



Board Game Introduction to Jukung Palembang Ship for Adolescents Aged 17-25 in Palembang City

¹Muhammad Ariq Baihaqi, ¹Mukhsin Patriansah*

¹Visual Communication Design Study Program, Faculty of Government and Cultural Studies
Indo Global Mandiri University
Jenderal Sudirman Street No. 62, KM 4, 20 Ilir, Palembang City, Indonesia

*Corresponding Author
Email: mukhsin_dkv@uigm.ac.id

ABSTRACT

South Sumatra, with its capital city, Palembang, is part of Sumatra Island, covering an area of 91,806.36 km². Due to the numerous rivers flowing through the region, the mobility and needs of the people in South Sumatra Province are fundamentally dependent on the major rivers, namely the Musi River and its tributaries. Many traditional ships navigate the Musi River, including the Jukung ship, which is commonly used by the community for travelling from one area to another and for transporting staple goods, trade items, and agricultural products. The design of the Jukung ship introduction aims to preserve and enhance the understanding of this traditional ship among adolescents and the community. To address this issue, the author employs the design thinking method for data collection and analysis through the 5W+1H method (what, why, who, where, when, and how), resulting in an idea that can be applied in the design phase. The designed work is categorized into three media types: issue media, including posters and x-banners; main media, consisting of a board game; and supporting media, including t-shirts, Jukung ship miniatures, tote bags, stickers, puzzles, pencil pouches, and keychains. These media feature illustrations of the Jukung ship, rivers, the Ampera Bridge, and other supporting elements. It is hoped that this design can engage adolescents.

Keywords: *cultur; traditional ship; board game.*

I. INTRODUCTION

Indonesia has a diverse and rich culture formed by many influences. Known as the country of a thousand islands, Indonesia has a population with varied backgrounds and unique customs. Each region possesses its traditional cultural characteristics, such as language, art, customs, dance, music, and architecture. Indonesian culture is also recognized for its values, such as cooperation and tolerance (source: nasional.kompas.com, February 13, 2023). This cultural wealth can serve as a national identity for Indonesia and can attract tourists visiting the country.

One of Indonesia's cultural treasures is its traditional Nusantara boats, a type of vessel used by communities across the Indonesian archipelago since ancient times, even in prehistoric eras. These traditional Nusantara boats exhibit distinct characteristics and designs that vary depending on the region or the local culture. One of the most widely used types is the Jukung boat, a traditional vessel common throughout Indonesia. Typically made of wood, it features a curved shape at the top. Used by coastal and river communities for fishing or transportation,



in Palembang city specifically, it serves as a means of transporting goods and passengers between different regions via the Musi River.

The Musi River divides the city of Palembang into two parts, commonly known as Seberang Ulu and Seberang Ilir. Before the Ampera Bridge was built, people used boats to cross the river. Additionally, the Musi River has served as a navigational and trading route for the people of Palembang. Since ancient times until today, the Musi River has been a transportation route to various areas within Palembang city and its surrounding regions.

The Musi River indeed has potential for maritime activities, supported by its sufficient depth and adequate width. It also serves as a means to connect areas that are inaccessible by road transport or are still isolated. Moreover, the Musi River offers a cost-effective alternative to transportation. Currently, to support river navigation and trade, several points along the Musi River have been developed or renovated with docks, such as the 16 Ilir River Port near the Ampera Bridge.

The UPTD 16 Ilir Palembang dock serves as a loading point for passengers and various goods, such as groceries and other daily necessities. The 16 Ilir River Port plays a crucial role in the lives of residents around Pasar 16 because many locals work as traders and dockworkers at the pier. This dock is typically used for mooring Jukung ships, which exhibit uniqueness in terms of their shape, function, cultural motifs, and colours. Jukung ships can carry tens to hundreds of tons per vessel (source: beritamusi.co.id, March 02, 2023). Traditional boat construction sites, sourced from various locations discovered by the author, are located in the 2 Ulu area, Pulau Seribu, Palembang, and Kemang Bejalu village, Banyuasin. The Palembang Jukung boat differs slightly from those in other regions due to its larger size.

Usually, Jukung boats carry various types of goods, such as groceries, building materials, agricultural tools, and others, in addition to serving as passenger transport. From this, the role of Jukung boats significantly supports the mobility of the community in Palembang City, especially in areas that are still inaccessible or difficult to reach, including the local economy around the Musi River. Jukung boats fall into the category of traditional transportation that has existed since ancient times; indirectly, these boats represent a cultural heritage in Palembang City.

Many people, especially adolescents, need to be made aware that besides the traditional bidar boat, Palembang City also has traditional ships. The lack of knowledge among adolescents is due to infrequent or nonexistent Jukung boat festivals, as well as insufficient education or awareness about Jukung boats. Additionally, the challenges related to Jukung boats include difficulty in obtaining quality wood and safety concerns, where accidents can occur (source: <https://www.detiksumsel.com/kapal-cargo-berbendera-panama-tabrak-jukung-muatan-semako>, March 07, 2023). Accidents can happen due to inadequate safety assurance, both in terms of boat design and supporting equipment, such as safety gear and navigation communication tools.

However, as stated on the website (www.hubla.dephub.go.id), the Directorate General of Sea Transportation collaborates with the Palembang City Transportation Agency (Dishub) and the South Sumatra Provincial Government to enhance navigational safety on the Musi River. One of the government's initiatives includes certifying all types and sizes of ships navigating the Musi River, including Jukung boats, and conducting maritime safety awareness



campaigns. These efforts aim to remind and raise awareness among regulators, operators, and the public about prioritizing safety in maritime activities.

Several reasons may explain why adolescents show less interest in or concern for cultural heritage, such as traditional ships. Firstly, the lack of promotion and information about traditional ships and their significance in local cultural heritage might lead adolescents to overlook their value. Secondly, the pervasive influence of global culture could diminish appreciation for traditional local practices and artefacts. Additionally, traditional ships may seem less relevant to modern life, which prioritizes technological advancements and contemporary interests over historical artefacts. Furthermore, shifts in the values and priorities of adolescents towards immediate gratification or other pursuits could also contribute to their disinterest in cultural heritage. Lastly, the absence of direct experience or participation in events related to traditional ships may help adolescents develop a deeper connection and interest in preserving these cultural assets.

Based on the issues above, along with time, the existence of these boats continues to diminish. This issue is supported by survey data conducted by the author through online questionnaires distributed on March 1, 2023. Out of a total of 101 respondents, 71 individuals, or 70.3%, were unaware of the Palembang Jukung boat. On average, respondents cited a lack of introduction/promotion and the absence of events related to the Jukung boat as contributing factors.

Based on the survey results, the author will develop a media design to introduce the Palembang Jukung boat to adolescents aged 17–25 in Palembang City. This aims to provide broader information to the community, especially adolescents, not just about its name but also its history, functions, forms, cultural significance, philosophies, and more. Furthermore, the absence of specific media for introducing the Jukung boat and the lack of related events highlight the need for such initiatives. Without starting now to educate people about the Jukung boat, this cultural heritage is at risk of being gradually forgotten. Therefore, these reasons strongly motivate the author to design media materials for introducing the Jukung boat.

II. DESIGN IDEA REVIEW

2.1 Poster



Figure 1. Poster

(Source: <https://assets.libsyn.com/secure/content/88750121/?height=90&width=90>)



2.2 Gameboard



Figure 2. Battleship Gameboard

(Source: <https://www.thesprucecrafts.com/the-basic-rules-of-battleship-411069>)

2.3 Infographic



Figure 3. Infographic

(Source: <https://id.pinterest.com/pin/487303622185423109/>)

III. ARTISTIC APPROACH OR CONCEPT

Literally, the word "design" originates from the English word "design," which means to plan or to devise. Meanwhile, "design" itself comes from the Latin word "designare," which means to mark out boundaries. Over time, humans have continuously studied and developed the science of design to create something more perfect and aligned with satisfying human needs.

According to Sihombing D (2001), graphic design employs various elements such as marks, symbols, and verbal descriptions presented through typography and images. These visualizations are displayed using techniques like photography or illustration. Moreover, these elements serve dual functions: as visual tools and communication devices.

Aesthetics can be defined as the arrangement of parts of something that contains patterns, where these patterns unify the parts that form it and include harmony of its elements, thereby creating beauty. From this, aesthetics can be interpreted as concerning an individual's feelings, particularly those directed towards what is beautiful. According to A.A.M Djelantik, all objects or arts certainly contain three basic aspects: (1) Appearance: Concerning the form (fundamental element) and arrangement or structure. (2) Content/Substance:



Involving what is seen and felt as the meaning of appearance, such as atmosphere (mood), ideas (ideas), and metaphors/messages. (3) Presentation: Concerning the way a work is presented to observers or enthusiasts. Presentation is greatly influenced by talent, skill, and medium/tools.

IV. CREATION METHOD

The method is a step or stage used to solve a problem (Patriansah et al., 2022). In the Visual Communication Design Introduction of Palembang Jukung Boat to Adolescents Aged 17–25 Years in Palembang City, the design thinking method (empathize, define, ideate, prototype, test) will be employed.

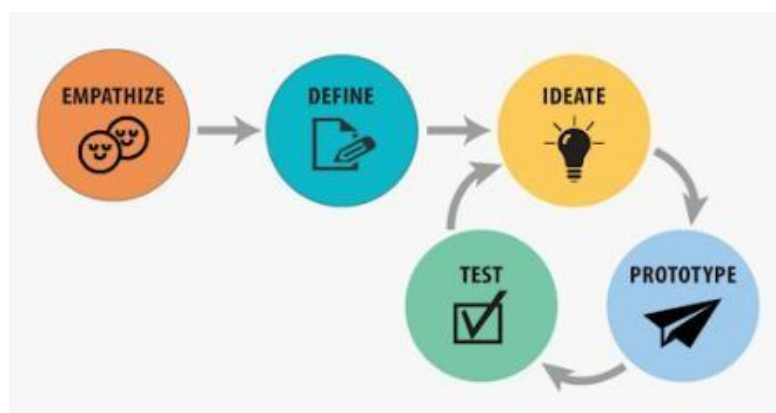


Figure 4. Design Thinking Stages
(Source: www.academy.apiary.id)

4.1 Emphatize

In this stage, an approach is taken to the problem to understand the extent to which we can comprehend and feel the existing issues. This method aims to grasp the problems experienced so that we can empathize with them and seek solutions for them. Several activities are involved in this method, including interviews, observations, and questionnaires. It can also involve books, journals, and the Internet.

4.2 Define

The information gathered in the empathize stage is analyzed and understood to determine the core issues. The process involves analyzing and understanding various insights gained through empathy, aiming to identify the problem statement as the main focus or concern in the design process.

4.3 Ideate

The Ideate stage is a process of transitioning from problem formulation to problem-solving (Setiawan et al., 2023). In the ideation process, the focus will be on generating big ideas or main concepts as the foundation and reference for creating the prototype design. Through the ideation stage in the design thinking method, more innovative and effective solutions can be generated to address the problem or achieve the goals set in this design process.



4.4 Prototype

After the ideas are generated, the next step is the prototype stage, known as the initial design of something to be created or a raw product. This stage allows us to identify any mistakes in what we have created and explore various new solution possibilities. In practice, the initial design will be tested on the community or adolescents to obtain appropriate responses and feedback to refine it.

4.5 Test

Testing is conducted to gather various feedback from the community or adolescents on the final design that has been created or refined from the previous prototype process. This process marks the final stage but only considers the possibility of iteration and returning to previous design stages if there are any errors. This stage will be carried out in July 2023

V. WORK CREATION PROCESS

5.1 Creative Ideas

The creative concept of this design revolves around the big idea, focusing on the Jukung boat and the river. The use of the river is because the Jukung boat is one of the transportation modes on the Musi River, and rivers/water have flexible characteristics. In other words, it is hoped that the Jukung boat can keep up with the advancing times. By using the forms of the Jukung boat and the river, it is expected that the community will find it easier to understand this introduction to the Jukung boat design. Proportion itself can make a visual form more appealing and enhance the communicative function of the created work (Nurauliani et al., 2019) Additionally, aesthetics is a study of beauty. The Greeks understood the concept of beauty in aesthetic terms, which they called symmetric for visual beauty and harmony for beauty derived from hearing (Patriansah, M., 2016). Furthermore, the creative objective of this design is to convey information to the general public, especially adolescents in Palembang, about the Palembang Jukung boat—not just its name but also its function, form, history, philosophy, and more—as an effort to preserve the cultural heritage and local wisdom in Palembang.

5.2 Visual Message

The objects used in the design are Jukung boats, the river, the Ampera Bridge, and used car tyres typically found alongside the Jukung boats.



Figure 5. Visual Objects
(Source: phinemo.com, 2023)



Figure 6. Visual Objects
(Source: M. Ariq Baihaqi, 2023)

5.3 Color

This design uses red, which is characteristic of Palembang city, and blue, which represents water/river.



Figure 7. Design Color Scheme
(Source: M. Ariq Baihaqi, 2023)

5.4 Typography

The design utilizes the Teen font for the logo, while Romance Fatal Serif and Montserrat fonts are used in the media design.



Figure 8. Logo Lettering & Design
(Source: M. Ariq Baihaqi, 2023)

5.5 Design Style

The design style is similar to flat design, but material design emphasizes shadows, simple textures and patterns, and a minimalist appearance. This design style serves as a reference in the Visual Communication Design of the Introduction to the Palembang Jukung Boat for Adolescents Aged 17–25 Years in Palembang City.



Figure 9. Material Design Style
(Source: www.creative-tim.com, 2023)

VI. RESULTS AND DISCUSSION

6.1 Logo



Figure 10. Final Design of Logo
(Source: M. Ariq Baihaqi, 2023)

The visual idea behind creating this design logo is the Jukung boat and the river, which aim to become the identity of this design. The initial stage of creating the logo involves sketching, followed by developing the selected logo until reaching the final design stage.

6.2 Media Selection

Pre-Media Issue is used to highlight the problems or issues to be conveyed. Pre-media issues can be in the form of images or texts that emphasize the issue to attract attention and focus on the issue to be delivered to the target audience



Figure 11. Poster
(Source: M. Ariq Baihaqi, 2023).

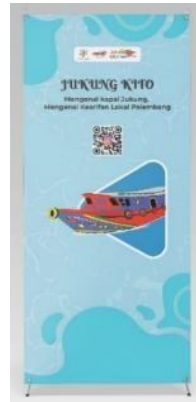


Figure 12. X-Banner
(Source: M. Ariq Baihaqi, 2023)

The main media used is a game board, where the objective is to collect items that are on the Jukung boat, thus indirectly introducing the function of the Jukung boat.



Figure 13. Game Board and Jukung Boat Token
(Source: M. Ariq Baihaqi, 2023)



Figure 14. Game Cards Front & Back View
(Source: M. Ariq Baihaqi, 2023)

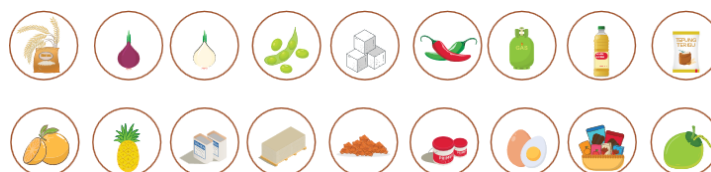


Figure 15. Game Equipment
(Source: M. Ariq Baihaqi, 2023)

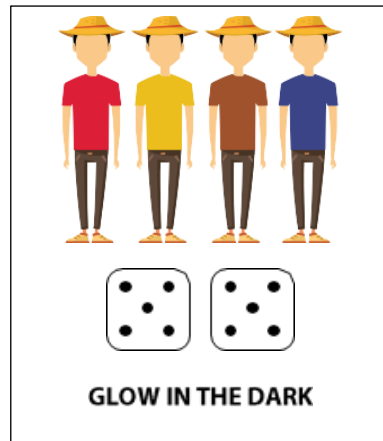


Figure 16. Character Tokens & Dice
(Source: M. Ariq Baihaqi, 2023)



Figure 17. Game Board Packaging
(Source: M. Ariq Baihaqi, 2023)

Supporting media (follow-up media) provides additional information or supports the message conveyed through the main media. Supporting media can be images, text, or other visual elements that help clarify or reinforce the message conveyed through the main media.



Figure 18. Puzzle
(Source: M. Ariq Baihaqi, 2023)

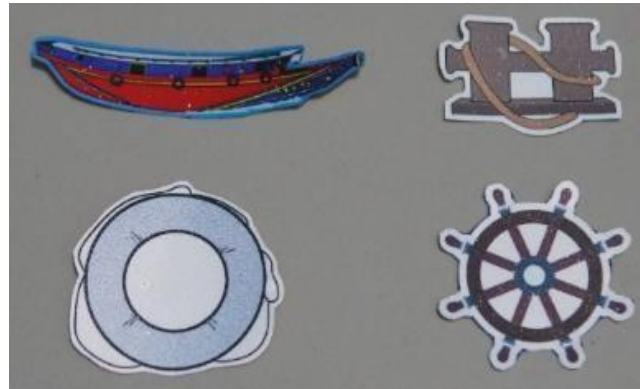


Figure 19. Glitter Sticker
(Source: M. Ariq Baihaqi, 2023)



Figure 20. Keychain
(Source: M. Ariq Baihaqi, 2023)



Figure 21. Miniature Jukung Boat
(Source: M. Ariq Baihaqi, 2023)



Figure 22. T-Shirt
(Source: M. Ariq Baihaqi, 2023)



Figure 23. Tote Bag
(Source: M. Ariq Baihaqi, 2023)

VII. CONCLUSION

Many traditional boats are found on the Musi River, including the Jukung boat, which serves as a mode of transportation for passengers and goods. Efforts are needed to preserve these traditional boats. One such effort is to provide information and knowledge about these traditional boats. Utilizing current technological advancements makes the dissemination of information more effective. The Visual Communication Design of Introducing the Palembang Jukung Boat to Adolescents Aged 17–25 Years in Palembang is a design born from the desire and concern to introduce traditional boats, including their form, function, philosophy, and more, to young people and the public, fostering awareness of maritime conservation in Palembang.

Through this board game, teenagers in Palembang are entertained and, after becoming acquainted with the boats, develop a sense of closeness and concern for these traditional vessels. During educational sessions, they listen attentively, are interested, and enthusiastically learn about the Jukung boat through an enjoyable game. They can play while hanging out in cafes or similar places with their friends. Consequently, in the coming years, they can become integral to Palembang society by sustaining the Jukung and other traditional boats. This design aims to stimulate young generations to develop traditional boats further and adapt them to modern times. Moreover, it is hoped that Palembang's relevant authorities can use this visual communication design as an informational medium to introduce and conserve the traditional Jukung boat among Palembang residents.

References:

- Adrin, Sarah Mauladina. 2021. *Pemanfaatan Transportasi Air Oleh Pengguna Jasaki Dermaga 16 Ilir Palembang*. Universitas Sriwijaya.
- Aziz, A. 2017. *Desain Kapal Penumpang Berbahan Kayu, Untuk Wilayah Operasional Sungai Musi*. Institut Teknologi Sepuluh Nopember.
- Jastro, E. 2010. *Kajian Perahu Tradisional Nusantara Di Museum Bahari, Jakarta Utara (Proses Produksi Pesan Tentang Teknologi Perahu)*. Universitas Indonesia.
- Ruliana, Poppy dan Puji Lestari. *Teori Komunikasi*. Depok: PT RajaGrafindo Persada.
- Romanica, G. M. (2018). *Perancangan Board Game Bertema Pasar Tradisional*. Yogyakarta. Tugas Akhir.
- Sukendar, Haris. 1999. *Perahu Tradisional Nusantara*. Jakarta: Proyek Pengembangan Media Kebudayaan.



- Tinarbuko, Sumbo. 2015. *DEKAVE: Desain Komunikasi Visual Penanda Zaman Masyarakat Global*. Yogyakarta: CAPS.
- Widodo, S. 2021. *Pemanfaatan Transportasi Air Oleh Pengguna Jasa di Dermaga 16 Ilir Palembang*. Politeknik Transportasi Darat Indonesia - STTD Palembang.
- Yuriantika, Rizka. 2022. *Perancangan Permainan Papan Holografik Pengenalan Hewan Laut Yang Terancam Punah Pada Anak-Anak di Kota Palembang*.
- Nurauliani, Y., Iswandi, H., & Patriansyah, M. (2019). Perancangan Kampanye Kesadaran Pola Makan Sehat Bagi Masyarakat Kota Palembang. *Besaung : Jurnal Seni Desain Dan Budaya*, 4(2), 74–81. <https://doi.org/10.36982/jsdb.v4i2.599>
- Patriansah, M., Sapitri, R., & Aravik, H. (2022). Pelatihan Industri Kerajinan Batok Kelapa Di Desa Gajah Mati Kecamatan Babat Sumpat Kabupaten Musi Banyuasin Sumatera Selatan. *Lambung Inovasi: Jurnal Pengabdian Kepada Masyarakat*, 7(2), 82–96. <https://doi.org/https://doi.org/10.36312/linov.v7i2.651>
- Setiawan, M., Patriansah, M., & Mubarat, H. (2023). Buku Ensiklopedia Tentang Kidal sebagai Media Komunikasi Visual untuk Anak-Anak. *Besaung : Jurnal Seni Desain Dan Budaya*, 8(2). <https://doi.org/https://doi.org/10.36982/jsdb.v8i2.3249>