DESIGNING VIDEO MAPPING AS PROMOTIONAL MEDIA FOR TRADITIONAL VILLAGES

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Abstract

Indonesian culture is in danger of disappearing over time. Nowadays people are deceived by modern life and begin to forget the values inherited from their ancestors. Through this work, it is hoped that it will be able to arouse the enthusiasm and cohesiveness of the dancers, so that their performance can attract tourists to enjoy the Maresi dance ritual. Through this work, it is hoped that it will be able to arouse the enthusiasm and cohesiveness of the dancers, so that their performance can attract tourists to enjoy the Maresi dance ritual.Maresi Dance is a cultural heritage that is very interesting if observed and used as a source of ideas for creating Video Mapping works, moreover Maresi Dance is a traditional dance from the village of Tenganan Karangasem. Video is the most dynamic and effective source or media in conveying information. This work is intended to be able to promote Tenganan village to the wider community, so that more tourists visit Tenganan village to enjoy Maresi Dance performances and it is hoped that the existence of the dance can be maintained, adaptation to the times is needed, to be able to maintain the existence and taksu of the dance Video Mapping.

Keyword : Maresi, Dance, Tenganan Vilage

INTRODUCTION

Tenganan traditional village is divided into two parts, Tenganan Dauh Tukad and Tenganan Pegringsingan. Tenganan Pegringsingan, one of the mainstays of Karangasem tourism, is famous for its double ikat gringsing fabric which comes from the word "gringsing" which consists of the words "gring" and "sing". Gring means pain and sing means no, so gringsing means no pain. Therefore, people who wear Gringsing clothing are believed to be able to avoid illness. Mr. Ketut Sudiastika (2016), as the traditional clian of Tenganan Village, said that the Tenganan people's belief in worshiping Indra in their daily lives is based on folklore that the land of Tenganan was given by Indra.

Many Tenganan residents worship Indra as the god of war which is displayed in the form of Maresi dance. Mr. Ketut Sudiastika said, Maresi Dance is a combat training

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dance passed down from generation to generation with the name of worshiping Lord Indra and performed in front of Bale Patemu Kelod on Sasih Kasa day, the first month of the calendar. Maresi dance, which the local people often call Rejang Muani dance, comes from the word reja which means "young and beautiful". So the youth of Tenganan village dance while wearing a kris and show beautiful movements such as dancers holding a kris, even spinning around while raising the kris above their heads, carrying a kris, standing while holding a kris, walking with outstretched arms and many other movements.

From observations made during Maresi dance performances, there are problems, especially the fragility of the form and spirit of Maresi dance, which gives the impression that the performance is only ceremonial. The lack of expression of the younger generation in performing Maresi dance has resulted in the lack of beauty, spiritual value, historical value, struggle, community and ethical values in the dance. This seems to be one of the causes of the change in the mentality of the Tenganan people who previously prioritized the community in life and religious activities in Tenganan Village which is one of the traditional Bali Aga villages.

Based on the explanation of the Maresi dance phenomenon above, the creator wants to express it in a digital information work that emphasizes Maresi dance. This video mapping specifically presents Maresi dance as a source of ideas for making video mapping. The hope is that this graphic video can increase the enthusiasm and cohesiveness of the dancers, present the best quality performances and attract tourists to watch the Maresi dance ritual.

It is expected that the digital works that are designed can convey a good message to the recipient and can contain cultural values, family values and valuable values of kindness. The work raises ideological questions and is the result of a rethinking of the subject and the medium, which ultimately takes the form of an opera (Nawala Sari et al., 2022) Jacobs (Tapkı, 2023) stated: There is a new belief that problems that arise can only be solved by directly addressing and participating in them, and that solutions can be found. With this in mind, a research process has been initiated to determine what issues might arise under the current circumstances. Character traits arise when the principle of attractiveness is applied. The information conveyed must not only be attractive, but also clear so that the recipient or viewer of the digital works does not misunderstand the information presented.

The existence of traditional teachings shows that their existence is also very important in modern times, that is, as the basis of life, they can lead people to perfection in life in accordance with cultural norms and contexts ((Nugroho, and Dharsono, 2021) Supriyanto (Agustin & Purnomo, 2023) concluded that in this case, Indonesian culture is in danger of disappearing over time. Nowadays people are deceived by modern life and begin to forget the values inherited from their ancestors. The next generation, having inherited the culture of our ancestors, distanced themselves from it. If we want to move forward and modernize, let us highlight the legacy of our ancestors. Indonesia values its cultural heritage and needs to become a cultural nation (Muksin et al, 2020)

METHODS

The first step is to collect data, identify problems, and plan to resolve issues related to the creation of digital works. The data is collected using various methods. In this research, the author will use the observation method. According to (Hasnunidah, 2017), observation is a method of collecting data by observing a subject. Observation is carried out to systematically monitor and record the symptoms occurring in the person being examined.observations are carried out in Tenganan village in Karangasem.The documentary method can be interpreted as a means of collecting data obtained from existing documents or preserved archives, be it in the form of transcription notes, press notes, etc. (Margono, 1997). The data in the form of documentation is obtained from various documents containing photos and videos showing the dancer Maresi at work and performance activities. Data collection techniques that include interviews or interviews are data collection techniques that involve asking questions to an institution or related people to obtain the necessary information. Various art personalities from Tenganan Village are interviewed who are considered key figures in the development of art and can provide a wealth of information. This digital work was made using the Suyanto method, pre-production, production and post-production. The use of this method in the design of a work aims to create a work that meets expectations and does not deviate from what would cause the work to break.

RESULT AND DISCUSSIONS

The combination of video animation, art, technology and objects in this work is called video mapping. The animated video is a dynamic, effective, and aesthetic medium for conveying information. The object of the work is an object whose surface is utilized as a medium to display animation from video mapping. Meanwhile, the technology in question is the use of computers, sound systems, and projectors as tools for mapping animations onto object mapping (crees, 2013).

The animation created is divided into several scenes that are adjusted to the story board, in order to convey the message that the creator wants to express, According to (Munir, 2012; 289). According to (Sugihartono, 2010;44) Until now animation is divided into large categories, namely Still Image Animation (Stop-Motion Animation) often also called Claymation, Traditional Animation (Traditional Animation) or Cell animation (cel animation) the technique is done on transparent celluloid, and Computer Animation, this type of animation is entirely done with the help of a computer. (Sandjaja, 2015;11) with the concept of a person being able to distinguish an object and distinguish one idea from another because concepts can arise from the perception of each human sensing. Maresi Dance is a cultural heritage that is very interesting if observed and used as a source of ideas for creating Video Mapping works, moreover Maresi Dance is a traditional dance from the village of Tenganan Karangasem. Video is the most dynamic and effective source or media in conveying information. Animation, which is an element of video, is able to explain a concept or process that is difficult to explain with other media.. This animation was created using Adobe After Effect CC 2015, Cinema 4D, and Adobe Premiere Pro CC 2015.

Figure 1. Background

The element of beauty that appears in this scene is in the map of the earth that is getting bigger and shows the location of Tenganan village. This scene focuses on the location of Tenganan village so that it can provide information to the general public about the existence of Tenganan Pegringsingan village.

Figure 2. Animation on background

In this scene there is an animation that displays the beauty element of the building that emerges from underground to the top then forms the lawangan building, this animation is the result of the transformation of the movements in the Maresi dance where the dance features dancers from a squatting state then standing. The value of togetherness is raised in this movement to illustrate how the Tenganan villagers are together in building the village.
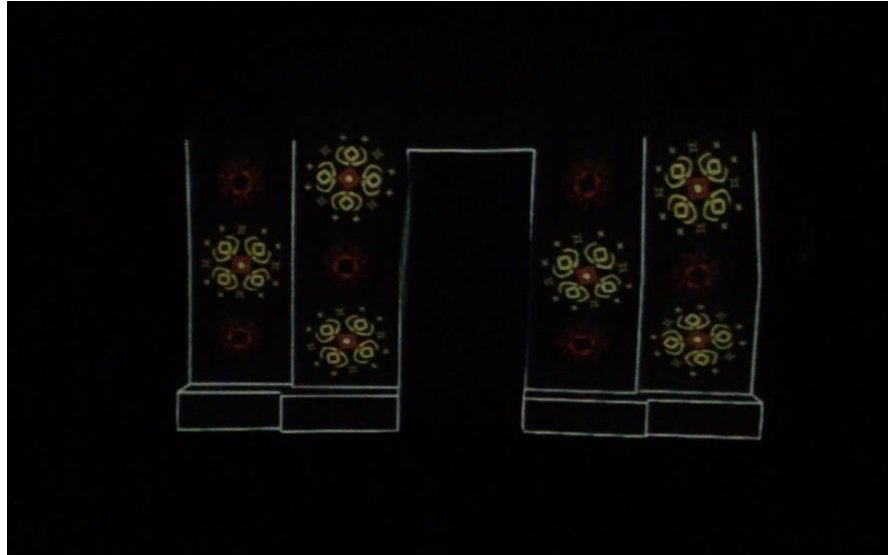
Figure 3. This is an example of a figure

The scene contains animated white lines that grow from below, this gives an idea of how life in Tenganan village continues to grow and is maintained. There are several parts of the gringsing cloth motif that are displayed to bring out the characteristics of the Tenganan village. The colors used in this animation are white, red and brown, according to the results of interviews with Putu Wiadnyana, white gives a holy impression as the dance is a sacred and sacred dance, the red color shows courage and the brown color gives the impression of old and simple, this shows that the building and civilization of the Tenganan community has been going on for a long time.

Figure 4. Pattern animation

This section contains an animation that displays the Lawangan building covered by gringsing cloth where gringsing cloth is one of the icons found in Tenganan village. The color used follows the color of the cloth to get the original form of the gringsing cloth.

Figure 5. This is praying animation

This scene is an animation that shows a person as one of the representatives of the Tenganan village community who is praying to show worship to Lord Indra in his daily life. The value of togetherness and spirituality is raised in this scene to show that the people of Tenganan village worship God in the embodiment of Lord Indra as the God of war.

Figure 6. Main door Building

This scene shows an open courtyard with additional effects as if the audience enters from the main door into the village of Tenganan Pegrisngsingan. This scene is intended to bring out the value of togetherness and the value of the struggle of the

Tenganan village community who defend the village area from migrants who want to enter or leave the Tenganan village area.

Figure 7. Bale Patemu Kelod

This is part of the animation shows the lawangan building that has opened and moves to the left and right, then a Bale Patemu Kelod building is seen which is the building that is the location of the Maresi dance performance. The color used in this animation is brown to look like soil, this gives the impression that the buildings in Tenganan are old buildings whose construction uses natural materials such as wood, stone, and soil, which are able to survive until now.

Figure 8. This is finishing scene

This scene still follows the previous scene, by using a 2-dimensional animation effect that turns into a recording of the maresi dance, then adding traditional music and recordings as a backsound to strengthen the impression of the life of the Tenganan

community. The religious value of Maresi dance can be seen from the movements made by the dancers, starting from squatting then standing and continuing with spinning while brandishing the kris that is their weapon. To bring out the value of beauty in this video mapping work, the creator uses several elements such as color, shape, and music arranged using software so that it can produce a work of high artistic value and has taksu.

The colors in the animation used are dominated by the basic colors of the Tenganan village gringsing cloth, namely red, black and white, these colors are the colors in the tridatu cloth and are the colors that distinguish between patemu in Tenganan village. However, because the black color cannot be emitted by the projector, the creator uses yellow instead, this color was chosen because some of the white colors produced over time will turn yellowish, besides that the yellow color can also give a cheerful and happy impression where it describes the atmosphere of the village. The red color gives the impression of enthusiasm, courage, and strength which describes the strength of the youth of Tenganan village in protecting and protecting the village. The white color has a holy meaning which gives the impression and represents the atmosphere of worship of the Tenganan village community to God.

The shape of the object made follows the existing buildings in Tenganan by using a grayish white color that gives the impression of a traditional house that is still made of soil, besides that the rough texture produced from the use of clay also gives artistic value and makes it look like an old building. The mapping object created is divided into three parts, namely the head, body, and legs. This division is adjusted to the structure of the human body as God's creation which is divided into three parts.

CONCLUSION

The video mapping work entitled Tari Maresi in this video mapping, is a work that transforms a war training dance as a worship to Lord Indra, in the traditional village of Tenganan Pegringsingan into the form of a new work with a combination of technology but, still maintaining the characteristics of the dance.

This work is intended to be able to promote Tenganan village to the wider community, so that more and more tourists visit Tenganan village to enjoy Maresi Dance performances and it is hoped that the existence of the dance can be maintained, because the influence of globalization is inevitable, adaptation to the times is needed, to be able to maintain the existence and taksu of the dance, one of which is with this Video Mapping work.

To get an original work, the creator utilizes the motion structure of Maresi Dance, and uses typical Tenganan elements in making animation and object mapping. In the animation created, the values of beauty, spirituality, history, struggle, and togetherness are included as messages in this video mapping.

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