



Application of the Hatta Motif of Samarinda Woven Sarong as the Identity of Mahakam Tourism Ship

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Abstract. Mahakam River is the 2nd longest river in Indonesia, also a tourist destination and water transportation to transport crops (coal). Of course, it is one of the attractions in the scope of regional tourism with the presence of the Mahakam Tourism Ship to explore the banks of the river in Samarinda. The introduction of tourist attractions in the form of the ship will be supported by the local wisdom of the Hatta Motif of Samarinda Woven Sarong, which is also a unique identity that characterizes the city of Samarinda. Of course, an attractive combination design is needed for the emergence of identity for these tourist destinations. The absence of Brand Identity is an essential topic in this research, so it becomes a reminder for local and outside tourists in Samarinda that Branding is needed in appearance and meaning. Designing the Brand Identity of Mahakam Tourism Ship by implementing the Hatta Motif of Samarinda Woven Sarong is an option for visualizing the new identity of Mahakam Tourism Ship. The method used in this research refers to Practice-Based Research or practice-based research that relies on experience in creating a work. Three stages will be passed in creating the design, namely 1) Exploration, 2) Improvisation, and 3) Embodiment.

Keywords: Brand Identity, Mahakam Tour Ship, Hatta Motif Woven Sarong.

1 Introduction

Mahakam River is one of the most attractive tourist attractions for local and foreign tourists, coupled with the Mahakam Tour Boat, which provides tourist attractions along the Mahakam River. The number of tourists visiting Samarinda City every month has fluctuated since 2021. The highest number of tourist visits occurred in April, reaching 195,498 people, and the lowest in August, 46,830 people. Tourists in Samarinda City are still dominated by domestic tourists [1]. The presence of the Mahakam Tourism Ship is undoubtedly a new identity for the local community in attracting the attention of local and foreign tourists, hoping they will return. However, more than the presence is needed to become the identity of specific regional tourism, especially those in the river/water area.



Fig. 1. Comparison of Toba and Samarinda Mahakam River tour boats.

There is a significant difference between the two images above; the richness of the visual elements of the Toba tour boat is full of regional characters, while the Mahakam tour boat is more inclined to the Balinese model, which uses Balinese umbrellas and umbrellas roughly. Coupled with the lack of provision of merchandise at the ship dock, this certainly reduces the memory of visitors returning in addition to enjoying the atmosphere along the Mahakam River.

Brand Identity becomes a distinction representing the brand [2]. Part of the brand identity includes graphic elements, colours, typography, logos, and various other application designs such as GSM (Graphic Standard Manual), collateral to information, and promotional media. The elements in the Brand Identity are visual and sometimes even physical efforts that act to identify and differentiate a company's products or services. Formal brand elements including name, logotype, and slogan, unite to form the visual identity of a brand or company [3].

Applying the hatta motif of the Samarinda woven sarong is essential because there is historical value for the community. The Hatta motif is one of 30 weaving motifs in Samarinda [4]. The popularity of the hatta motif can be seen from the various applications attached to the accents of the gate, city government billboards, sidewalk ornamental plant pots, road medians, city parks, knick-knacks, and civil servant uniforms [5]. Although this motif has been used at some point, many young people and people still need to recognise this Hatta sarong motif as the identity of Samarinda City. This research also supports the vision of Samarinda City, which is proclaimed a Leading Tourism Destination City Based on a Creative Economy. Strategy. To realise this vision, one of them is to develop the regional area as a tourist area for the natural charm of the Mahakam River as a recreation-based tourist area, water tourism, and ecotourism [6].

This research focuses on applying the Samarinda woven sarong Hatta motif, which will become an identity for the Mahakam tourist ship. The goal is that visitors have the experience of visiting, and there is a sense of wanting to return and remind the public that this Hatta motif is an identity for Samarinda City through visual treatment. The development of this Hatta motif will be visualized in the form of merchandise as souvenirs for visitors to take home because there is no merchandise available at that location.

Table 1. Previous Research of Samarinda Woven Sarong.

No	Researchers	Title	Year
1	Ali Akbar Septiadi	Descriptive Analysis of Belang Hatta Motif Message on Samarinda Woven Sarong	2018
2	Purwadi	Study of Sarong Samarinda from Stakeholder Perspective	2015
3	Rina Rifayanti, Gledis Kristina, Sri Roman Doni, Rulis Setiani, Three Putri Welha	The Philosophy of Samarinda Woven Sarong as A Symbol and Identity of The Capital City of East Kalimantan	2017

2 Method

2.1 Type of Research

This research is practice-based, which refers to Practice-Based Research. To create something, we (researchers) must become something. In other words, researchers must act as readers who read their research [7]. Practice-based research is an original investigation conducted to gain new knowledge, where the learning is partly obtained through the means of practice and through the results of that practice, which can be in the form of artifacts (art objects). So this research must be subjective from the data obtained through recording primary and secondary data in the pre-production, production, and post-production processes (in observation) to produce new knowledge through works in the form of design [8]. The method applied in this research uses a creative process divided into three processes [9].

2.2 Application of Method

Exploration, this process is an exploration or investigation of the visible and invisible; in other words, the author conducts in-depth direct observation of the Mahakam Tourism Ship and the application of the Hatta motif of the Samarinda woven sarong.

**Fig. 2.** Observation of Mahakam Tour Boat.

Introducing the ship's shape is important because it will be adjusted to the Hatta motif design. Trinkets from the ship's contents are also a significant concern to support the identity that will be applied, such as merchandise, ship lampshades, and ship banners that will be maximized with typical Samarinda crafts and Hatta motifs. This stage is divided into 2: Improvisation of creative ideas and Improvisation of form. This stage is a trial process after obtaining data and works and is strengthened by an independent literature study.

Improvising the idea of creation, examining objects with their problems in the field, examining literature sources and theories, and continuously analyzing creative ideas. The strengthening of the meaning of the Hatta motif and the selection of colors adapted to the Mahakam tour boat became an initial experiment. This color sampling is to respond to the dominant white color of the ship. So, the dominant red color game and its derivatives create a striking shape concept.



Fig. 3. Color selection of the Hatta Motif.

Shape improvisation is a stage where the author designs alternative sketches based on the results of interviews with objects (see Fig. 4). Drawings are done in a hybrid, manual, and digital manner and assisted by the results of photos obtained from observations, considering the new perspective of the uniqueness of a tourist ship. The form taken is the wave model for the application of the Hatta motif to make it look more dynamic, Umbul-Umbul which is replaced with the Hatta motif and added a typical Samarinda handicraft hanger to add an impression of identity, as well as the addition of the Mahakam Pesut statue as an icon of Samarinda itself.

Embodiment, this stage must be determined by good material selection planning. Skills in organizing the elements of fine art such as color, shape, line, space, light, and darkness, as well as applying principles such as unity, balance, accentuation, and harmony in the process of realizing the work become absolute availability of materials and tools. The finalization of the form concept at this stage is already in the form of a final drawing and has been divided for its development on the merchandise (see Fig. 5). In this process, the author only produces a design that will be implemented in the following research stage with 3D visuals as a detailed demonstration before implementation.

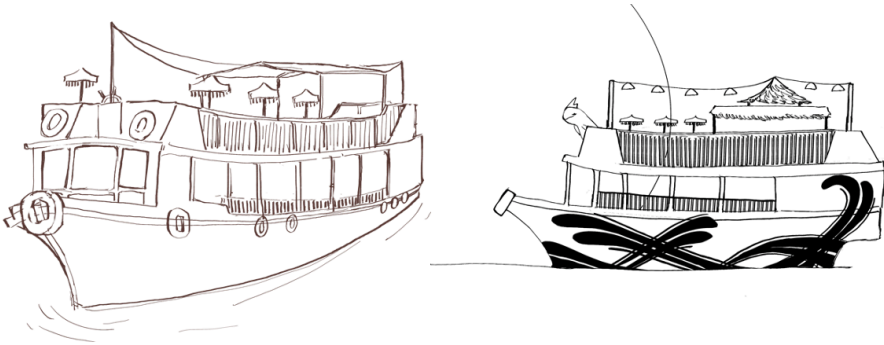


Fig. 4. Initial sketching process and positioning on initial sketches.



Fig. 5. Final drawing and optional design development.

3 RESULT

This research focuses on building a new identity for the Mahakam Tourism Ship, a tourist attraction for cruising the Mahakam River in Samarinda. The number of water tourism attractions in Indonesia, in particular, displays the character of each region, including its march as a sign of the area. Applying the Hatta motif is the primary choice

in this design work because it has become an icon of woven fabric in Samarinda and has even been used in several offices and uniforms. This should be the identity of every line of activity, including tourist attractions, so people and tourists who know the Hatta motif have historically and aesthetically woven sarong. Coupled with the presence of the first merchandise in the form of a tote bag that tends to be favored by the millennial generation in the dock market, it increases the intention of visitors to return and buy. Hopefully, this research can develop towards the application to ships and the development of merchandise into a more modern and varied form.

4 CONCLUSION

Based on the results of this study, applying the Hatta motif on the Mahakam tourist ship is very suitable to be implemented in a new identity. Considering the comparison that the author has gone through from the literature study regarding tourist boats in other water areas. Of the many water tourism attractions in various regions, they highlight the character and icons of their respective regions in the form of textiles and sculptures and even indirectly show the region's historical value. This uniqueness is the author's benchmark in creating the design of this Mahakam tour boat, which is strengthened by the development of merchandise to increase the attention of visitors. This has been done in other areas to develop the economic sector that supports creative workers and local UMKM.

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