, which means unyielding like waves that hit the rock. Parang batik is the strongest batik pattern among other batik patterns.

4.2. Suggestions
After the authors complete this research, the authors advise:
- An existing data should be examined more deeply about the philosophies of batik and forbidden batik
- If you want to develop this data, it is recommended to use bone or 3D animation, and 2D frame by frame is not recommended
- Because of the limited time and data that can be collected, it is hoped that subsequent researchers will be able to find more detailed and precise data.

References
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