

Transformation of Historical Media of Rokan Palace through Motion Graphic Media as a Visual Education Approach

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ABSTRACT

Local history and culture significantly contribute to the formation of collective identity and serve as a means of education to preserve ancestral heritage. Rokan Palace, embodying Malay culture in Rokan Hulu Regency, holds immense historical and cultural significance. However, the younger generation exhibits a diminished interest and lack of concern for preserving these historical and cultural values. This challenge necessitates a creative approach. This study employs motion graphic media as an innovative medium to present history in an interactive, engaging, and relevant manner to the digital era. The design methodology employed adheres to the historical approach, encompassing four primary stages: heuristics, external and internal criticism, interpretation, and historiography. The outcomes of this study present motion graphic media as a visual education approach for conveying the history of Rokan Palace. This design has undergone feedback from respondents, demonstrating its effectiveness in conveying history to the younger generation and contributing to the preservation of cultural heritage.

KEYWORDS

Transformation, History
Rokan Palace, Motion
Graphic, Visual
Education

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INTRODUCTION

History is an attempt to understand the dynamic interactions between human generations, traditions, cultures, and institutions, which shape collective identities and civilizations (Grever and Adriaansen 2021). History is not only a record of events, but also a mirror of diverse cultural identities that connect past values with present and future dynamics (Wexler 2009). A deep understanding of history can contribute significantly to knowledge about the formation of local identities and cultures (Handyka 2023). Therefore, a local historical and cultural approach needs to be implemented into educational policies to ensure the preservation of historical and cultural values amidst dynamic social changes.

The diversity of local history and culture plays an important role as a means of education, allowing people to learn from past events as relevant reflection material for the present and guidance in determining future steps (Muhammad Afrillyan Dwi Syahputra, Sariyatun 2020). The diversity of local history and culture is a priceless heritage that must be preserved and utilized as a means of education to maintain identity and noble values (Mubarat, Saaduddin, 2022). One of the local histories and cultures that need to be introduced and preserved to maintain the identity of Malay culture in Rokan Hulu Regency is the history of the Rokan Palace.

Rokan Palace is a historical heritage located in Rokan Hulu Regency, Riau Province, Indonesia. The palace is not only a place for a king or leader to live, but also a center for political and cultural activities, and is designed with architectural elements that reflect the greatness and richness of the local social cultural traditions of its people (Aboutorabi 2018). In addition to its role as a center for political and cultural activities, Rokan Palace should be used as a means of in-depth education about history, customs, and culture. Rokan Palace has a very valuable history and culture, making it a symbol of Malay cultural identity and a means of learning the values of Malay history and culture in Rokan Hulu Regency (Diskominfo Kabupaten Rokan hulu 2020).

Although the Rokan Palace has many historical and cultural values, many people, especially the younger generation, are not interested in learning about its history and how to preserve it. One component that causes local culture to be forgotten is the lack of the next generation who have the desire to learn and pass on their own culture (Nahak 2019). According to (Berg 2019), history has significant benefits, but many younger generations still question its relevance, so a more innovative and creative way is needed so that the younger generation can see it as a dynamic, relevant, and meaningful discipline. The transformation of combining innovation, creativity and technology is the key to packaging learning in a unique and interesting way (Kartono, Mesra, and Azis 2020; Rahmat 2021) So that it can spark the interest of the younger generation to study history and can create a positive attitude towards historical knowledge in the modern era.

One form of innovation in presenting history creatively is by introducing the concept of motion graphics. Motion graphics are a medium that provides a great opportunity to convey messages creatively, interestingly and effectively through a combination of visual, audio, and movement elements (Cahyadi, 2024). Motion graphics not only function as a visual communication tool but also become an important medium in the creative interaction of humans and technology that is strong and relevant in the ever-growing digital era (joa Paulo amaral schilittler 2014). Through the use of motion graphic media, it feels very appropriate to present the history of the Rokan Palace which is rich in cultural elements and noble values, so that it can spark the interest of the community, especially the younger generation, to care about the importance of preserving cultural heritage.

This study aims to examine the transformation of historical media of the Rokan Palace through motion graphics as visual education. The focus is on creating visual and narrative elements to improve historical understanding to attract the interest of young audiences, and the application of visual communication design to strengthen educational messages. This design is expected to increase the interest and insight of the community, especially the younger generation, regarding the historical site of the Rokan Palace.

The creation of educational information media about culture is mandatory to maintain, introduce, and develop culture so that it can be inherited and become sustainable for the future (Breidenich 2018; Connor 2011). Using motion graphic media as an informative, creative, and unique media, can later become a unique attraction to introduce the historical site of the Rokan Palace as a local historical and cultural heritage in Rokan Hulu Regency.

METHOD

Historical methods are used to ensure information accuracy, cultural relevance, and effective delivery. Historical methods consist of four main stages, namely heuristics, external and internal criticism, interpretation, and historiography (Herlina 2020). Heuristics is the stage of searching and collecting historical data on the Rokan Palace through literature studies, archives, interviews, and field observations. External and Internal Criticism collects source input through external and internal analysis. Interpretation analyzes and processes data to compile a logical historical narrative in accordance with visual education in motion graphics, as well as being culturally and socially relevant. Historiography compiles history in motion graphics through scripting, visual design, animation production, and evaluation.

RESULT AND DISCUSSION

This section discusses the results of motion graphic design that aims to present the history of Rokan Palace through motion graphic media. The process carried out includes data presentation,

brainstorming, creative concept development, and final production. This discussion also describes how visual, audio, and narrative elements are designed to create educational, interesting, and relevant media for the audience. In addition, the results obtained are evaluated based on the achievement of design objectives and the effectiveness of motion graphic media in conveying historical information interactively. Analysis of the obstacles faced and the solutions implemented are also included to provide a comprehensive picture of this design process.

1. Heuristics (Collection of Historical Sources)

a) History of the Rokan Kingdom and Rokan Palace

Based on historical stories from (Junaidi Syam 2012), which the author explains briefly by summarizing important events that happened to several kings in the past while in office. The Rokan Kingdom began in 1340 from someone named Sutan Seri Alam who came from Koto Benio Tinggi, the current Pasaman area. Pasaman is Rantau Tiga Luhak in Minangkabau. The migration of people from the Pasaman area began with the Sutan Seri Alam people who came to Koto Sembahyang Tinggi wanting to find a luhak to build a village and farm.

Then continued during the reign of a king named Tengku Sutan Sepedas Padi, the teachings of Islam began to enter Luhak Rokan which was brought by descendants of the Arab nation from Aceh, titled Sutan Harimau and in the context of spreading Islam. When the previous king had no descendants, a consensus was made to ask someone from the Pagaruyung Kingdom named Sutan Mahyudin, to go to Rokan to become king in Luhak Rokan from 1603-1645.

Continuing the reign of *Yang Dipertuan Sakti Lahid* in 1645-1704, a special building was built, namely the Rokan Palace, which was intended as the center of government of Luhak Rokan. During the reign of *Yang Dipertuan Sakti Ahmad* in 1837, the Dutch entered to colonize Luhak Rokan. As a result, the government in Luhak Rokan was stopped temporarily. Then when the kingdom was led by *Yang Dipertuan Sakti Ibrahim*, the kingdom in Luhak Rokan ended in 1942.

b) Cultural influence.

The cultural influences that came to the Rokan Palace area are very diverse, but the most striking are the Malay and Minangkabau cultures. This can be seen from various aspects of architecture, art, and traditions inherent in the Rokan Palace. Malay culture is reflected through the use of distinctive decorative ornaments, such as flower and vine motifs that are often found in wood carvings on the walls and pillars of traditional Malay houses (Hasanah and Erdansyah 2020).

Meanwhile, the influence of Minangkabau culture came when a king from the Minangkabau descendants was appointed to become king in Luhak Rokan. This influence can be seen in the architectural structure of the roof of the Rokan Palace which is shaped like a gonjong, resembling a buffalo horn, which is a characteristic of traditional Minangkabau architecture. The combination of these two cultures creates a unique harmony that enriches the historical and cultural value of the Rokan Palace, making it not only an architectural heritage but also a representation of the blend of Nusantara cultures.

2. External and Internal Criticism

a) Internal Criticism

Rokan Palace is a valuable historical heritage in Rokan Hulu Regency and still stands strong to this day, its management as a center for education and historical tourism is still less than optimal. The lack of efforts from related parties in developing the palace as an educational destination can be seen from the absence of historical relics that can strengthen its historical value. The absence of clear documentation and information also makes the delivery of historical narratives less effective. There needs to be concrete steps to complete educational facilities, such as the provision of digital and interactive information media, so that it can become a center for cultural learning and historical tourism.

b) External Criticism

The younger generation around Rokan Palace tends to have less understanding of the history and cultural values inherited from their ancestors. This is due to the lack of interest of the younger generation to care about cultural heritage and the lack of social education in a unique and relevant form in accordance with the current digital era. This phenomenon is a challenge in maintaining the sustainability of local culture and history, because without a good understanding, appreciation for cultural heritage will decrease. The development of modernization and globalization in the area around Rokan Palace has caused a shift in cultural values. People are starting to adopt a modern lifestyle that often ignores traditional cultural heritage. This phenomenon can threaten the continuity of traditions and customs that are the identity of the local community.

3. Interpretation

a) Role Concept

A concept is something that involves factual, procedural, and conscious thinking knowledge, which effectively connects theory with practice (Mills 2016). As in the dynamic visual design of the presentation of the history of the Rokan Palace through motion graphic media, careful planning is needed before designing. The visuals that will be displayed in the form of motion graphic videos from the form of design elements and illustrations that contain historical and cultural values at the Rokan Palace, movements, character shapes, layout arrangements to typography. The form of illustration displayed uses a cartoon drawing style, but is slightly more ecosystem to give a simple but more attractive impression.

Color is an important element in design that not only functions as aesthetics, but also has a psychological role in influencing the perception and emotions of the audience (Ginting and Triyanto 2020). The use of vintage colors and earth tones to give off the impression of the past and the past, the concept aims to bring the audience to feel the story that is displayed with a background in the time of the kingdom. There will be two types of media used, namely the main media of motion graphic videos, while the supporting media are promotional media that support the main media such as posters, banners, flyers, social media, stickers, key chains, and t-shirts.

b) Sketch

The sketching process begins with in-depth research on the historical and architectural elements of the Rokan Palace, to ensure visual accuracy. After that, initial sketches are made to design the composition and flow of a dynamic visual narrative, considering the graphic elements that will be used in motion graphics, such as typography, illustrations, and transitions between scenes.

The sketching process is done manually to explore ideas in depth and express creativity more freely, although currently there is AI technology that can facilitate this process. Human hand skills must continue to be honed to achieve creativity, because humans have superior senses or feelings in terms of design compared to AI (Adi et al. 2024).

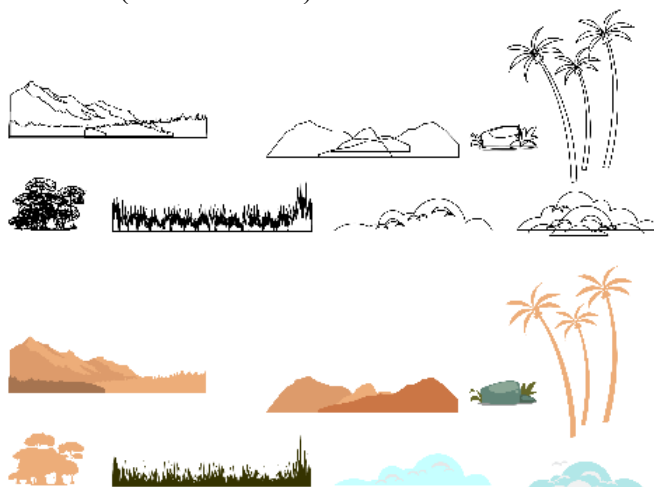


Figure 1. Sketch of Supporting Elements

(Ramadhaniel, 2022)

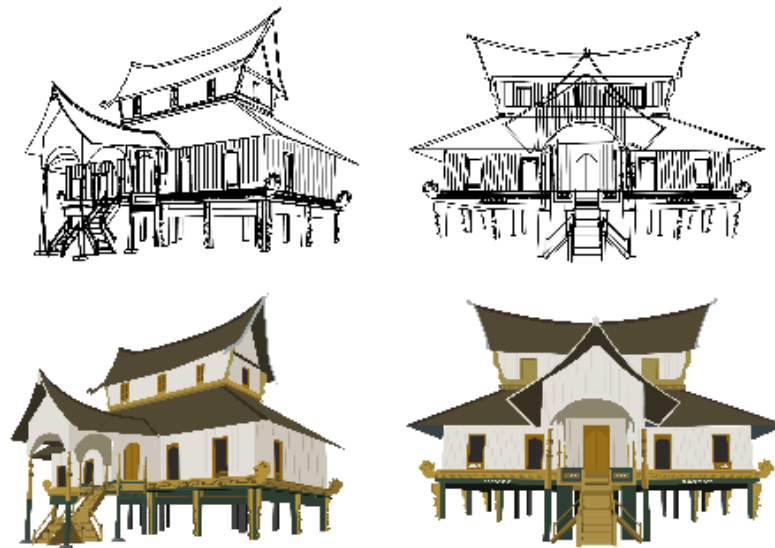


Figure 2. Sketch of Rokan Palace
(Ramadhaniel, 2022)

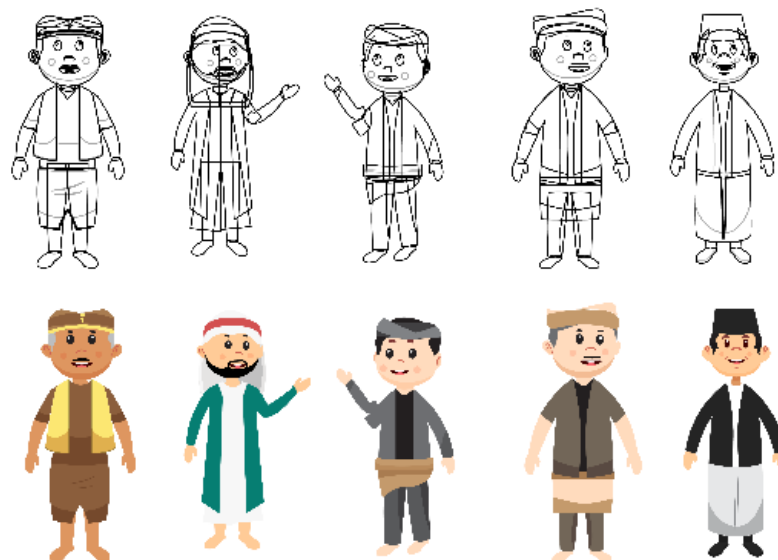


Figure 3. Character Sketch
(Ramadhaniel, 2022)

4. Historiography

a) Storyboard

After going through the sketching process, it is then developed into a storyboard, which describes the visual stages in conveying the historical story of the Rokan Palace. The storyboard contains a description of each scene, the duration of the scene and the arrangement of the script that will later be read by the voice over.




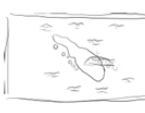





Scene	Description	Durasi	Naskah			
1		00:09	Halo semua, apakah kalian tahu bahwa Indonesia memiliki banyak sekali sejarah yang terjadi dimasa lalu	5		01:16 Istana tersebut Bernama Istana Raja Rokan Istana ini merupakan peninggalan sejarah tertua yang berada di Kabupaten Rokan Hulu, istana ini masih utuh dan terawat keberadaannya hingga kini.
2		00:17	Sejarah merupakan bukti bahwa dimasa lalu pernah ada kejadian dan perkembangan peristiwa yang dapat kita lihat dari berbagai peninggalannya	6		01:33 Adapun kisah tentang sejarah kerajaan dari Istana Raja Rokan ini bermula ketika Sutan Seri Alam datang dari Koto Benio Tinggi yang merupakan daerah Pasaman sekarang. Pasaman adalah Rantau Tiga Luhak di Minangkabau yang berada di bagian utara provinsi Sumatera barat.
3		00:33	Beberapa diantaranya berupa bangunan, tulisan, dan juga alat-alat yang dipergunakan oleh manusia dimasa itu.	7		01:59 Pepindahan kaum dari daerah pasaman dimulai oleh kaum Sutan Seri Alam yang ingin mencari luhak untuk membuat kampung dan berladang.
4		00:54	Banyak diantara kita yang masih belum begitu mengenal tentang peninggalan-peninggalan sejarah, karena masih jarang terdengar oleh telinga kita. Salah satu peninggalan sejarah yang kali ini akan kita bahas yaitu sebuah bangunan berupa istana Yang terletak di Provinsi Riau, Kabupaten Rokan Hulu, tepatnya di Desa Rokan IV Koto.	8		02:14 Sutan Seri Alam dan kaumnya kemudian mendapati dan mengusir Suku Sakai dari daerah Rokan, sebab mereka tidak mau mengakui kedaulatan kaum Sutan Seri Alam di Koto Sembahyang Tinggi.
				9		02:43 Pada kurun waktu Pemerintahan Tengku Sutan Sepedas Padi, masalah ajaran agama Islam ke Luhak Rokan yang dibawa oleh keturunan bangsa Arab dari Aceh yang bergelar Sutan Harimau.

Figure 4. Storyboard
(Ramadhaniel, 2022)

b) Combining Visual Elements

The process of combining visual elements or layout aims to arrange graphic elements such as illustrations, typography, colors, and icons according to the narrative flow that has been designed in the storyboard. In this stage, each visual element is carefully arranged to support the formation of a visual sequence, and is processed using the Adobe Illustrator application.

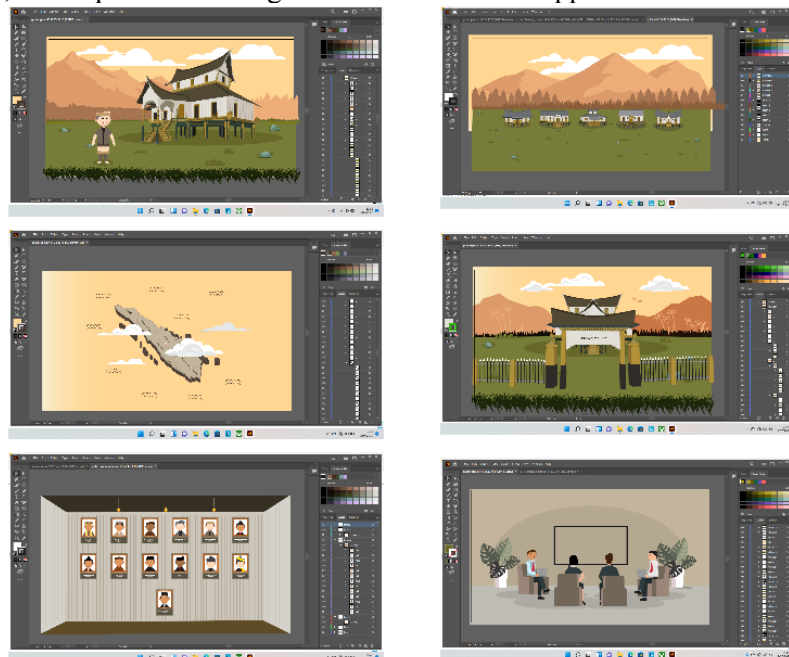


Figure 5. Visual Element Combination Process
(Ramadhaniel, 2022)

c) Motion Graphic Process

This process is carried out by creating animations or elements that are given movement, transitions, and dynamic effects using animation software, namely Adobe After Effects. This step ensures that each scene in the motion graphic can convey the story effectively, interestingly, and in accordance with the initial concept that has been designed.

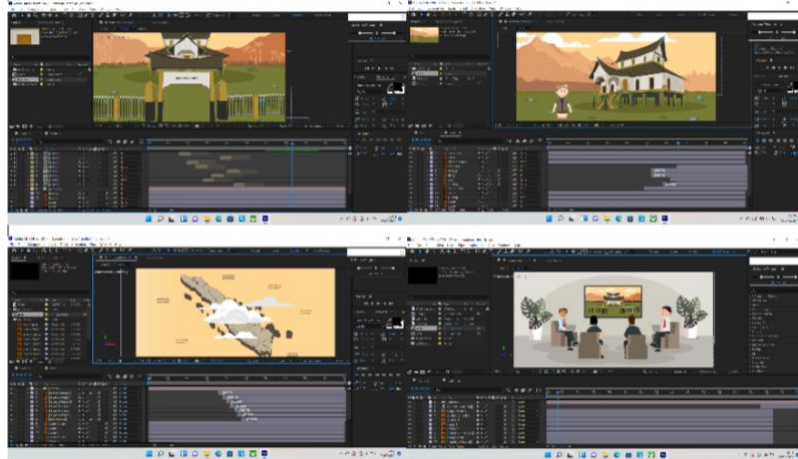


Figure 6. Animation Making Process
(Ramadhaniel, 2022)

d) Finishing

Finishing is the final stage of the production process, where all previously created elements are combined into one complete unit. This stage includes perfecting each scene, including transition adjustments, synchronization of motion elements, and overall visual alignment. In addition, at this stage, supporting elements are also added such as visual effects, color correction, regional music to strengthen cultural nuances, and voice-overs that explain the narrative clearly and interestingly. This production process uses video editing software, namely the Adobe Premiere Pro application.

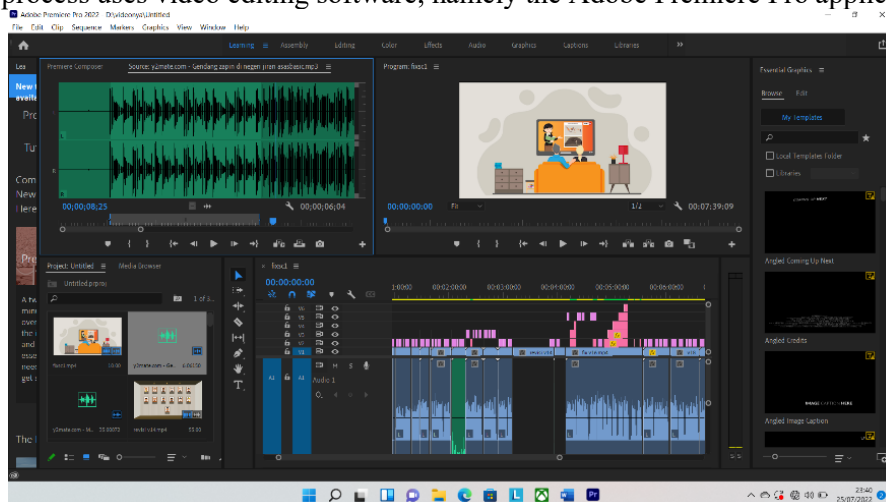


Figure 7. Finishing Process
(Ramadhaniel, 2022)

e) Primary Media

The primary media serves as the main information delivery center, usually in the form of a platform or medium where the narrative and visualization are focused. In this design, the primary media is motion graphic video, a motion graphic video designed as a source of information and education about the history of the Rokan Palace. This video will be placed at the physical location

of the Rokan Palace as part of the direct visit experience, as well as uploaded to digital platforms such as YouTube to ensure that the information is widely accessible to the general public.

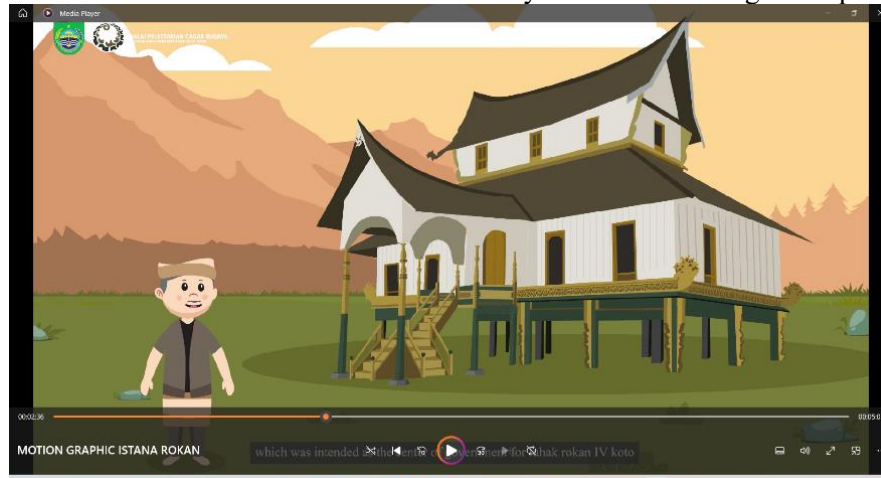


Figure 8. Main Media of Motion Graphic Video
(Ramadhaniel, 2022)

f) Supporting Media

Supporting media acts as a tool or promotional media that strengthens the message from the main media. Supporting media in this design are posters, banners, flyers, notebooks, t-shirts, key chains, stickers and social media. This supporting media is designed to attract attention, provide additional information, and direct the audience to access the main media. With synergy between the main media and supporting media, the message to be conveyed can be spread more widely, reaching the target audience in a more effective and diverse way.

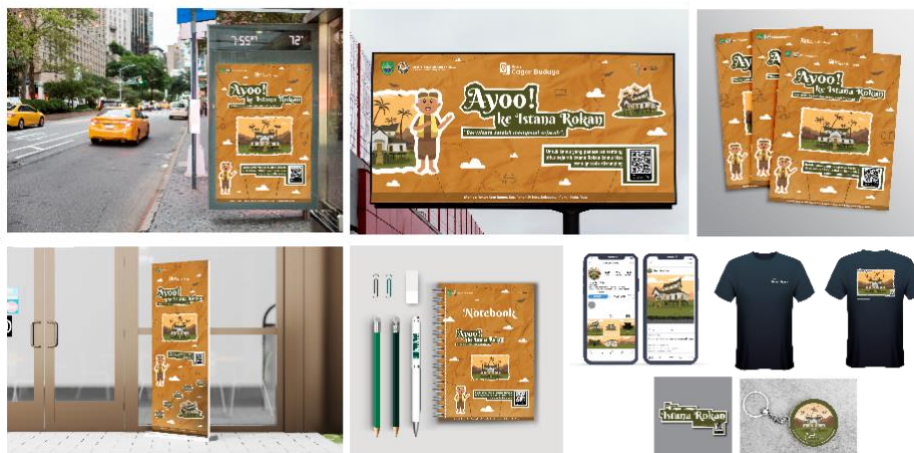


Figure 9. Supporting Media
(Ramadhaniel, 2022)

CONCLUSIONS

Local history and culture, such as the history of the Rokan Palace, have important values in the formation of cultural identity as well as a means of education to maintain and preserve ancestral heritage. The combination of technology and creative concepts, such as the use of motion graphic media, history can be presented in an interesting, interactive, and relevant way for the digital generation. Motion graphics offer great opportunities as informative and educational media, combining visual, audio, and movement elements to convey historical narratives in a dynamic and effective way. Dynamic visual design through motion graphics aims to introduce and promote the

Rokan Palace as a symbol of Malay cultural identity in Rokan Hulu Regency. Utilizing the main media in the form of motion graphic videos, supported by various promotional media such as posters, banners, and social media, this design is expected to increase the interest of the younger generation in local history and culture. Ultimately, this motion graphic is not only an educational tool but also a real contribution to cultural preservation, bridging past values with present and future generations.

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