



LANTING

PRESENTS
AN ANIMATED DOCUMENTARY



Nusa Antara

MERACIK NUSANTARA DALAM 14 HARI

ZAENAL ABIDIN | AZALIA MUCHRANSYAH | FIRMAN WIDYASMARA | ARUNAYA GONDHOWIARDJO

DIRECTORS FIRMAN WIDYASMARA & AZALIA MUCHRANSYAH PRODUCER FIRMAN WIDYASMARA PRODUCTION ASSISTANT ALEYSA KIRANA AZ-ZAHRA
WRITERS ZAENAL ABIDIN AZALIA MUCHRANSYAH FIRMAN WIDYASMARA ARUNAYA GONDHOWIARDJO FINANCE ADVISOR FAHMI HARYO BHASKORO
DIRECTOR OF PHOTOGRAPHY ABI SUARDANA ART DIRECTOR HARIS HUDA FAQIH GRAPHIC DESIGN & ILLUSTRATIONS ZAHRA VIOLETTA WULANDARI & VIDYA PRAWITASARI
ANIMATION DIRECTOR ARUNAYA GONDHOWIARDJO ANIMATORS CETHI PRABASWARA & SATI UPAYA DHARMA COMPOSITORS ARY WIBOWO & RESUISTA ANDRIANI
STOP MOTION ANIMATORS RIZKY ANDIKA WICAKSONO ANDRE FEBRIADI CAROLINE AMELIA HARTANTI TRANSLATOR MILA KARTINA
SOUND & MUSIC DIRECTOR ZAENAL ABIDIN VIDEO EDITOR JOHAN ANDRE NAJOAN



CONTACT

Firman Widyasmara
email: lantinganimation@gmail.com /
firmanwidyasmara@gmail.com
mobile:
+62 818735375 / +62811955596
website:
www.lantinganimation.com

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SYNOPSIS

NUSA ANTARA (THE ARCHIPELAGO)

NUSA ANTARA (THE ARCHIPELAGO) is a short animation documentary film, capturing the ideas and dialogues from each directors involved (film directors, animation director, sound director) related to childhood memories, and/or past memories about what it means being and living in Indonesia, an archipelago, the nusantara, commenting about illegal logging, romance, covid-19, and living in rural areas.

ABOUT THE FILM

OVERVIEW

Genre: Documentary
Running Time: 07:08
Language: Indonesian (w/ English subtitles)
Format: HD (Quicktime MOV, DCP)

Director, Voice: Azalia Muchransyah
2D Animators: Cethi Prabaswara
Sati Upaya Dharma

Producer, Co-Director, Voice: Firman Widyasmara
2D Animation Compositors: Ary Wibowo
Resuista Andriani

Sound & Music Director, Voice: Zaenal Abidin

Director of Photography: Abi Suardana
Graphic Design & Illustrations: Zahra Violetta Wulandari
Vidya Prawitasari

Art Director: Haris Huda Faqih
Editorial: Johan Andre Naj Joan
Bagja Purnama

Production Assistant: Aleya Kirana Az-Zahra
Supported by: Kementerian Pariwisata dan Ekonomi Kreatif Republik Indonesia
Kementerian Keuangan Republik Indonesia

Stop Motion Animation: Rizky Andika Wicaksono
Andre Febriadi
Caroline Amelia Hartanti
Kementerian Koordinator Bidang Perekonomian Republik Indonesia
Komite Penanganan Covid-19 dan Pemulihan Ekonomi Nasional
Program Pemulihan Ekonomi Nasional Subsektor Film

Finance Advisor: Fahmi Haryo Bhaskoro

Minikino
Boemboe Forum

Translator: Mila Kartina

ABOUT THE FILMMAKERS

ANECDOTE

It was October 2021 when Azalia Muchransyah (the multi talented director) approached us in Lanting Animation studio with her idea to make a short animated documentary about Nusantara. Without further ado, we're already deep in conversations and followed by series of discussion and brainstorming sessions. Especially when the film you're about to produce is already planned to participate in a government programme on film production funding on the same month. But these series of brainstorming sessions was delayed in the end of the month since there's no more updated news on whether the funding programme was being continued or not. Not until the end of November, came the news that our project was one of the selected few to receive the funding. Thus, we've only got less than a month left to kickstart the project from scratch to finish in the second of week of December. There we were, we have about 3 weeks left to lock on the story, split the production team into 2 teams; 2D animation and stop-motion animation, finding more crews; from art team, photography, animation, composers, to editors. It felt rushed to work on such a short time, and at the same time we have to deal with such a complicated administration stuff coming from the event organizer, it was a mountain of paperworks, from early stages of production until the production ends. But hey, we made it! The film was done beautifully. Like a prodigal child, we're proud of it. So, welcome to the world, Nusa Antara!

Enjoy the film!



DIRECTOR'S STATEMENT

There is a vibrant diversity in a country with many islands. This diversity can be a double-edged sword where it becomes a cultural asset, but at the same time, it can threaten the country's resilience. So, it is necessary to instill values in this heterogeneous society to unite them in a unitary state. Unfortunately, these values are often practiced and interpreted literally by society and create fragile conditions, and are only supported by imaginary community values. NUSAANTARA is a short film with a documentary approach that tries to highlight the phenomena in contemporary Indonesian society. As a documentary and experimental filmmaker, I choose to do social commentary with animation techniques to expand the audience's imagination in interpreting the problems in front of us, which are sometimes too difficult for us to digest because they are too close to our daily lives. Collaboration with Lanting Animation is the right step to process this story idea with a documentary animation approach. In this collaboration, we use several animation techniques such as 2D and stop motion to get a unique visual treatment that complements the audio recording of our life experiences while living in the Indonesian archipelago.

DIRECTORS' PROFILES

AZALIA MUCHRANSYAH

Azalia Muchransyah is an award-winning filmmaker, writer, and scholar from Indonesia. She received her Ph.D. in Media Study from the University at Buffalo, The State University of New York (SUNY), in 2021. Her short films have been officially selected and screened in international festivals and academic conferences worldwide, including at Mimesis Documentary Festival, Minikino Film Week, DOCUTAH International Documentary Film Festival, Buffalo International Film Festival, and Finger Lakes Environmental Film Festival. She teaches at Binus University Film Program in Alam Sutera, Tangerang, Indonesia.

FIRMAN WIDYASMARA (Co-Director)

Born in Jakarta, Indonesia in November 18th, 1977, Firman Widyasmara (AKA Firman Wijasmara) started his career in visuals since 2002 as an illustrator for MTV Trax Magazine's (an Indonesian lifestyle magazine) monthly comic until 2007. He built the foundation for Lanting Animation as a collective community animation house for education/workshops and production. He is also actively giving lectures on animation in several Universities in Indonesia.

STUDIO OVERVIEW

LANTING is a professional collective focusing in digital 2D/stop-motion animation, illustration, graphic design, creative consulting, and music/sound production and services founded by Firman Widyasmara in 2007. We have experience in creating content across media platforms from short films, ideas, scripts, artworks, commercials, beautiful sound/music, printed materials as well as giving workshops on traditional/digital animation, flipbooks, and creative activities on live events.



How long NUSA ANTARA was made?

The film starts from scratch on October 2021, began pre production on November and finished production on December 11th 2021.

Where does the idea come from?

The journey for the film production started when Azalia Muchransyah (Director) approached Lanting Animation crew for an animation production collaboration. The basic idea of Nusa Antara was already on talks in the early team meetings. And when we got the funding from PENFilm (film funding programme from the government) on November, the pre production was in the rush to meet certain tight timelines. That was when the current idea started to take its shape..

Why documentary?

Indonesian unity in diversity slogan is symbolized by its archipelago. However, the prolonged pandemic creates a degree of loneliness that moves us further and further away from each other. It potentially divides and create deep chasms between various groups, interests, and political factions. With the slogan that has been ingrained in our heads since childhood, the symbol of the archipelago itself is enough to provide an unconscious impetus for us to unite what is separate and moving away in social life in the real diversity that surrounds us. Animated documentary has its own unique affordances to represent this complex situation on screen and create underlying messages with various interpretations for each viewer. Since each and every one of us has a story to tell, we decided to create an anthology of personal stories and use food as symbols of this archipelagic nation state and its citizens.

How do you make of the animation?

The film was a mixed of two different animation techniques to grab the sense of experimenting with the idea itself. It was 2D motion graphic animation mixed with object stop-motion animation, capturing the steps needed to make a symbol of traditional and ceremonial cuisine with different varieties in the mixture for the likeness of a temple, a cone-shaped rice dish with side dishes of vegetables and meats called Tumpeng.

Why choose 4 different stories for the film?

On the early stages of pre-production, we have discussed the basic idea about why and how are we gonna tell the story of Indonesia as the archipelago, the islands of different and exciting cultures, the feeling that we get when we heard the phrase 'Nusa Antara'. That's when the paradox came up, Nusa Antara which literally means the inbetween islands, underlining only the differences or the paraphrase Nusantara which have a different meaning for the whole but one. So we tried to gather different stories from all the main team members (directorial members), about the experience of Nusa Antara, from childhood memories to an unforgotten moment in the pandemic era.

What kind of music was in the film?

The music has a mixture sounds of drumming, flutes, accordion, guitars, trumpets and traditional Borneo instruments built up digitally to catch the mood of every stories told in the film.

ENGLISH

Zaenal Abidin (Voice)

In 1977, my parents decided to migrate to Kalimantan. I still remember, we took a cargo ship sailing across the sea, from Surabaya to Samarinda. After three days and three nights, we arrived in Samarinda. Almost all houses in Samarinda were wooden stilt houses. The small terraces, front roofs, windows, doors and of course fences, were full of ornament. Every week, my dad and I had a picnic nearby Mahakam River, not forgot to bring our painting tools. "Come on, try drawing that Japanese ship!" my daddy challenged me. On Mahakam River, there were many large ships sailing. Most of them with Japanese flag. Samarinda people agreed on calling the large iron ships Japanese ships, although they flew other countries' flags. There were also small wooden ships sailing from the upstream while hauling a bulk of logs. Usually there were two people running here and there on the logs, using sticks to keep the logs in the right direction. "The logs will be brought by the Japanese ship," said my dad.

Arunaya Gondhowiardjo (Voice)

My mom and dad got married in 1980. They just finished medical school at that time and would be assigned to rural area. In order to be assigned to the same place, they decided to get married soon.

They said that they wanted to feel the ups and downs of a newly wed couple, staying and working as doctors in Ambon. As a new couple, they brought many kinds of things. Mom brought a TV, her wedding gift. Dad just bought a fairly large, good radio.

But, when they arrived there, the house did not yet have any electricity. It means, all electrical equipment they brought could not be used. But, on the other side, local people caught a fish in a bad manner. Unwilling to work hard, they used electrical cable. Once it was dipped into water, many fish died directly. But they only took a few kinds of fish. Squids, eels, and some other catches were given to my mom and dad.

Azalia Muchransyah (Voice)

My dad comes from Banjarbaru, South Kalimantan. When he was at junior high school, he had a strong will to go to study in Java to improve his quality of life. Therefore, he decided to study at senior high school of agriculture to get access to Institut Pertanian Bogor or IPB (Bogor Agricultural University). While my mom comes from Palembang, South Sumatra. She also moved to Java since my grandpa, who was in the military was assigned to Bogor.

One afternoon in 1979, my mom was accompanying her little sister finding shoeblackplant for an experiment at school. After going around Sempur area, they finally found the flower in the yard of IPB dormitory for students from South Kalimantan. When my mom knocked the door, my dad who had prepared for Maghrib prayer, came out in his sarong and flip-flops. He picked the flower and gave it to my mom. Then, they introduced themselves to each other. Seven years later, they got married. This year, they celebrate their 35th wedding anniversary with two daughters, two sons-in-law and one grandchild.

Firman Widiasmara (Voice)

Breathing hard with nasal oxygen cannula inserted in my nose, I entered the inpatient room. I was confirmed positive for Covid-19. I had never any idea that in the first week of my stay in hospital, I would listen to the funeral service process of a transferred patient who had died due to his comorbidity.

Behind the curtain, shakily and weakly, I attempted to join the Janazah prayer -- recalling that a few mornings ago, in the same room, I experienced something I still remember until now. A patient beside me played the recitation of Quran at low volume. I could hear his heavy breathing. While opposite me, another patient was absorbedly listening to a Christian preaching. I felt like being reminded that we all are exactly waiting for our turn. We attempted to comfort ourselves. Therefore, I am so grateful today that I still have another chance to live, side by side with others whether in good or poor health. Praise be to Allah.

INDONESIAN

Zaenal Abidin (Voice)

Tahun 1977 orangtuaku memutuskan bermigrasi ke Kalimantan. Masih terbayang dengan menumpang kapal barang kami mengarungi lautan dari Surabaya ke Samarinda. Tiga hari tiga malam, kami sampai di Samarinda. Hampir semua rumah di Samarinda berbahan kayu dengan gaya panggung dan teras kecil, atap bagian depan, jendela, pintu dan tentu pagar dipercantik dengan banyak ornamen. Setiap minggu ayahku mengajak piknik ke sungai Mahakam, tidak lupa membawa perlengkapan gambar "Coba gambar kapal Jepang itu!", tantang ayahku. Di sungai Mahakam banyak berlabuh kapal besar, kebanyakan berbendera Jepang. Tapi orang di Samarinda sepakat kalau kapal besi yang besar disebut kapal Jepang walaupun berbendera negara lain. Ada juga kapal-kapal kayu ukuran kecil dari hulu sungai yang menarik rangkaian gelondongan kayu dan biasanya ada dua orang membawa tongkat berlarian di atasnya untuk berusaha mengendalikan arah kayu. Kayu itu nanti diangkut kapal Jepang itu, kata ayahku.

Arunaya Gondhowiardjo (Voice)

Papa mamaku menikah taun 1980, waktu itu mereka baru lulus sekolah kedokteran dan saat itu lulusan baru pasti akan dikirim ke daerah. Supaya mrk bisa dikirim bersama, mereka memutuskan langsung menikah.

Katanya biar mrk lgsg tau bagaimana hidup suka duka berdua, pengantin baru, pergi bertugas ke Ambon sbg sepasang dokter. Namanya baru nikah, mereka bawa perbekalan segala macam rupa, mama dapat hadiah perkawinan TV, dan papa baru saja membeli radio keren besar.

Ternyata sesampainya di sana, bukan alang kepalang, rumah yang mereka peroleh belum ada sambungan listriknya saat itu... jadi semua alat elektronik yang dibawa ga ada yang bisa dipake hehehehehe. Tapi justru di sana, saat mencari ikan, kadang2 orang suka nakal, supaya gampang, mrk suka pake listrik. Begitu dicelupkan, ikan-ikannya lgsg mati. Tapi yang diambil hanya sedikit macam ikan, sisanya, macam2 cumi-cumi belut dan lain-lain suka dikasihkan ke papa mamaku.

Azalia Muchransyah (Voice)

Ayahku berasal dari Banjarbaru, Kalimantan Selatan. Semenjak SMP, ia bertekad untuk bersekolah di Jawa untuk memperbaiki kualitas kehidupannya. Maka, ia pun memutuskan untuk masuk ke sekolah pertanian menengah atas, agar bisa mendapat akses untuk masuk ke Institut Pertanian Bogor. Sementara itu, ibuku yang berasal dari Palembang, Sumatera Selatan, juga pindah ke Jawa karena kakekku yang seorang tentara dikirim untuk bertugas di Bogor.

Suatu sore di tahun 1979, ibuku sedang mengantar adiknya mencari bunga sepatu untuk kegiatan praktikum di sekolahnya. Setelah berkeliling di daerah Sempur, mereka akhirnya menemukan bunga yang dicari di halaman asrama mahasiswa IPB

dari Kalimantan Selatan. Saat ibuku mengetok pintu, ayahku, yang sudah bersiap sholat maghrib, keluar memakai sarung dan sandal jepit, untuk memetic bunga sepatu tersebut dan memberikannya kepada ibuku. Mereka pun berkenalan. Tujuh

tahun kemudian, keduanya menikah. Tahun ini, mereka merayakan ulang tahun pernikahan mereka yang ke-35 bersama dua orang anak, dua orang menantu, dan satu orang cucu.

Firman Widiasmara (Voice)

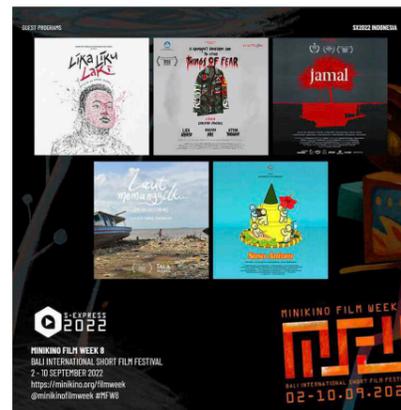
Dengan nafas berat dan selang oksigen saya masuk ke ruang rawat. Saya dipastikan positif Covid. Minggu pertama menginap, saya tidak menyangka akan mendengarkan proses pemulasaran jenazah pasien pindahan yang mendadak dipanggil tuhan karena komorbidnya. Saya coba turut menyolatkan dari balik tirai dengan gemetar dan ringkih. Mengingat beberapa pagi sebelumnya di ruang yang sama, saya menemui momen yang selalu teringat hingga sekarang. Pasien di samping saya memutar Murottal Quran dengan suara pelan, terdengar juga suara nafasnya yang berat. Di seberang saya ada pasien yang khidmat mendengarkan siaran kutbah Kristiani. Saya seperti diingatkan, bahwa kita semua sebetulnya sedang menunggu giliran dan berusaha saling menghibur diri. Maka alangkah senangnya masih diberi kesempatan hidup berdampingan dengan sesama dalam keadaan sehat maupun sakit. z.

MAKING OF



SCREENINGS & NOMINATIONS

1. 18th Mini Film Festival (S-Express), Malaysia.
2. Kham Pha Dong Nam A Qua Phim Ngan (S-Express), Vietnam.
3. Minikino Film Week 8, Bali International Short Film Festival (Nominated).
4. Sundance Film Festival Asia 2022 (Nominated).
5. ReelOz Indonesia Australia 2022 (Nominated).
6. Synchronize Fest X Kinosaurus 2022, Jakarta Indonesia.
7. Toronto Reel Asian International Film Festival 2022 (S-Express), Canada.
8. Aceh Film Festival 2022 (S-Express).
9. Jakarta Film Week 2022 (Nominated).



LANTING

PRESENTS

AN ANIMATED DOCUMENTARY



The Archipelago

WHIPPING OUT AN ARCHIPELAGO IN 14 DAYS

ZAENAL ABIDIN | AZALIA MUCHRANSYAH | FIRMAN WIDYASMARA | ARUNAYA GONDHOWIARDJO

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