



Documentary Film Design of the Process of Making the Prapen Wesiaji Keris in Kenyeri, Denpasar

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Abstract

Purpose : This research was conducted to identify that many young people today lack awareness of or appreciation for the sustainability of the keris culture. This poses a risk of losing this cultural heritage over time. Therefore, it is crucial to introduce the Prapen Wesiaji keris culture to the younger generation in Denpasar through digital platforms.

Research methods : This study used interviews with Mr. Made Gede Suardika (MPU Prapen Wesiaji) to collect primary data. Secondary data was obtained from books, scientific journals, the internet, and websites.

Findings : The proposed solution was the creation of a documentary film to convey information about the process of making the Prapen Wesiaji keris. The film was produced through three stages: pre-production, production, and post-production. Testing results showed a very high level of approval: 96.6% from subject matter experts, 80% from media experts, and 87.6% from the Denpasar community.

Implications : In response to this need, this research aims to create a documentary film about the process of making the Prapen Wesiaji keris in Kenyeri, Denpasar, to encourage the public to learn about the culture of keris-making. It is hoped that the public will understand the importance of the keris culture in religious rituals.

Keywords : Keris Prapen Wesiaji, Denpasar, Documentary Film

INTRODUCTION

The keris is a type of short and uniquely shaped weapon from Malay nationalities that has been used for more than 600 years. Keris has long been developed in Southeast Asia, especially Indonesia. The keris is used for self-defense when fighting and as a symbol of the king's greatness[1]. Even though it is classified as a type of stabbing weapon, the keris is not made solely for killing; it is more of a weapon in a symbolic sense that represents a certain meaning of the form of the keris itself.[2], [3]. Therefore, the keris is also considered to possess supernatural powers that can be harnessed to provide safety for its owner and those around them. In relation to other cultures, besides its function as a weapon, the keris is also an accessory to traditional attire, a ceremonial object, an attribute of a particular position, a symbol of authority, and a personal representative or envoy of its owner.

In Indonesia, the keris is included in the category of ancestral art objects, which are passed down as part of the nation's identity.[4]. Apart from that, the keris has also been recognized as a World Heritage of Humanity by the world body, namely UNESCO. This is proof of the world's recognition of the keris as a

masterpiece of the cultural heritage of the ancestors of the Indonesian nation.[5]. Maintaining and preserving the keris is a challenge in itself, ensuring its preservation for future generations. One such role is played by keris craftsmen. Prapen Wesiaji, one of Bali's leading keris craftsmen, is found in Bali.

Prapen Wesiaji is a keris craftsman in Denpasar, Bali, who continues to maintain and preserve Balinese culture in the field of keris art and culture. Pande Made Suardika said that Prapen Wesiaji is dedicated to forging iron, especially for heirloom keris. Pande Made Suardika inherited the keris craftsmanship tradition in 2005, after it had been lost from the Balinese tradition. Pande Made Suardika began his work by himself because there were no historical books on Balinese keris making after the Dutch colonial period. The word "Wesi Aji" means (the glory of iron) embodied in the keris. In addition to forging iron into a keris, Prapen Wesiaji is part of forging oneself. However, not many young people pay attention to or appreciate the sustainability of the keris culture. Many young people are less interested in exploring its ontological aspects, such as rituals, traditional technology, and the art of oral narrative of a keris.[6][7]. This poses the risk of losing this cultural heritage over time. Therefore, it is crucial for us to introduce the keris culture to the current generation, one way being through digital platforms.

Based on the questionnaire data obtained from 40 respondents, it shows that 77.8% do not know the process of creating the meaning and making heirloom keris directly, and as many as 23.3% already know the process of making heirloom keris. The lack of interesting information media is one of the factors in the minimal interest and awareness of the younger generation, especially in Denpasar, in preserving the process of making heirloom keris in Prapen Wesiaji Denpasar. This was also emphasized by Mr. Pande Made Suardika, who stated that the lack of human resources for documentary filmmaking at Prapen Wesiaji Denpasar hampers efforts to preserve the culture of heirloom keris-making in Denpasar. Therefore, it is necessary to create engaging media to attract the interest of the younger generation in learning about the culture and preserving the process of heirloom keris-making, especially in Denpasar. One way to convey information about the keris-making process is through documentary films.

Documentary films are media that display moving images accompanied by sound, are made based on facts, and depict a situation.[8]. This media allows for the delivery of more comprehensive and clear information because documentary films are a telling of true facts, so there is no editing in their production.[9]. The lack of information dissemination regarding the meaning and significance of the keris culture encourages the need for video-based information media that is able to explain the process of making a keris, especially from the beginning to the end of the process of making the Prapen Wesiaji Denpasar heirloom keris. Thus, a study was conducted with the title "Designing a Documentary Film on the Process of Making the Prapen Wesiaji Heirloom Keris in Denpasar" with the hope that through this documentary, the current young generation can better know and appreciate the keris culture.

RESEARCH METHODS

This research is related to the collection of related and relevant data about the design of a documentary film about the process of making the Prapen Wesiaji keris in Kenyeri, Denpasar. The data used are primary and secondary data. Primary data was obtained through interviews with informants, namely Pande

Made Gede Suardika, as one of the successors of the seventh keris craftsman from the Pande Tatasan keris-making clan, Denpasar. Direct field observations were also conducted to determine the process of making keris and to explore the responses of the current generation towards this place of manufacture, with a focus on their knowledge of Prapen Wesiaji Denpasar. An online questionnaire on Google Forms was also conducted to support the primary data. Secondary data was also used to support the research obtained from documentation and literature studies of relevant data to support the research. In the process of designing learning media, it was carried out through three stages, namely pre-production, production, and post-production.[10]. The results of the learning media will later be tested and distributed to target audiences.

FINDINGS

The design of the documentary film on the process of making the Prapen Wesiaji keris began with 3 stages, namely pre-production, production, and post-production.

Pre-production

The pre-production process begins with the process of determining the concept, visual strategy, synopsis, script, and creating a storyboard. In general, the concept of designing a documentary film will explain the culture of making heirloom keris, including its meaning, function, and function, and will show the process of making keris from beginning to end. The presentation of information will be delivered by a figure of a Prapen Wesiaji keris craftsman (Pande Made Suardika, a figure from an heirloom keris craftsman in Prapen Wesiaji Denpasar). The visual strategy used is Media, using a resolution of 1080 with a size of 1920 x 1080 HD 30 FFS. The synopsis of this documentary film is as follows:

Synopsis:

"Pusaka Prapen: The Epic of Keris from Wesiaji" is a visual journey that explores the uniqueness and beauty of the process of crafting heirloom keris in Prapen Wesiaji, Denpasar. This documentary reveals the secrets and sacredness behind each step in creating a traditional weapon rich in history and spiritual significance. With immersive camerawork, we witness skilled blacksmiths at work with dedication. They carefully select materials and process them using techniques passed down through generations. Special rituals and incantations are also depicted, bringing a mystical dimension to the crafting process.

In addition to highlighting the technical aspects, the film also delves into the cultural and philosophical perspectives surrounding heirloom keris. Interviews with craftsmen, historians, and local community leaders provide in-depth insights into how the keris has become a symbol of pride and identity.

"Pusaka Prapen: The Epos Keris dari Wesiaji" is not just a documentary about keris, but also a spiritual journey that shows the close connection between art, tradition, and daily life in Prapen Wesiaji. The film celebrates the meticulous care and precision inherent in each keris, creating works of art that not only captivate the eye but also penetrate the soul.

The scenes in this documentary film will be divided into 11 scenes as follows:

Table 1. Documentary Film Scene

Scene	Information
1	Showing the title of the documentary, and there is a scene of the keris forging process by burning the keris on hot coals, so that this documentary can be focused
2	Shows the selection of keris materials that will be used when making the keris later.
3	Featuring a keris craftsman to explain the history of keris making in Prapen Wesiaji.
4	Showing the process of making charcoal, which will be used in forging a keris. This process is used for folding the metal and forging the keris, which requires a significant amount of heat energy.
5	Showing the Mijeh/Forging process, in this scene, the main stage of the process of making the Prapen Wesiaji keris. In this process, the metal is stacked and heated, and forged repeatedly so that it forms a long and flat plate.
6	Shows the process of forming a keris in the form of curves on the keris; the number of curves is an odd number between 15-21 curves.
7	Shows the process of gilding/coating metal to make the metal stronger and more beautiful
8	Showing the Ngewarangin process/the process of coating the keris with pamor lines, so that the warangan liquid makes the iron color blacker and the nickel color whiter.
9	Showing the danganan & warangka process, in this process, the keris is given a handle and sheath.
10	Showing the pasupati process of the keris, or bringing the keris to life, so that it becomes spiritual energy
11	Displaying the credit title and campus logo

Storyboard preparation is also done as a guide in the shooting process. The following is an example of a storyboard for the documentary film Prapen Wesiaji Denpasar.

NO	VISUAL	KETERANGAN
1	Proses Pembuatan Keris Prapen Wesiaji	Scene 1 Menampilkan Cuplikan Penempatan bara Serta Tulisan Proses Pembuatan Keris Prapen Wesiaji Sound : Penempatan Keris Teknik Pengambilan Video: Medium Long Shot
2		Scene 2 Menampilkan Cuplikan Pemilihan bahan untuk pembuatan keris nant Sound : BACKSOUND MUSIK ETNIK Teknik Pengambilan Video: Big Close Up

Figure 1. Documentary Film Storyboard Snippets

Production

This process is a documentary filmmaking process that involves converting raw materials or other inputs into finished products that can be shown in documentary filmmaking. This process includes the filming process, including the shooting location at Prapen Wesiaji Denpasar. The shooting techniques used are extreme close-up, high-angle, close-up, low-angle, frog eye view, and medium shot. Meanwhile, for the sound recording process, the author uses a Saramonic b 200 wireless mic attached to a cellphone and attached to the source's shirt to explain in detail and clearly.

Table 2. Shooting techniques

Techniques	Image
Extreme Close Up	

low angle



Frog Eye View



Medium Shoot



Long Shoot





Post-production

At this stage, all footage and audio that have been recorded are edited using Mic Saramonic Blink 200 editing software and Adobe Premiere Pro CC 2019. The video editing process starts with preparing the work area first, then adding video material to the work area to be made into 1 file. After that, the editing process begins, starting with text, adding video captions, transitions, adding names in interview sources, adding narration, adding audio, and color grading. After that, enter the rendering stage by rendering the video to H.264 format with a match source high bitrate. The final output format produced is MP4.

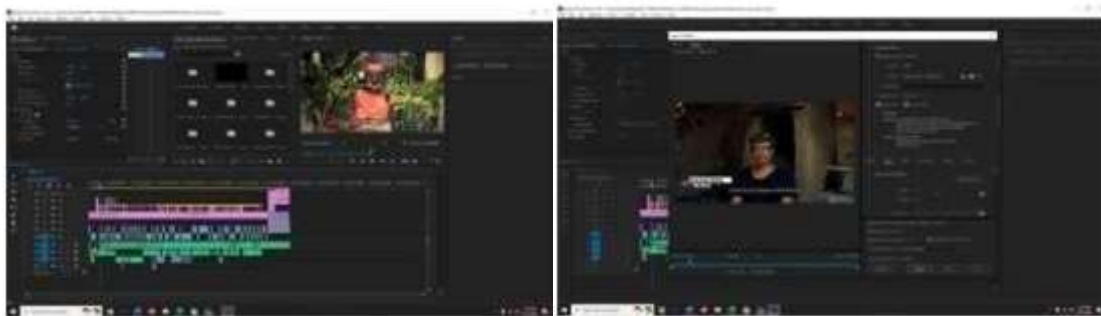


Figure 2. Video Editing Process

The visualization results of the post-production process, which produced a 14.04-minute video, are as follows:

Table 3 Film Visualization

Scene	Visualization	Information
1		Documentary Film Title

2		Keris Material Selection Process
3		The interview process with the resource person (Made Gede Suardika) explains the history of the founding of Prapen Wesiaji Denpasar, the introduction of Mpu Pande, the keris maker.
4		The process of making high-quality charcoal, which will then be used in the process of heating the keris material.
5		The process of forging materials to form a keris blade, determining strength, and creating pamor patterns.

6		The process of forming curves to enhance aesthetics, spiritual/mystical values.
7		The process of gilding a keris has the meaning of purifying it spiritually and historically.
8		The process of coloring a keris is the process of sharpening or smoothing the edge of the keris blade.
9		The process of installing a keris handle, which has a protective function, a symbolic function, an identity function, practical function.

10		The process of pasupati keris refers to the meaning of keris, which has magical and spiritual powers in Javanese culture.
11		Documentary Film Credit Scene Process

After the video-based documentary film "The Making of the Prapen Wesiaji Keris in Kenyeri, Denpasar" was completed, testing was conducted with media experts, material experts, and 44 respondents from the general public in Denpasar. The testing was conducted by providing questions through a research questionnaire using Google Forms. This testing was intended to verify the feasibility of this documentary video.

CONCLUSION

The documentary film design of the process of making the Prapen Wesiaji keris in Kenyeri Denpasar has three stages: pre-production, production, and post-production. The flow of this documentary film consists of 3 flows: an intro as the opening of the video, the content of the video, and the closing of the film, with a duration of 15 minutes. The results of the film design test were also good after being tested with media experts, getting a score of 80%, material experts, 96.6%, and trials with the Denpasar community, which were carried out randomly via the WhatsApp application with a percentage of 87.6%.

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