Digital Collage Design Through the Concept of Linear Time in The Documentary Film "Nasida Ria: Sun Stage" (2023) by Wisnu Candra

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Abstract
Not only recording reality, the form of documentary films today has undergone significant development. One of the drivers of development is the digital phenomenon. Digitalization is not an impact, but a phenomenon that must be adapted as best as possible and addressed as wisely as possible. The purpose of this development is to provide innovation in the form of documentary films that are more innovative and creative. Qualitative method is used as the epistemology of data collection through research to validate the truth of the subject. Meanwhile, the principle of cross-disciplinary collaboration between film directors and digital collage artists is used as a foundation to produce a visual identity for the film to be more innovative and creative. As a result, the short film "Nasida Ria: Sun Stage" is not only a film that records the history of Nasida Ria, but also a contribution to the evolution of the documentary film form. Through an archive of texts, photos and videos arranged using digital collage techniques and moved linearly.

Keywords: digitization, collage, documentary, film, nasida ria

INTRODUCTION

Audio-visual media is media that combines elements of sound and moving images in delivering its message, one of which is a movie or film (Wahyudin et al, 2022). Film as a medium of storytelling has a power that is not only built through storytelling skills, but also through images produced using digital technology (Dwi Putri Nugrahaning, 2015). Don Ihde, a philosopher of technology, explained that digital is not a thing that brings impact, but a phenomenon that must be addressed and adapted wisely and maturely (Nirwana, 2013). Along with the industrial revolution 4.0, when the internet is no longer foreign to society and can be accessed easily through gadgets, the progress of digital technology has also progressed rapidly (Nugroho, 2019). Supporting creative patterns and developing creative and innovative innovations for humans (Wijoyo et al., 2020). No exception in the field of cinema, which is a fertile exploration field for innovation and creativity. Especially the innovative and creative touch in documentary films, which traditionally only present interview footage and footage collection to convey the story.

David Bordwell and Kristin Thompson in their book Film Art: An Intoduction 8th edition, explain that documentaries are films that record real events by providing factual information through people, places and events (Bordwell, David, Thompson, n.d., p. 338). However, the development of digital technology has opened the door to a new dimension in the presentation of documentary films made through collaborative work across artistic disciplines. Therefore, the creativity of filmmakers is at stake. Filmmakers need to change their mentality in the midst of the competition of digital mediums that are increasingly competitive and full of creativity in order to maintain their existence. The structure of mentality itself consists of three: how to behave, how to believe, and how to respond. This stage forms a good mentality manifested in the form of behavior (Suwardana, 2018, p. 112).

In an interview with Kesit Agung Wijanarko, Chairman of the Semarang Music Arts Council 2022, an artist who has been working since the conventional era must be careful in responding to the shifting era. Getting closer to the millennial generation, who are already close to digital mediums, or even elaborating art by eliminating the sense of seniority is one of the main keys for artists not to be eroded by the times (Kesit, interview, October 29, 2022). Millennials themselves are a generation that has contributed a lot to driving the industrial revolution 4.0, by making technological advances in the digital era through relevant formal, non-formal and informal provision (Wijoyo et al., 2020).

Both fiction and documentary films are always made without abandoning the research process related to the subject, phenomenon, or issue that is to be presented in the film (Dwi Putri Nugrahaning,
The 2019 Documentary Film Festival, through the program "Spektrum: Discussing the Unimaginable Reality" has answered this issue. The films presented in the program "Spektrum: Discussing the Unimaginable Reality", namely Les journaux de Lipsett directed by Theodore Ushev tells about the sad picture of a filmmaker who died of depression (Theodore Ushev, 2010), Still Born directed by Asa Sandzen tells about the longing of a baby who died at birth (Sandzen, 2014), The Neighbors directed by Martin Buril tells about the struggle of a child whose parents were executed (Martin Büril, 2019). The films in the program invite the audience to enjoy the story and observe the role of documentary films made using full animation and motion graphics techniques (Documentary Film Festival, 2019).

Wilma De Jong in her book Creative Documentary, explains that making a documentary film also requires developing skills and understanding the approach to subjects with different ideas or elaborating across artistic disciplines (De Jong, Wilma, Knudsen, Erik, Rothwell, 2012, pp. 23-24). Ken Robinson in his book also explains that the creative process can lead to interaction between the feelings of the creator and the audience through film (Ken Robinson, 2011). This then makes the boundary between documentary and fiction films very thin, and affects the form of perspective of presenting documentary films that are more creative and innovative (Festival Film Dokumenter, 2019).

The filmmaking process of "Nasida Ria: Sun Stage" was a collaboration between a film director and a digital collage artist. The application of digital collage techniques is used to minimize wasted archives and motion graphics techniques that move clockwise are applied so that the collage images do not appear static. This collaboration was inspired by the short film Un Chien Andalou (1929). Directed by Luis Bunuel and Salvador Dali as collaborators and as surrealist painting artists, both have managed to produce a strong visual identity in the history of short filmmaking (Frank, 1996). The main focus of the story in the documentary "Nasida Ria: Sun Stage" will highlight the way of thinking, the way of behaving and the way of responding to the digital art medium carried out by the people behind the Nasida Ria stage. The type of movie "Nasida Ria: Sun Stage" will be presented using a biographical documentary with a performative approach. Biographical documentary is a type of documentary film genre that tells the story of a person's life or contribution by presenting a narrator as a conveyor of the filmmaker's point of view on a particular subject (Nichols, 2007). The performative approach is a type of documentary film approach that emphasizes the subjective and expressive aspects of the filmmaker to bring emotional impact to the audience that can be made through the reenactment of scenes using a cast of characters or digital images (Nichols, 2002). Therefore, the purpose of making the movie "Nasida Ria: Sun Stage" is not merely to tell the history of the Nasida Ria kasidah group. Rather, it is to contribute and offer to the evolution of the documentary film form.

METHOD

Story Idea Design
To realize this, the first step is the development process. The initial idea of the movie "Nasida Ria: Sun Stage" was to respond to the digital phenomenon experienced by the nasidah group Nasida Ria Semarang. The sensitivity of Nasida Ria's management in reading the shift from conventional to digital era to be able to maintain Nasida Ria's age for almost half a century, became the main topic to find the truth. The process of finding the truth in making the movie "Nasida Ria: Sun Stage" was done through research. Research is a procedure to find out the answer to a problem (Leedy, 1980). Another definition of research is an investigative activity to examine a phenomenon in detail and systematically (Kerlinger & Lee, 2000).

The first research method used in making the movie "Nasida Ria: Sun Stage" was qualitative. Qualitative methods are subjective based on the filmmaker's point of view on a problem based on actual field facts, with data collection stages through the internet (social media), literature studies and interviews (Mulyadi, 2013). All of these stages are used to determine what stories are presented in the documentary film medium. Every type of documentary film has a story, but each story is told in a different style. The movie Nasida Ria: Sun Stage is told with a linear storyline. This means that the process of running the story from
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beginning to end is always continuous between one scene and another. And told in a narrative storytelling style, so that the audience can get information clearly and straightforwardly. Therefore, every film always has a story or argument, evocative or description that allows the audience to see the world in a new way that is visualized by camera technology or other digital technology. The ability of technology to reproduce images makes us believe that it is reality coming back to the audience. Meanwhile, stories or arguments provide a different way of looking at reality (Nichols, 2017).

Collage Designing

The method used in designing the Nasida Ria Movie collage: Sun Stage applies the principle of collaboration between (Wisnu Candra) as a film director and (Soni Prasetya Wasono) as a collage artist. It is the same with determining the blocking of actors in the frame. The director as creative supervision determines how the collage is presented on the screen including the need for images for collage. Meanwhile, the collage artist plays a role in composing images together with the director into the screen to produce an image composition. Documentary filmmaking also requires the development of skills and understanding related to the phenomenon or event experienced by the subject. Therefore, to produce a documentary film that has a visual identity, it is necessary to elaborate the creative process with cross-disciplinary art or art techniques (De Jong, Wilma, Knudsen, Erik, Rothwell, 2012). Ken Robinson in his book Out of Our Minds: Learning to be Creative also explains that the creative process can cause interaction between the feelings of the creator and the audience through the artwork created (Ken Robinson, 2011).

RESULT AND DISCUSSION

Collage Designing

The main concept of collage in the movie “Nasida Ria: Sun Stage” lies in the motion of the collage itself. Most films that carry the collage theme as the foundation of data processing tend to display collages with pop up techniques, which are then connected between one scene and another using cut to cut editing transitions. While the collage concept in the movie “Nasida Ria: Sun Stage” tries to provide other artistic offers to the audience and filmmakers by moving the collage from left to right. Starting from the beginning of the movie to the end of the movie by eliminating the cut to cut film editing transition. The conceptual basis behind the selection of the collage concept of the film “Nasida Ria: Sun Stage” is the basis of understanding the concept of linear time. The concept of linear time is a concept of time that sees that humans and time run sequentially with chronological events one after another towards a certain final goal and each event that runs there is an evolution that occurs (Adjji, 2019). A common example that we can see clearly is the process of human growth from birth to death, the most obvious evolution that occurs is the body. Starting from height, weight and skin texture.
To realize the incorporation of collage art and the concept of linear time into the medium of film, the use of digital animation technology and techniques is the key. Adobe Photoshop software is used as a tool to cut scanned photos according to the needs of the movie. Adobe Illustrator as a digital canvas to compose the images that have been cut. Adobe After Effect is used as a tool to move the collage arrangement using a 3D camera from left to right, adding pop up effects in some parts of the collage image arrangement, zoom in and zoom out effects to maintain the dynamics of the movie flow based on story information through the narrator’s voice. The goal is to provide a new cinematic experience to the audience in receiving information through collage motion in the movie from left to right. The presence of the narrator in the movie is also used as a substitute for interview footage like a documentary in general. Therefore, the movie “Nasida Ria: Sun Stage” is not only a film that tells the journey of the Nasida Ria kasidah group, but also contributes to the evolutionary development of the documentary film form.

Collage View

Collage means "collage" in English, which is derived from the French "coller", meaning to glue. Later, the word was understood as a sticking technique to create new works of art (Syakir, 2013, p. 8). Included in the family of mixed media fine arts, collage works can be divided into several aspects, namely matra, material style and function (Destiana, 2018, p. 84). Based on matra or field, collage is divided into two-dimensional flat fields with materials of seeds, paper, or pieces of cloth and three-dimensional fields such as jugs, vases and so on (Destiana, 2018, p. 85). According to style, collage is divided into representative and non-representative. Representative means that the form of collage is still recognizable, while non-representative is made without displaying a clear visual composition (Brockelman, 2001).

Collage can also be differentiated by material according to the needs and goals of the maker. Based on the material, collage can be made in various fields, such as paper, wood, plastic, glass, ceramics and so on. Collage based on raw materials can use natural materials such as leaves, seeds, dried flowers, shells, leather, stones and so on, and synthetic materials such as plastic, metal, cloth, paper, metal, glass and so on (Syakir, 2013). Collage based on art functions...
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is grouped into two types. This function grouping is seen from the background of the artist and the purpose of the artwork.

The first is pure art collage, which is used to express aesthetic taste and freedom of expression without any consideration of practical function. Collages made using the foundation of fine art appear more daring in exploring ideas, materials to create collage artworks. The second is the applied art of collage, which is made to fulfill practical functions by displaying artistic compositions that are decorative and as needed or based on information to be conveyed through images (Sari et al., 2019). Based on the chosen digital collage process and technique, the collage image material of the movie "Nasida Ria: Sun Stage" was created on a two-dimensional digital plane using Adobe Illustrator software. All materials that are included in the paper type are digitized using a scanning machine. The application of the patterns used in the collage arrangement of this film uses a representative type, which means that the image patterns are arranged without leaving the original details. In terms of art function, this film uses a practical art function in the arrangement of each image, to present an informative visual composition. Besides being able to bring out the depth of the images through After Effect software, the practical art function and digital collage technique resulted in the use of materials that were not wasted.

CONCLUSION

Film as a medium of storytelling has a power that is not only built through the cleverness of storytelling. However, it can be created through images resulting from digital technology. The movie Nasida Ria tells the story of the people behind the Nasida Ria stage in response to the digital phenomenon. This is one of Nasida Ria's strengths in maintaining their age, which is now almost half a century old. The creation of collages in the film "Nasida Ria: Sun Stage" and the strength of this movie lies in the concept of collage that is presented by moving from left to right throughout the movie. This concept is based on the concept of a linear understanding of time, which assumes that people and events go one by one chronologically to achieve a certain end goal, and that each event experienced is an evolution that occurs.

The collage making process of the movie "Nasida Ria: Sun Stage" applied the principle of cross-artistic collaboration between the film director and the collage artist. It aims to strengthen the visual identity created in the documentary film. The movie "Nasida Ria: Sun Stage" is presented not only to tell Nasida Ria's journey. Rather, it is to participate in the development of a more innovative and creative form of documentary film evolution. This is done to provide new offers to filmmakers and new movie-watching experiences to the audience. Especially documentary film audiences. High-specification hardware is an aspect that must be considered when making a documentary using digital collage techniques. The length of the rendering process requires extra attention, to avoid technical errors for each image driven using After Effect software.

The last thing that can be conveyed to the reader is about the process of art collaboration between artists who have been working since the conventional era to get closer to the millennial generation by eliminating the sense of seniority. Given that the millennial generation is close to the digital world that is full of creativity and increasingly competitive. Without forgetting mutual respect and maintaining privacy between collaborating artists, the author believes that this is one of the attitudes to learn together.
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