

VISUAL DESIGN FACE PAINTING: LANGUAGE EXPRESSIONS STYLIZED FOR WAYANG PUNAKAWAN

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ABSTRACT

On this research, the author focused on the scope of Punakawan face painting that expected to become a starting point from the first step in making the visual standardization proposals, which the visual variety of face painting Punakawan was not consistent yet. The research objective was to become one of the methods to re-popularizing by building a visual consistency in Punakawan face painting so that it became more modern and simple without losing the original characteristics of it. The method was performed in the visual design, from visual references research, visual analysis and matching with the characteristics of each character in Punakawan, visual sketching, and computerization process, up to become final visual artwork. The benefits of the research were to be a next visual research comparison, as well as a contribution in the form of visual work; face painting Wayang Punakawan in the further development of the creative economy entered a new era. This research finds that visually, it is the necessary continuation of the design, such as attribute, proportion, gestures, and other visual elements in Punakawan face painting and it is good for Punakawan studies and other Indonesian wayang figures.

Keywords: *face painting, wayang punakawan, visual characteristics, stylized visual, re-popularize.*

INTRODUCTION

In the history of Indonesia puppetry (*Wayang*), one of the characters that exist only in Indonesia is Punakawan. So that, it must be maintained in popularity, especially among children as the future generation. But *wayang* characters is not familiar in children visual world today because they are influenced by foreign cultures. So it needs to intensify influence and support in order to re-popularize *wayang* characters. Technology and new visual presentation support are needed in order to make successfully entrance into the popular urban culture.

Wayang Purwa is an Indonesian national heritage, which has been world recognized by UNESCO since November, 7th 2003, but this heritage popularity is still relatively small in young Indonesian generation. The value of *wayang* itself according to Nurgiyantoro (2011) is similarly with the values of wayang in the social life and religious life. *Wayang* value looks lumpy related to the value of cooperation, harmony, peace, caring for others, solidarity, the tranquility, and peace to live together. The same thing is mentioned by Sunjaya (2013) as Chairman of the National Secretariat Pewayangan Indonesia that the younger generation considers a wayang show is not economical because it is not effective and efficient with the motto of young people today, who are completely dynamic and instant deportment. It is also said that the declining interest of the young generation of *wayang* is also (one of them) because of the presentation. The presentation of *wayang* is considered tough or full philosophical, as well as not accommodated with the sensational audio-visual presentation. A similar tone comes from the fact of the number of spectators that interested in watching the *wayang* show from year to year is always a lot of deterioration (Rinardi, 2002). The

Union of Wayang Ngesti Pandowo is the example. An obstacle or a problem of it, because of the number of characters and the visual of overseas production is more modern, both in presentation as well as a selection of media that used. It could be said that overseas production is more suitable for young people including in Indonesia. Because of that, researchers try to find the contemporary puppet form new visual deformation and crannies that appropriate and effective to re-introduce the cultural heritage of Indonesia's puppet.

Another factor that declining the value of popularity for *wayang* is the preference of target audience. They are more idolizing character from outside Indonesia who entered along with attractive movies, games, and comics. All of the storyline, the cultivation, packaging and visual, and audio visual are very assertive in appealing to our younger generation. It can be seen in the case of DC and Marvel comics' character and giant children's entertainment industry; Warner Bros Entertainment and Disney Company. All the aspects, such as financial, experience, and technology have been properly fulfilled. The effort in popularizing of *wayang* characters again until now has not been coordinated properly; both from the visual presentation and also the lack of financing from the entertainment industry or government. Their role in order to re-popularizing is indispensable for *wayang* cultural preservation values. According to Kakiuchi (2003), such as global efforts in increasing the popularity of local culture that conducted by Japan are well supported by entertainment industry and government. However, within the scope of this study, the researchers focus on the efforts to popularize in visual presentation first.

The importance of a re-visualization can be seen from the efforts of DC Entertainment do brave re-visualization in modernizing character. Two of their famous characters; Superman and Batman have undergone many re-visualizations as they attempt to regenerate the code-character to better visual heroic suit which is blended with today's youth tastes. For example the work of Bob Al-Greene (2014), the costume which is originally identical superhero that always uses the underwear on the outside (as a sportswear outfit), but the new version of Superman, he does not wear it anymore. In the latest visual version of Superman (Man of Steel) and the attribute version; the selection of colors, texture, and detail ornaments are the same pants with the whole costume of Batman (The Dark Knight version). It shows that the courage of the creator in removing an iconic character by eliminating the ridiculous element of the visual presentation. In addition, they are also trying re-structure the visual characteristics of this superhero. Superheroes are usually considered as the perfect being, but now they are more highlighted in their weaknesses or the cause of why they become like that. The changes of Superman and Batman's costumes can be seen in Figure 1. Therefore in this research, the author invites the reader to see the courage factors to popularize re-visual figures of the iconic visual of the *wayang*.



Figure 1 Superheroes in 1938 and Now, the Work of Bob Al-Greene
(Source: <http://bobcartoonaweek.blogspot.com/>)

The efforts in re-popularizing the *wayang* are done from the re-visualization scope in order to get visual standardization of face painting of Wayang Punakawan characters. Initially, the identification of these problems arises from the many variations of the visual results in face painting of Punakawan. The author finds a standardization necessity as the visual proposals that can be shared. The objective of this research is producing one of the visual efforts in order to re-popularizing by building a visual consistency in Punakawan face painting so that it becomes more modern and simple without losing the characteristics of the each member of it. The benefit from this visual character results is it can be used for the next research visual materials in re-popularizing wayang in Indonesia, as well as being a visual contribution for Wayang Punakawan face painting.

METHODS

Ardiyansah (2011) stated that character is not just the actors but at the same time also an ideological representation of the maker of comics and animation that designed in a way to be able to communicate in a more intimate and intense through specific visual language. Character, consciously or unconsciously, has the basic role as ambassador of the message and the idea that is being built by the comic and animation. The success of a comic and animation is often determined by the character. The researcher has realized the importance of the fundamental knowledge about the visual character Wayang Punakawan before the process begins. This method is developed by conducting a literature study on the basic philosophy of each character, as considered iconic in the visualization (Soetrisno, 2004). Visually, the researcher conducts a visual comparison study by collecting qualitative various visual references between Wayang Kulit Purwa that are referring to the visual Punakawan of Sena Wangi (1999), Wayang Wong that is referring to the visual Punakawan of Wayang Wong Bharata, and the addition of the visual mask of *wayang* to get a visual consistent with each character. Shadow of *wayang* and visual art as a product has some elements that considered as the sign that contains semiotic potential (Pramuditya, 2011).

After visual comparison study, the researcher will proceed with sketching the visual simplification of form or visual style for each visual character perception (Darmawan, 2013). Considering the rules of the visual elements of semiotic that based on the trilogy semiotics from Charles William Morris (1925); they are content, context, and form, which involved in the visualization for each character. In the visual comparison study results, the researcher concludes that three semiotic categories, which raises its own visual grip for each Wayang Punakawan's character. Form means of visual elements that concerning outward forms include the proportion, composition, and size. The form does not include the emotional significance, but it gives the meaning visually. The elements that include form are color, dimensions, lines, and volume. Content is a significance of form, for example, three lines laid horizontally with small size, long, and medium, it raises the basic meaning that the third line is the content that is a visualization of the mouth. For elements of visual context, it represents more abstract elements. It becomes identification that is non-visual, such as drawing a thick mustache that will produce the feeling harder or sinister than the depiction of a thin mustache. It is similarly to the fifth element of the identity of the character. This process is important, so that what is obtained from visual comparisons not be subjective. Thus, retaining the form that has made the appropriate characters. It also explains that to conduct this study, the researcher needs some authentic visual references. In particular to provide the characteristics of Punakawan, visual semiotics elements between content, context, and form becomes interrelated. It happens when to use elements of the line, elements of the field, and *kanapan* combined.

The sketch results will proceed in the process of computerization. For the selection of format, the researcher chooses the computerized results in a vector basis in order to have an advantage can be used in any size (Darmawan, 2010). Once it is done through the process of computerization, all the

results of visualization will be collected in two formats; vector and pixel category to complement the purposes of the final artwork. The design method of it can be seen in Figure 2.

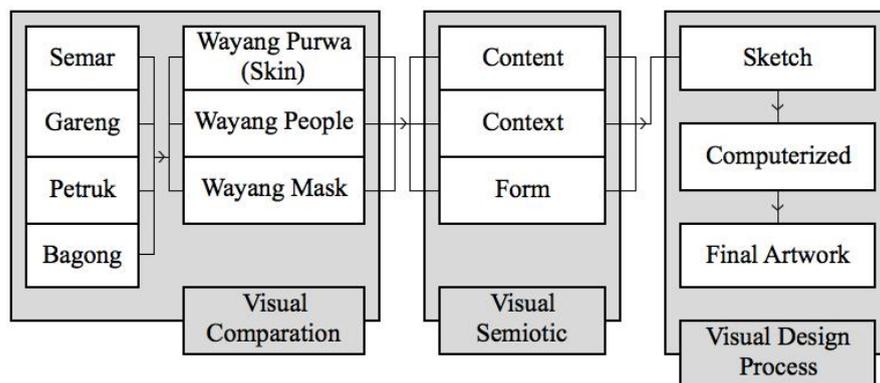


Figure 2 Design Method
(Source: James Darmawan, 2015)

According to the Figure 2, the research method is divided into three phases of research; visual comparison study, visual semiotic study, and visual design process. From Figure 2, the researcher will perform three sequential processes to search for the ideal face painting at the four Punakawan. The process includes the visual comparison process, the visual semiotics process, and visual design process. In the process of visual comparison, the researcher will do a comparative form of the three existing sources of puppets that included Wayang Purwa that had also been a subject of research grant writer, the most basic visualization Indonesian *wayang*. All forms of *wayang* have the relationship with the symbolic form of this Wayang Purwa. In addition, the researcher uses Wayang Wong, which is *wayang* that has been played by a man in the leading role. This is done in order to translate the symbolic visual simulation on the visual Wayang Purwa face painting. Lastly, the researcher also conducts a comparison against Punakawan mask, which is used mainly as a substitute for face painting for standardizes *wayang* visual face painting.

In the process of visual semiotics, the researcher conducts a visual approach on three things; they are content, context, and form. So that, for the visual comparison of the results, the researcher creates a table that contains three semiotic approaches. This is done to share the face that will be done in the next visual process, as well as to obtain the characteristics of each character, and ultimately to help the researcher to get the right shape. In the visual design process, the researcher does some visualization stage in accordance with the classification of visual semiotics. This is done to get the right shape and the most appropriate one. The visualization stage itself is divided into three stages; they are hand sketches, computerized processes, and the results of the final artwork. In the process of hand sketches, the researcher does a lot of exploratory form corresponding to the visual semiotics table, after that it is asked and discussed with some friends who know and love the character of Punakawan through focus group discussion. After the selection process, the researcher conducts a visual revision of the results of focus group feedback and enters into a computerized process. In this computerized process, the researcher conducts a cleaning process visual and correction forms to achieve symmetry. After that, the researcher does the dyeing process and administration in the form of shadow volume in some parts of the face Punakawan. Once the computerization process is complete, the researcher makes the process of finalization by saving with transparent background in png-24, so that the visual results apart used to the maximum.

RESULTS AND DISCUSSIONS

At the visual comparison stage, the researcher tries to visually analyze. It is divided into four character visualization of the face; they are the eyes and eyebrows, mouth and whiskers, nose shape, and overall facial features. The fifth element is also the basis of the elements used to identify the face recognition algorithm. The feature recognition is done by algorithms that are proportional to analyze the position, size, and/or shape of the eyes and eyebrows, mouth and whiskers, and nose, and the overall shape of the face. With these five elements, an identity can be determined. Thus, each occurred landmark performance represents the five elements, the identity of which appears to be definite and proportionate. And for the division of visual studies, the researcher takes the third division categorical reference *wayang* companies; they are Wayang Purwa (skin materialized), *wayang* that is played by People, and *wayang* in the form of the mask. It can be seen in Figure 3.



Figure 3 Punakawan Wayang Kulit Purwa
(Source: <http://www.wayang.wordpress.com/punokawan/>)

The first visual study that is drawn from Wayang Purwa, which is the collection from Museum Wayang, the visual results from Sena Wangi books, and a book from Lintang Widyokusumo's previous grant research in 2012 (researcher). The previous author's grant research entitled *Buku Ragam Hias Wayang Kulit Purwa Gagrak Surakarta* is selected to be the main visual benchmark. This inference is based on the visual results which have been curated and have a clear visualization as well. This situation makes easier visual design process for the researcher to get a visual guideline of clear face painting. It can be seen in Figure 4.

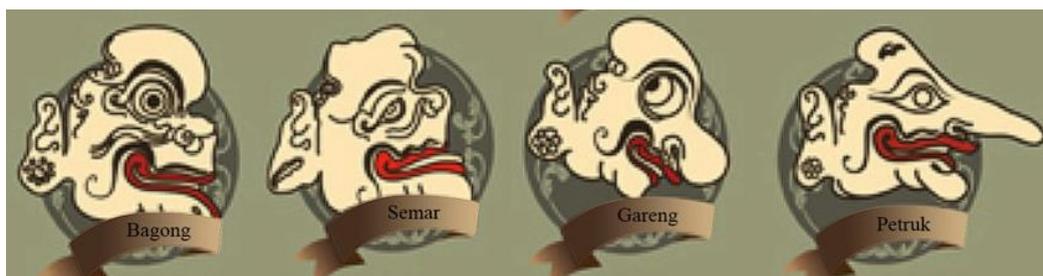


Figure 4 Punakawan Wayang Kulit Purwa
(Source: Lintang Widyokusumo and James Darmawan, 2012)

From the results of the study, the researcher obtains three of four visual detail form; namely the eyes and eyebrows, mouth and whiskers, nose shape from Punakawan Wayang characters. From the results of these visual studies, the researcher decides to maintain and perform visual simplification form, as well as attempt to merge with other visual source studies. Table 1 shows visual studies of Wayang Kulit.

Table 1 Visual Studies of *Wayang Kulit*

Characters	Eyes & Eyebrows	Mouth & Whiskers	Nose Shape	Expression
Semar	Kelipan	Gusen Alus	Sumpel	N/A
Gareng	Polon Lirik	Gusen Alus	Terong Kopek	N/A
Petruk	Kedhelen	Gusen Alus	Campeluk	N/A
Bagong	Polon Lurus	Gusen Alus	Bruton	N/A

(Source: James Darmawan, 2016)

The second visual studies are taken from Wayang Wong or Wayang that played by people under coordination with W.O. Bharata. This election is also based on the visual study material that has been curated by clear and has been familiar for the visualization of certain ages since Witty Ria impressions on TVRI in the late 1980s. It makes easier for the researcher to get a visual guideline for competent face painting. The visual benchmark of Wayang Wong is very helpful in laying the initial visual writer of face painting. In this case, the application symbolic of Wayang Purwa (*tatahan*) becomes a well political reality. But the researcher still sees the inconsistencies between the visual Wayang Purwa and Wayang Wong. One is the visualization of the eye because the Wayang Wong is played by people with the average size and shape of the eye. In a symbolic depiction of *wayang's* eye becomes fused to the visual eye when applied on the face of a real person. Figure 5 shows the Punakawan W. O. Bharata.



Figure 5 Punakawan W. O. Bharata

(Source: <http://www.wayang.wordpress.com/w-o-bharata/>)

From these Wayang Wong references, the visual observations or the results of this study, the researcher obtains three of four visual detail forms; namely the eyes and eyebrows, mouth and whiskers, as well as the gamut of expression of Wayang Punakawan characters. From the results of

visual studies, the researcher decides to maintain and perform visual simplification of form three categories gained, as well as trying to incorporate findings from studies of other categories. The visual benchmark of Wayang Wong is very helpful in laying the initial visual writer of face painting. In this case, the application of symbolic *wayang kulit* (inlay) becomes well political reality. But the researcher still sees the inconsistencies between the visual shadow puppets of Wayang Wong. One is the visualization of the eye because the Wayang Wong is played by people with the proportion of size and shape of the eye that on average. In a symbolic depiction of the eye, shadow puppet becomes fused to the visual eye when applied on the face of a real person. Visual studies of Wayang Wong can be seen in Table 2.

Table 2 Visual Studies from the Wayang Wong

Characters	Eyes & Eyebrows	Mouth & Whiskers	Nose Shape	Expression
Semar	Sharp to Bottom	Stretch Down	N/A	Old Wrinkle
Gareng	Big Eyes	Edge Whiskers	N/A	Nose Wrinkle
Petruk	Sharp to Top	Long to Top	N/A	Middle Wrinkle
Bagong	Big Round Eyes	Thick Lips	N/A	Side Wrinkle

(Source: James Darmawan, 2016)

The third study is taken from visual mask Cirebonan version, collection of Museum Wayang. This selection is also based on the results of visual study materials that have curated clearly and have a clear visualization, making it easier for the researcher to get a visual face painting guidelines accordingly. Although the Cirebon mask collection of *wayang* is quite detailed, the researcher still experiences difficulties in establishing a visual grip for every member of Punakawan. This happens because the visual contained in this *wayang* mask itself cannot represent the true visual grip. For example in the Petruk mask; the eye visualization for the character portrayal is not the same as the other characters. This makes the visual system that would be applied by the author is uncertain. So that, the researcher needs some benchmarks from different sources. Punakawan mask in Museum Wayang can be seen in Figure 6.



Figure 6 Punakawan Mask
(Source: Collection of Museum Wayang)

Although the mask is not a perfect reference, from these visual observations or the results of this study, the researcher obtains three of four visual detail forms; namely shape of the eyes and eyebrows, mouth and whiskers, and nose shape. From the results of visual studies, the researcher decides to make a basic re-visual but remains open to trying to incorporate findings from studies of other categories. Table 3 shows the visual studies of *wayang* mask.

Table 3 Visual Studies of *Wayang* Mask

Characters	Eyes& Eyebrows	Mouth & Whiskers	Nose Shape	Expression
Semar	Sharp to Bottom	Strech Down	Pug Nose	N/A
Gareng	Big Eyes	Edge Whiskers	Big Nose	N/A
Petruk	Sharp to Top	Long to Top	Long Down	N/A
Bagong	Big Round Eyes	Thick Lips	Small Round	N/A

(Source: James Darmawan, 2016)

Entering the visual semiotics stage, the researcher hypothesized from the results of the three categorical visual studies above. The researcher finds a pattern that matches the characteristics of the Punakawan contextually. In semiotics, the researcher divides each character, and it concludes the outline directions visualization that will be done within a column shape or form in Table 4. So that, the selection decisions also have the outline of the stylized elements.

Table 4 Semiotics Visual Studies of *Wayang* Punakawan.

Caharacters	Content	Context	Form
Semar	Eyes and Eyebrows	Friendly and Wise	Glazed
	Mouth and Whiskers	Arid in Speech	Strech Down
	Nose Shape	Humble	Short
	Facial Expression	Old and Wise	Wrinkle Kind
Gareng	Eyes and Eyebrows	Critical and Thinkers	Big
	Mouth and Whiskers	Negligent and Witty	Asymmetric
	Nose Shape	Big Funny	Round Big
	Facial Expression	Young and Laughter	Witty
Petruk	Eyes and Eyebrows	Imaginary or Visionary	Sharp
	Mouth and Whiskers	Charismatic and Witty	Wane
	Nose Shape	Knowledgeably	Long
	Facial Expression	Young and Charismatic	Haughty
Bagong	Eyes and Eyebrows	Big and Dynamic	Big
	Mouth and Whiskers	Loud and Sincere	Cheer Wide
	Nose Shape	Foolish	Short
	Facial Expression	Immature and Cute	Cute

(Source: James Darmawan, 2016)

At the visual design stage, the researcher divides it into three stages; they are sketching process, the process of computerization, and final artwork stage. All of them are based on the results of visual comparison and semiotic studies above, as well as additional stylized in visual form. The result of the sketching process is done with a range of visual semiotics; the semantic characteristics, the syntactic between the characters, and pragmatic on the shape of the face or the selection of players. The result of sketching process can be seen in Figure 7.



Figure 7 The Result of Sketching Process; The Image Prospecting of Wayang Punakawan's Face Painting (Source: James Darmawan, 2016)

In the second and third process, the process of computerization and final artwork, the results of the researcher in doing sketches the selected visual style equality, especially from a circular screw element. The selection is also based on the uniqueness of the pull line sketch that seems modern and connects with each other. Once it is done in the form of the computerized process vector-based files. At first, the researcher chooses a computerized process with the base vector. This is done to maintain the quality of image sharpness that will be made from hand sketches. In this vector maker (also called the process of tracing), the researcher looks at the hand lines on the sketch element and also adds a modern ethnic nuances of a visual result for the writer to change a computerized method into a pixel basis. Meanwhile, to maintain the quality of the results of visual acuity, the researcher raises the image resolution of 300 ppi to 600 ppi. Expected by the number of high-resolution, the quality of image sharpness is maintained until the user or A3 size paper around 420x300mm. Once the computerization process completes, next it enters the stage of final artwork. In this stage, the researcher conducts a wide selection of the most appropriate format to the user. This is done by selecting a format that is easily displayed on the website, the file size is not too heavy, and the transparent bus. For that the best format is png-24. With this format, the researcher does not have to reduce the quality of the pixel image. It is hoped that this format can facilitate all levels of users of research results. These outline process results of Punakawan face painting can be seen in Figure 8 and Figure 9.

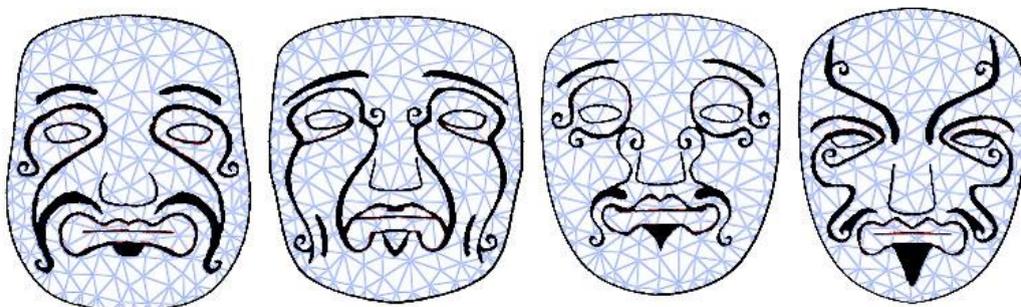


Figure 8 Outline Process Result; Computerized Trace of Visual Style Wayang Punakawan Face Painting (Source: James Darmawan, 2016)

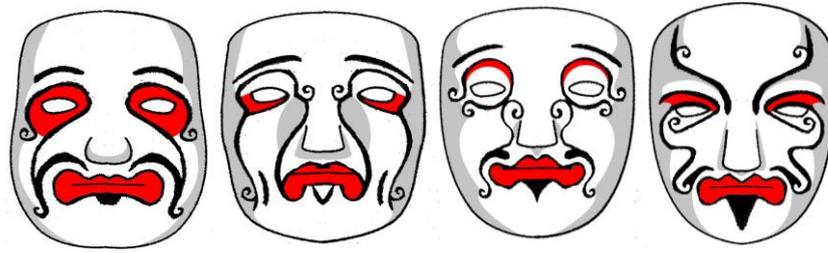


Figure 9 Final Process Result; High Resolution Artwork of Visual Style Wayang Punakawan Face Painting (Source: James Darmawan, 2016)

CONCLUSIONS

Even though *wayang* has international recognition from UNESCO in 2003 as Indonesia's cultural heritage, but a sense of belonging and a sense of pride of this is still low among the nation's next generation of Indonesia. So at this time, both the government and the educator are still working to improve the regeneration of the knowledge and recognition of the *wayang* for the young generation. One of the causes of this problem is the visual characters in overseas production are more modern, both in the presentation and the selection of media. Because of that, the researcher tries to make the re-visualization scope in order to get visual standardization of face painting of Wayang Punakawan's characters. Initially, the identification of these problems arises from the many variations of the visual results in face painting Punakawan. The researcher finds a standardization necessity as the visual proposals that can be shared. This is considered as the first step towards re-popularizing Wayang Indonesia (especially for Wayang Punakawan Face painting) for the next generation.

The research method performs three sequential processes to search for the ideal face painting at the four Punakawan. The process includes the visual comparison process, the process of visual semiotics, and visual design process. In the process of visual comparison, the researcher will do a comparative form of the three existing sources of puppets including Wayang Purwa, Wayang Wong, and *wayang* mask. In the process of visual semiotics, the researcher conducts a visual approach on content, context, and form. And for visualization stage itself, it is divided into hand sketches, computerized processes, and the results of the final artwork. Although the results are already in visual form or contribution to that need, the researcher admits that this writing still needs further development, especially of every element of Indonesian wayang's characters. Visually, it is the necessary continuation of the design, such as attribute, proportion, gestures, and other visual elements, and it is good for Punakawan studies and other Indonesian *wayang* figures.

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