



DIFFUSION-INNOVATION THROUGH VISUAL COMMUNICATION OF TRUCK BACK PAINTINGS IN THE COMMUNITY TRUCK OF MALANG

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Abstract

The phenomenon of truck bed painting has encouraged the author to further recognize it through field research conducted personally between 2016 and 2017 through the holding of a truck modification contest held by the Malang Truck Community (KMT). Currently, the community has implemented digital printing techniques as a new technique that other artists or other truck communities have never used. The visualization technique that was initially painted manually has now shifted to digital printing techniques that have succeeded in cutting costs to be cheaper and faster in the process, increasing the number of orders every day. The research question is how diffusion innovation occurs in truck bed painting. The purpose of the research is to describe in detail the results of the study of diffusion and innovation that define the tendency to use elements typical of local culture in truck bed visuals and create works of art that become an integral part of the identity of the community that uses them.

Qualitative research methods use data collection techniques through in-depth interviews, observations, and visual analysis, as well as deepening other relevant findings. Then, the research participants, such as truck artists, truck owners, members of the Malang Truck Community (KTM), or local communities, will be determined. Selecting a representative sample that covers various aspects of visual innovation in the context of the development of truck painting art. The results of the study found that there had been a process of innovation diffusion in truck bed painting art in the Malang Truck Community (KTM) where, through visual aspects, it was able to communicate ideas, messages, and meanings that encouraged the spread of new technology, new ideas, and new policy perspectives in an area where the truck community carried out a sustainable creative process.

Keywords: diffusion of innovation, painting, truck bed, Malang Truck Community (KTM),

INTRODUCTION

The phenomenon of truck bed painting has encouraged the author to further recognize it through field research conducted personally between 2016 and 2017 through the holding of a truck modification contest held by the Malang Truck Community (KMT). Currently, the community has implemented digital printing techniques as a new technique that other artists or other truck communities have never used. The visualization technique that was initially painted manually has now shifted to digital printing techniques that have succeeded in cutting costs to be cheaper and faster in the process, increasing the number of orders every day. Urban art is not new in its context; it is a term that defines forms of artistic expression that exist and are influenced by urban culture. (Wicandra, 2007: 31). Urban art begins when urban space is considered a contested space with various interests. From this event, multiple forms of expression emerge. The initial agreement may not pretend to be an artistic expression but rather a pragmatic need for the city's problems. (Wicandra, 2007: 31). The city streets are interpreted as storefronts when they are crowded back and forth with all kinds of vehicles with all kinds of social statuses and various interests. Streets are also no longer seen as 'towards' excesses or 'from-to' excesses, but streets have supported a social definition paradigm that recognizes humans as creative actors in their social reality (Ritzer, 1992:43). Trucks travelling on the

streets of most cities in Indonesia that have the uniqueness of painting the back of the truck, namely the tailgate, also have their entertainment value.

Transportation has an important role in the development of a region. Transportation has an important role in the development of a region and even a country. Economic, social, and cultural systems, as well as human activities, are highly dependent on the mode of transportation applied in an area where humans are active (Istianto, 2019). A tailgate is a motorized vehicle used to transport goods with a large enough capacity. The beginning of the use of the tailgate can be traced back to the early 20th century, at which time trucks were still in the development stage and their use was still limited. The pattern of human movement strongly influences the pattern of urban development, and the pattern of transportation development influences the pattern of urban development (Istianto, 2019). Drawings on the tailgate can refer to paintings drawn on the back of a truck, such as the body used to transport goods (Adi, 2019). However, if “tailgate” is interpreted more broadly, it can also refer to paintings depicting the truck as a whole. The development of tailgate paintings in Indonesia dates back to the 1960s and continues to grow today. Initially, tailgate paintings were just simple images such as logos or company names printed on the side of the truck. However, as time went by, tailgate artists began to develop more complex and artistic painting techniques and styles.

The images on the truck bed, when examined, are very diverse in both the type and object of the image. The themes of women, idol figures, natural panoramas, and the archipelago are image themes that often appear on truck bed images (Adi, 2018). These image themes are usually accompanied by text that supports the image message. The themes of the images on the tailgate are depictions of events that are 'hits' in society, socially, economically, politically and culturally. In general, tailgate images reflect the diverse cultural and social elements of the society in which they are produced.

They are also often adorned with elements such as script, symbols, or words in the local language that support the intent of the image (Prihandini, 2018). Truck drivers and kernel have their own social circles and social languages that influence the use of words or images on the tailgate, which is relevant to their daily lives. The messages conveyed through the tailgate reflect certain attitudes and views, which are considered very meaningful in the truck driver's social circle. In addition, the appearance of the tailgate is also a distinguishing identity for "proto", another term for freight trucks (Sudjarwo, 2017; Hasanah, 2021).

Truck tailgate drawings are the result of urban art (street art and trans art) (Damono, 2009), where the tailgate and truck body are like a canvas that becomes a space for expression, and the highway becomes a showcase or exhibition space with other road users becoming the audience for the art. Images on truck bodies have their entertainment value that can provoke a variety of emotions and reactions (Adi, 2019).). These range from smiles and laughter to cynical views of the image. The theme of women often appears in tailgate drawings. Some tailgate artists want to portray women as a

symbol of beauty or attractiveness, while the truck owner wants to show the strength, resilience, and independence of the woman herself. However, it must be remembered that the representation of women in art must be done respectfully and without any intention of harassing or demeaning the women themselves.

The images on the truck bed always include unique, local, intriguing, witty, and satirical diction. Unique sentences generally have a higher potential to be noticed than grammatically effective sentences. The uniqueness can be in terms of diction, typeface, and the language used. One of the uses of language that shows uniqueness and is interesting to listen to is the use of language on truck beds on the streets. As is known, the language on truck beds has distinctive and intriguing characteristics that often indirectly provide entertainment for drivers on the road (Mualafina, 2018, p. 937). The image of a female figure on the tailgate is the most common image theme. This research focuses on analyzing the sign system through the visual appearance of images of female public figures on the tailgate using the study of Paul Ricoeur's Critical Hermeneutics so that it can read and understand the meaning of the symbols and text behind the image.

The process of visual innovation diffusion is very intense, as it is carried out by the community truck of Malang (KTM), which has gone through a long journey involving the creative process. The involvement of creative ideas in the process of creating Visual Communication Design (DKV) is a representation of empirical experience that is related to the context of the development of the times. The productivity of creative work from members of The Community Truck Of Malang (KTM) is directly related to the creation of truck bed paintings that reflect social issues, cultural reflections, and even representations of political situations that occur in society. These main parts are then raised as topics that inspire the works of The Community Truck Of Malang (KTM).

METHOD

The research method used is descriptive qualitative through a hermeneutic approach in revealing and describing contextual experiences from the results of obtaining research data on the figure of women on the tailgate. The research procedure is carried out through the process of collecting field data, identifying the results of further observations, literature review, and extracting data through primary sources through in-depth interviews with selected sources, including members of the poor truck community, individuals who apply formal authority and local informal actors as for in-depth data mining through exploration and deepening of data; (1) Primary data which is research data obtained directly from truck owners, truck drivers and truck painting artists from the Malang truck community and from questionnaire correspondents. (2) Secondary data obtained through literature sampling related to the problem under study, both in the form of books, journals, notes/writings, papers, archives, internet sources and other writings related to this scientific writing.

Research will require a variety of supporting data that will be used to solve the problems that have been formulated.

The data collection techniques that will be used are as follows: (1) Research literature study; will collect data from various written literature sourced from books, mass media, and the internet. (2) Field data: distribute online questionnaires through Google Forms to several people randomly. (3) Research Observation will be conducted by direct observation (in the field) of several truck drivers from the Truck Malang community. (4) Documentation: Searching for data related to and supporting the research. Documentation is in the form of photographs of truck body images obtained by the author while attending several truck body festival events and Kopdar (kopidarat) events of the truck body community.

The researcher used the principles of Paul Ricoeur's in Sumaryono, Abdul Wachid. (2006) Critical Hermeneutics study. Hermeneutics is basically the search for the meaning of the text, whether the meaning is objective or subjective; the goal is to be able to read, be able to dialogue with the object being read (seen, felt, heard) and understand the text behind the image or writing in a social, political and cultural context. Hermeneutics works by interpreting texts and symbols. In the study of graphic design disciplines, hermeneutics is very important; it can be interpreted as a form of visual communication (visual message) that has a complex meaning.

RESULT AND DISCUSSION

Malang is located in East Java, Indonesia, and has a long and rich history that began in the era of the Hindu-Buddhist kingdom. Malang is a blend of culture, transformation, and resilience. From the legacy of the Hindu-Buddhist kingdom and Islamic influence to modern developments, Malang continues to grow and become a city rich in culture, education, and potential. The natural beauty, friendly people, and rich culture make Malang an attractive tourist destination for both local and foreign tourists.

The position of the Malang region since the independence of the 20th century has developed rapidly as a city of tourism, education, and culture. Brawijaya University, one of the best universities in Indonesia, was founded in Malang and became a leading centre of higher education. Malang is now a dynamic metropolitan city with various potentials, ranging from the creative industry culinary to tourism. Through this development, Malang carries out social, cultural and political interactions that determine the occurrence of dialogues between local and foreign cultures, including cultural transformation in the context of digital technology advances.



Figure 1. Infographics of Truck Community Distribution in Java Island

Source: Personal Doc. 2023

The visual diffusion process carried out by the Malang Truck Community (KTM) through creative activities creates various interesting visual displays and depicts the taste and personal and communal image of its users. Its creative work refers to the patterns and tendencies of the Malang Truck Community (KTM) truck bed paintings as an artistic and critical perspective reflecting socio-cultural and political problems as phenomena immortalized in the art of truck bed painting. So trucks are not only seen as mere transportation fleets but have an artistic value that communicates and campaigns for the values behind the visual aspects.

The diffusion of visual innovation in the spread of its visual communication through truck bed paintings is part of a social phenomenon that changes people's views of enjoying visual artwork that is integrated with straightforward text messages. Observing the various visual aspects displayed, we can find various visual narratives with specific nuances and messages depending on the value of the message to be conveyed. People quickly look at visual symptoms that have subjective images that provide space for finding aesthetic moments. The aesthetic explorations found are very dependent on the various cultural backgrounds and experiences of someone interested in sharing the road with trucks passing by with their beds full of visual images.

The characteristics of our society that have high empathy for various events that occur around them create a visual communication space between art objects and viewers. So, it is not excessive if Yongky Safanayong (2006) emphasizes that Indonesia has great potential to show a positive response to something with sincerity of heart, soul, passion, desire, and a high empathy for the expression of truck drivers who have a strong desire to decorate truck beds and express themselves showing confidence in their social class. Yongky Safanayong (2006) notes the concept of integrated communication design very well, especially when showing the field bed in the phenomenon of truck paintings.

The interesting thing is that the presentation of images as visual images on the entire truck bed builds the impression that truck users in this social community have taste, humour, intelligence, and

sadness implied in truck paintings. Their expressions are poured into a collection of colourful truck beds that are almost spread throughout the Indonesian archipelago. These trucks with a charming appearance are at strategic points along the toll road or strategic inter-provincial routes because they are usually used as public transportation services between cities and provinces. The drivers of these trucks unconsciously diffuse innovation along the routes they travel.



Figure 2. Wonderful Indonesia

Work of Dwi Candra Destiawan (Chandra Rebbeca) 2023

Source: Personal Doc. Nicholas Wila Adi Pratama.

The product of Miniature trucks by MTC metamorphosed into bringing fundamental changes to the direction of fine art and design, both in terms of ideas, creative processes, activities and discourse analysis. The development of digital technology and its use has ultimately become part of everyday life. Digital technology is able to accommodate various conveniences in terms of time and is part of the markers of its era. In the design process, the use of digital technology can present visuals of the design in real terms (miniature trucks are inspired by real trucks in society). (Adi, 2022).

Visual images communicated in the context of innovation diffusion through the image of a beautiful girl waiting for the driver to return as the ideal man, the image of a superhero or comic book character, national hero, movie characters (National, Hollywood, Bollywood), scary tiger, happy clown, dancing dragon, independent fighter, and many more. The visual image created in the truck bed painting provides charm, refreshing, and novelty of the travel experience in Indonesia thanks to the truck painter who joyfully and independently funds build personal branding and communal branding.



Figure 3. Wonderful Indonesia truck bumper, work of Dwi Candra Destiawan (Chandra Rebbeca) 2023
(Source: Personal Doc. Nicholas Wila Adi Pratama)

The visual diffusion process carried out by the Malang truck community (KTM) creates various interesting visual phenomena, explaining users' tastes and personal images. His creative works refer to the patterns and trends of the track track track (KTM) as a phenomenon that anchors track painting and political issues to track painting as an artistic and critical view. Not only are trucks considered a transportation fleet, but they also have artistic values that they communicate and the values behind the visual aspects. The distribution of visual innovation in the spread of visual communication through the rose painting track is part of a social phenomenon that changes people's views when they enjoy visual artwork with simple text messages. By observing the various visual aspects displayed, you can find different visual stories that contain certain nuances and messages, depending on the value of the message that people are talking about, quickly staring at visual symptoms that have subjective images to find aesthetic moments. We discovered that aesthetic exploration is very dependent on the various cultural backgrounds and experiences of those interested in sharing feeds on the commute in a tub full of visual photos.

CONCLUSION

Innovation diffusion was carried out by the Malang Truck Community (KTM) with a group of truck lovers to express their creative aspirations, passions, and dreams through truck modifications and visual art exploration integrated with integrated visual communication design. The Malang Truck Community (KTM), which has grown widely with a more fluid segmentation network, has then transformed into one of the largest and most famous truck communities in Indonesia. Members of the Malang Truck Community (KTM) consisting of various social groups (teenagers and adults, entrepreneurs and drivers, service users and visual connoisseurs on the track) synergistically contribute to playing an important role through their respective social roles both online and offline. The contribution of all stakeholders creates new habituation in the history of the Malang City Truck Community, including:

1. Conducting an aesthetic truck visual campaign so that it indirectly promotes local art and culture through a choice of visual objects, both parodied and straightforward. The Malang Truck Community (KTM) often uses traditional elements, iconic formal idioms, and nuances of traditional culture that are inherent in the pattern of the Malang Truck Community (KTM) truck decoration tendencies. In this context, members of the Malang Truck Community (KTM) also participate in preserving Malang's local traditions and culture.
2. Cultivate community enthusiasm in increasing tourism potential. The presence of the Malang Truck Community (KTM) certainly provides a different aesthetic nuance by changing the image of trucks, which are generally shabby and dirty, to now appear more beautiful, fresh, charming, refreshing, and full of fantasy. Its presence contributes to the city's climate with beauty and creativity through the enchanting display of truck bed painting art at the Malang Truck Community (KTM). The Malang Truck Community (KTM) has attracted and encouraged tourism potential that can increase local and foreign tourist visits and the number of tourists, with the potential to strengthen new tourist destinations in Malang.
3. Able to create new jobs in the creative economy sub-sector in the field of visual communication design, which is growing with other sub-sectors influenced by the Malang Truck Community (KTM). Activities held. The Malang Truck Community (KTM) has helped create jobs in Malang through the creative industry, such as making truck decorations, graphic design, and design services, as well as design execution services, in the implementation of visual art on truck beds. All creative economy sectors are growing, encouraging an increase in the creation of innovative content, whether carried out by official government institutions, tourism offices, education offices, cultural offices, or individual or communal content creators. Posts by the Malang Truck Community (KTM) activists are also circulating on social media, which have an economic impact and encourage cultural strengthening and increased visits to tourist destinations in Malang City.

4. Malang Truck Community (KTM), with various work programs and other creative activities, is then able to strengthen the community's identity through community branding. Malang Truck Community (KTM) has strengthened the identity of the truck community in Malang City by uniting its members through their love of visual arts and truck design. The growth of other creative communities as an extension of the innovative work of Malang Truck Community (KTM), for example, the growth of design service providers, painting services, truck makeover services, truck modifications, painting equipment, art materials, and services for making new truck beds according to the designs dreamed of by the owner or other users.

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