

Illustration on Manikam Borneo MSME Souvenir Products

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ABSTRACT

Manikam Borneo is a West Kalimantan souvenir brand committed to introducing and preserving local culture, drawing inspiration from the Dayak, Malay, and Tionghoa communities. Illustrations on products often occur simplification of visual elements, it requires identification of the extent to which objects and visual elements are maintained in the illustration style. By identifying product illustrations, it can be seen how cultural elements in illustrations are not lost and their cultural identity can still be recognized through existing objects and visual elements. This study uses a descriptive approach by conducting a literature study related to illustration analysis research. Based on the analysis results, it proves that Manikam Borneo illustrations do not deprived of their visual cultural identity despite experiencing visual simplification. It is expected that through illustrations on Manikam Borneo souvenir products with strong cultural elements, they can become a promotional medium for Pontianak culture to the wider community.

Keywords: Souvenirs, Illustrations, Dayak, Malay, Tionghoa

INTRODUCTION

Competition among Micro, Small, and Medium Enterprises (MSMEs) in Pontianak, especially in the souvenir sector, is increasing (Ramdhan & Anwari, 2023). Many factors influence the development of competition among Micro, Small, and Medium Enterprises (MSMEs). One of the factors which drives development is collaboration between various elements, such as the government, businessmen, and the community, which is a crucial factor in economic growth (Wahdiniwaty et al., 2022). The development can be seen in the community's ability to drive the regional economy (Setiyawan et al., 2023). With increasing competition MSMEs, innovation in souvenir products is needed to compete in the Pontianak's souvenir market in. Strategy and innovation significantly contribute to the current competition among MSMEs (Wahdiniwaty et al., 2025).

Manikam Borneo products have been established since 2019, which has a unique souvenir product using wood as the basic material, in addition to having design themes of Pontianak cultural illustrations. The vast potential of Indonesia's unique culture and tourist attractions attracts international tourists (Wahdiniwaty et al., 2024). The cultural themes are drawn from the three major ethnic groups in Pontianak: Chinese, Dayak, and Malay.

The three cultural tourism objects, namely the Gawai Dayak (Dayak) festival, Robo-robo (Malay), Cap Go Meh (Chinese) have a major impact on increasing the number of tourists in Pontianak. According to data from the Pontianak City Tourism Office, 60% of tourist visitors to the Gawai Dayak festival come from outside West Kalimantan (Djunaid et al., 2024). Meanwhile, Robo-robo is an intangible Malay cultural heritage established by the Minister of Education and Culture of the Republic of Indonesia in 2016 (Azizah et al., 2023). In addition, according to the Singkawang City Youth and Sports Tourism Office, Cap Go Meh is an intangible cultural tourism attended by 1,023,607 people in 2022

(Puspita et al., 2025). Using cultural objects as references for design illustrations in introducing Pontianak culture is a form of preserving culture and local wisdom values and becomes a characteristic of the product.

Illustrations based on cultural traditions are often visually simplified, especially in digital formats thus requiring identification of the extent to which the retained objects and visual elements are adapted to the photographic references or cultural objects in an illustration style. By identifying the illustrations of Manikam Borneo souvenir products, it can be seen how the cultural elements of the Gawai Dayak (Dayak), Robo-robo (Malay), Cap Go Meh (Chinese) festivals in the illustrations are not lost and the cultural identity can still be identified based on the adjustment of existing objects and visual elements. Determining the position of this research, an analysis of previous research was carried out so that a research gap was found which became a comparison of this research with previous research.

Mani & Yusheng (2025) created cultural illustrations for Huangling souvenirs and found that modern souvenir designs can effectively promote regional culture. However, this study focused more on design creation and did not discuss which cultural visual elements were retained during the simplification process as the identity of the culture. Lu & Puntien (2025) successfully developed the illustration "Dong Sound and Color" by integrating cultural visuals into a modern style, thus achieving a high level of tourist approval. However, there are shortcomings in this study, which only emphasizes cultural narratives in souvenir designs, but does not further discuss the study of objects and visual elements to maintain the value of cultural elements.

Honghe & Yezhova (2025) examined the design and application of color in Shaanxi shadow puppets for tourist souvenirs, and found that color can function as a visual identity for souvenir products as well as strengthen cultural identity. However, this study focused more on the role of color as an identity element, without deeply analyzing how other visual elements contribute to maintaining overall cultural elements adapted to existing cultural objects. Research by Rocha (2022) emphasized the importance of souvenirs as a medium for representing cultural identity in the context of design education. However, this study focused more on the design creation process and did not examine in depth how cultural visual elements are specifically represented in souvenir designs. Furthermore, this study did not discuss how the process of visual simplification affects the readability of cultural identity, nor did it identify key visual elements that play a role in maintaining cultural elements and elements.

Xiong's (2024) research examines the role of cultural symbols and local elements in graphic design from a conceptual and semiotic perspective. However, this research does not specifically examine how cultural symbols are visualized in illustration, particularly in the context of souvenir products. Moreover, this research does not address how the visual simplification process is adapted to existing cultural objects to maintain cultural identity.

Previous studies have discussed cultural illustrations on souvenirs from various perspectives, but in general they still have limitations, namely there has been no research that specifically identifies and analyzes the suitability of cultural visual elements in illustrations of real souvenir products, especially those involving three cultures at once (Dayak, Malay, Chinese) by referring directly to documentation of cultural activities as a validation reference. Most research focuses more on the design process, cultural narratives, or the role of color as identity, without specifically identifying the key visual elements that make illustrations accurately and easily recognizable representations of their culture of origin.

LITERATURE REVIEW

Indonesia's creative industry is an economic sector driven by ideas, creativity, and innovation in the production of goods and services (Puspita et al., 2025). One of the creative industry products which has a big impact on economic development but is also a medium for cultural preservation is souvenirs. Souvenirs are inseparable from the tourism sector; presenting crafts as souvenirs can maintain cultural identity and introduce local culture to a wider audience (Duan et al., 2023).

Contemporary consumers increasingly seek souvenirs that are both innovative and reflective of authentic cultural narratives, rather than solely as mementos of visited locations (Qiu et al., 2024). The role of souvenirs has expanded, as they are now recognized as effective media for encapsulating a region's distinctiveness (Wang et al., 2023). Incorporating intangible cultural heritage elements into creative product design enhances product uniqueness and facilitates the transmission of heritage to contemporary society (Han & Zhang, 2023).

Today's society is not only looking for souvenirs that are relevant to the places they visit, but also looking for souvenirs that are innovative and reflect authentic cultural narratives (Qiu et al., 2024). The role of souvenirs is also increasing as a powerful medium which can encapsulate the uniqueness of a region (Wang et al., 2023). The application of intangible cultural heritage elements in creative product design can increase the uniqueness of a product, while at the same time passing on intangible heritage to today's society (Han & Zhang, 2023).

Simplification in design or illustration creation is commonplace, but local nuances are often lost in the process (Williams et al., 2025). When creating illustrations, especially when applied to products, there is a risk of sensitivity that can arise if a cultural identity is misinterpreted or oversimplified (Shariff et al., 2025). Simplification in the visual process of design or illustration related to culture can lead to misunderstandings and encourage racism through various media (Glotov, 2023).

METHODOLOGY

The method used in this study is descriptive. Descriptive research aims to describe images using words or numbers (Wada et al., 2024). The descriptive method primarily aims to explain the series as it is, given the situation (Mishra & Alok, 2022).

The object of this study is to illustrate Manikam Borneo MSME products with the themes of *Gawai Dayak festival*, *Robok-robok*, and *Cap go meh*. In this study, data were collected using literature review techniques, followed by managing research data from reliable sources such as journals, articles, books, and scientific papers related to illustration analysis research. The purpose of data collection is to determine the suitability of illustrations with local culture. Observations were also carried out in this study to obtain product documentation and information on Manikam Borneo products. The type of observation is carried out by going directly into the field at the production house of Manikam Borneo products.

RESULT AND DISCUSSION

This research discussion is conducted using a descriptive approach. The initial stage in this research is to explain the outline of the illustrations to be studied, and briefly explain the illustrations. After a brief explanation, the illustrations will be identified by grouping object parts or visual elements based on the suitability of cultural elements from the Gawai Dayak (Dayak), Robo-robo (Malay), and Cap Go Meh (Chinese) festivals.

Identification of Borneo Manikam Illustrations

a. Illustration of Gawai Dayak

The Dayak Gawai Festival is a cultural object from West Kalimantan which is a reference for the Manikam Borneo illustration. The Gawai Dayak Festival is a form of gratitude from the Dayak people to God for their harvest. This festival is often held in the Radank traditional house, featuring various traditional Dayak dances and music. As shown in Figure 1, it depicts the excitement of the Gawai Dayak Festival in Pontianak City, West Kalimantan.



Figure 1: Illustration of *Gawai Dayak* Manikam Borneo

Source: author's work

This study focuses on identifying illustrations in relation to their corresponding cultural objects. Table 1 examines how the visual elements align with existing cultural references. The following are some findings resulting from the identification of Dayak device illustrations.

Table 1: Identification of Dayak Gadget Illustrations

1.	Visual objects or elements	  Visual references of the Dayak Iban dance Source: Ragai (2016)
	Remarks	There were two men dressed in Dayak attire, wearing red and black. In addition, there is a headband adorned with fur. On clothes and headbands, there is also a Dayak motif as decoration. In their hands, the two men carry a sword or a <i>mandau</i>. One man moved his legs crosswise and bent slightly, and another man raised his legs as if demonstrating flying movements. In its entirety, two men demonstrate the dance movements of the <i>Anjat Temuai Datai</i> from the Dayak tribe. The <i>Anjat Temuai Datai</i> dance is often found in Gawai as a welcome for the grand guest. This dance is performed by men with a <i>mandau</i>.
2.	Visual objects or elements	  Visual references of musical instruments dau and sape' Source: Dtechnoindo (2018), KalbarOnline

			(2024)
	Remarks	Picture of a man and a woman playing typical Dayak musical instruments, namely the <i>dau</i> (small gong) and the <i>sape</i> . In the picture, a woman is seen playing with a pick, and it is implied that a man is playing <i>Dau</i> by being hit. <i>Dau</i> and <i>Sampe</i> are musical instruments used to accompany the <i>Anjat Temuai Datai dance</i> . This musical instrument is a traditional musical instrument from the Dayak tribe in Kalimantan.	
3.	Visual objects or elements		 Visual references of the house <i>Radankng</i> Source: Morad (2014)
	Remarks	A silhouette symbol of the house as a background illustration of a <i>Gawai</i> Dayak. The house's roof is taken from the side corner, with the left side larger, and the right side roof juts backward so it appears smaller. The silhouette of the house, taken from the corner, is a simplification of the traditional Dayak house of West Kalimantan, namely the <i>Radankng</i> house. The <i>Radankng</i> house has a long shape, so it takes a side angle to clearly show the long side. The image of the <i>Radankng</i> house is dark because the original color and shape of the <i>Radankng</i> house are made of ironwood.	
4.	Visual objects or elements		 Visual reference of dayak talawang Source: author's work
	Remarks	There are two images of shields with Dayak motifs placed in two places of different sizes. The motifs used from the two shields have different and varied motifs with black colors. The color of the shield is red with yellow edges. The image of a shield or kelembit is one of the traditional tools in Dayak culture that functions as a protector. The color of the shield is only allowed to be red (Courage), yellow (glory), black (death), white (Holiness/Birth) and green (prosperity). The color is	

		in accordance with the philosophy of the Dayak tribe. Meanwhile, the motifs that are usually found on the Dayak shield include eggplant flowers (rank of position), fern motifs (immortality), kemang motifs (strength, courage).	
5.	Visual objects or elements		 Visual reference of hornbill birds Source: Anji (2017)
	Remarks	Picture of a hornbill perched on a pole with black feathers and a yellow beak. The tail tip has 2 colors, namely yellow and red. The hornbill is a symbol of Dayak cultural identity. This bird is often found in the forests of Kalimantan. In tradition, the Dayak tribe holds a strong belief in the hornbill's historical and philosophical values.	

b. Illustration of Robo-robo

The Robo-robo illustration is inspired by a traditional Malay ceremonial ritual in West Kalimantan. Figure 2 shows three figures on a sampan: two play rebana (frame drums) while one is steering the boat. Additional visual elements include the Equator Monument, a hornbill, a traditional Malay house, and the Kapuas River bridge.



Figure 2: Illustration of Robo-robo Manikam Borneo

Source: author's work

To assess the Robo-robo illustration's accuracy, identification is based on available facts. In Table 2, the visual elements are compared against literature review findings on the Robo-robo ceremony. Here are key findings from identifying the Robo-robo illustration:

Table 2: Robo-robo Illustration Identification

1.	Visual objects or elements		 Visual reference of robo robo activities Source: Effendi et al (2026), Susanto, (2023)
	Remarks	Three people are riding a canoe, two of whom are playing the tambourine, and one is standing on the canoe giving directions. The illustration shows the people wearing traditional gill-patterned clothing, visible on the tanjak and sarong. In traditional ceremonies, the rebana is a musical instrument that is often used by the Malay indigenous community as a means of entertainment during robo-robo activities. The rebana is a distinctive form of Malay music. It is complemented by the traditional attire, which features a gill pattern and a combination of orange, yellow, and black. Yellow and orange are the distinctive colors of the Malay people, believed to symbolize majesty, glory, and purity. The canoe is orange with splashes of water on the bottom of the canoe. It also features a yellow and orange umbrella as decoration. Canoe are the traditional mode of transportation for the Malay people of West Kalimantan, as the majority of Malays live along the riverbanks. The yellow umbrella is often used by the Malay community for various activities.	
2.	Visual objects or elements		 References to the Kadariah Pontianak Palace and the Kapuas River Bridge Source: Permatasari et al., (2020), Bastara, (2024)
	Remarks	There is an illustration of a yellow house, and a silhouette of two lines with a cross line in the middle. The illustration of the yellow house is a traditional Malay house of Pontianak.	

		Meanwhile, the two lines with a cross in the middle are a simplified form of the Kapuas River bridge.	
3.	Visual objects or elements		 Hornbill and equatorial monuments (Isnanto, 2026) (P, 2026)
	Remarks	The illustration depicts the equator monument and a background depicting a bird silhouette. The equator monument is a well-known icon in West Kalimantan, and the bird silhouette represents a hornbill, an endemic animal of Kalimantan. The visual elements of the monument in yellow and orange are a form of theme adjustment from the illustration, this does not remove its identity because the original form of the equator monument is still maintained.	

c. Cap go meh

The Cap Go Meh illustration is inspired by the Chinese cultural celebration held every Chinese New Year in West Kalimantan. The Cap Go Meh celebration includes lion dance and tatung dance performances. In Figure 3 of Cap Go Meh Manikam Borneo, three people are depicted: two on the right and left performing tatung dances, and one in the center carrying a lion dance.



Figure 3: Illustration of Cap go meh Manikam Borneo

Source: author's work

Identification was conducted to determine the accuracy of the illustrations based on existing facts. In Table 3, the illustrations were identified and compared with the results of a literature review during the Cap Go Meh event. The following are some findings from the illustration identification:

Table 3: Identification of Cap go meh illustration

1.	Visual objects or elements		 References to the Cap Go Meh Source: Agmasari and Prodjo (2019)
	Remarks	Illustration of two men who have been pierced in the cheek with metal. The clothes in the illustration are red shirts with yellow fringes on the legs and arms. The illustration of two men with metal piercings in their cheeks is a form of tatung attraction (possession), a practice that usually takes place during celebrations to ward off misfortune or bad luck. Meanwhile, red clothing is typical attire for the Tionghoa Cap Go Meh celebration.	
2.	Visual objects or elements		 Lion dance references Source: Satujabar editor (2025)
	Remarks	Illustration of a lion dance with a combination of yellow and red, held by a man with enthusiasm. The illustration of a boy holding the head of the lion dance symbolizes the ongoing Cap Go Meh celebration, where the lion dance is being performed. The lion dance takes the form of a lion. The lion dance itself is taken from the combination of barong and sa, which can be interpreted as a lion dance. The lion dance appears at every Confucian religious celebration (Chinese New Year), in the Cap Go Meh parade, where it serves as a welcome to the god Kong Co (God of Prosperity).	
3.	Visual objects or elements		 Red lantern reference Source: Aini (2025)

Remarks	There are illustrations of red-lantern visual elements and red-cloud motifs in the top-right and top-left corners. Initially, lanterns were used only for lighting by the Chinese community, but over time, they have become decorations believed to bring luck and prosperity. Lanterns hanging in the sky represent prayers suspended there, hopes for a better life in the future. Meanwhile, the red cloud motif is a typical symbol of the Chinese ethnic group and is believed to bring good fortune.
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The After conducting the identification, the next step will discuss the conclusion results from Tables 1, 2, and 3. In Table 1, the illustrations of Manikam Borneo products are largely inspired by the culture of West Kalimantan, particularly Pontianak, which comprises three major ethnic groups: Dayak, Malay, and Chinese. In the Dayak gawai illustration, visual elements are inspired by dance (anjat), musical instruments (dau, sape'), traditional Dayak houses (radankng), traditional weapons (talawang) and Kalimantan fauna (hornbill). The shapes of each visual element are still identifiable because the simplification does not eliminate their distinctive shapes. The colors also reflect Dayak identity and beliefs: red (courage), yellow (glory), and black (death).

Table 2 shows that the Robo-Robo illustration generally uses visual elements inspired by traditional ceremonial activities. These elements, representing the Robo-Robo ceremony, include rebana, traditional clothing (Corak Insang), umbrellas, canoe, the Pontianak Palace (Kadriah), Kapuas River Bridge, hornbills, and the Equator Monument. Relatively, the elements retain their distinctive shape, although one element, the equator monument, has experienced a color change, adapting to the Malay ethnic colors of orange and yellow. The change has been simplified so that its shape can still be identified.

Meanwhile, in Table 3, the Cap Go Meh illustration appears simpler than the others. Its visual elements are inspired by attractions (tatung), lion dances (barongsai), lanterns, and cloud motifs. The dominant use of red and yellow reflects an effort to maintain the identity and beliefs of the Chinese ethnic group. Although the Cap Go Meh illustration uses fewer visual elements, its original form is maintained, making it easier to identify each visual element.

CONCLUSION AND RECOMMENDATION

The simplification of visual elements in the illustrations of Manikam Borneo products still successfully conveys the cultural elements within them so that they do not lose their visual cultural identity. This research proves that illustrations will not lose their visual cultural identity even though they experience visual simplification. Through simple illustrations on Manikam Borneo souvenir products with strong cultural elements, they can become a promotional medium for Pontianak culture to the wider community.

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