

Hornbills in Artwear: Transforming Borneo's Iconic Bird into Contemporary Fashion

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ABSTRACT

This study explores the transformation of the iconic Bornean bird of Borneo into contemporary art, specifically artwear designed for the Jember Fashion Carnival (JFC). Employing qualitative visual analysis, this research deconstructs the hornbill's distinctive forms—such as its characteristic beak and wing shapes—and recontextualizes them as visual elements in artwear. This process utilizes a design thinking approach to create innovative and creative artwear that aligns with JFC's curation. The findings reveal that integrating the hornbill's characteristics into artwear not only strengthens Borneo's symbolic narrative but also enriches the visual vocabulary of contemporary Indonesian carnival design. This research contributes to the discourse on interdisciplinary design practices and offers a model for translating cultural icon forms into fashion in the context of a world-class carnival.

Keywords: artwear, cultural symbolism, interdisciplinary design, Jember Festival Carnival, visual design

INTRODUCTION

The creation of this artwear began with the author's participation in the grand event of the 21st Jember Fashion Carnival (JFC) "Timelapse" in 2023. JFC itself is a world-class carnival event that has always been a barometer for the development of creative fashion and it has a significant role in the development of contemporary art in the fashion realm.

JFC plays an important role in the development of contemporary art within the fashion industry. According to Kartini & Bramantijo (2023), JFC is not only a venue for fashion shows, but also a medium for artistic expression that combines elements of fine art, local culture, and contemporary social issues. Participation in JFC offers a unique platform to explore the blend of art, fashion, and national identity, in line with global trends that increasingly emphasize sustainability and cultural narratives in design (Fletcher & Grose, 2021; Wang & Li, 2021).

At the JFC event, the author chose the defile offered by JFC: the Nusantara Capital defile. This fashion show required its designers to draw inspiration from the cultural elements and biodiversity of Borneo, making the creations relevant to the narrative that fashion is no longer just about clothing, but also about expressing identity and social statements (Kawamura,

2018). For that reason, the author chose the hornbill as the inspiration for creating artwear. The main reason is that for the Dayak tribe of Borneo, this bird is viewed as a symbol of the upper world (Sp.Gustami, 2008:42; Hidayat, 2021), a symbol of loyalty and purity (Yekti Maunati, 2004:180), and a symbol of a war commander (Fitriani, et.al., 2020).

To strengthen this idea of creation, in addition to incorporating the garuda bird design from the capital architecture, the distinctive Bornean fern motif is applied to art clothing. This application is justified by the motif's significant symbolic value for the Dayak tribe (Wahid et al., 2018: 45). This motif is frequently observed in various forms of art and crafts, including traditional house carvings, weaving, tattoos, traditional clothing, and characteristic Bornean shields (Zulkipli & Suharto, D., 2023; Chandra, 2022). The integration of these two Bornean cultural elements into art clothing offers a compelling artistic perspective and aligns with contemporary fashion trends that emphasize visual narratives and the exploration of regional identity within a global context (Gastel & Fassi, 2020). Furthermore, this work demonstrates that art clothing can not only be worn functionally but also effectively convey a strong conceptual and visual narrative, as understood by Mora & Coca (2017).

The representation of art fashion, constructed using Borneo's cultural icons, can certainly serve as a cultural ambassador that introduces and communicates the Nusantara Capital's identity, values, and vision—both nationally and globally. As part of the Jember International Event (JIE), JFC is a fashion festival that combines fashion with performing arts and it offers an ideal platform for this artistic transformation, allowing art fashion inspired by hornbills to interact with public spaces and audiences dynamically and performatively.

Based on the background above, this research is considered urgent and strategic. It addresses a gap in current literature and practice regarding the transformation of architectural forms into wearable artistic statements. Furthermore, it provides a foundation for expanding the understanding of *artwear* as a medium of national identity expression. To guide this study, the following research questions are formulated: (1) how can the hornbill element be visually transformed into a conceptual and aesthetic component of artwear design?; (2). what design strategies and methods are most effective in translating the hornbill form into a visual narrative in the form of artwear that aligns with the JFC curation framework?, and (3) to what extent can artwear function as a medium to represent and communicate the identity of Borneo as the location of Nusantara Capital?

From the ideas and research questions formulated above, it can be assumed that art fashion has the potential to be an effective communication medium for introducing and promoting Borneo as the location of Nusantara Capital to both national and international audiences. Through innovative and representative art fashion, the narrative of its vision as a future city located in Borneo, and rooted in local wisdom, can be disseminated.

Based on the description above, this study holds clear urgency as it can fill a gap in the literature by exploring how the cultural icons of the Bornean Dayak tribe can be transformed into innovative and meaningful artwear designs, thereby narrating the existence of the Nusantara Capital in Borneo. Furthermore, this study also contributes to the understanding of artwear's potential as a medium for representing national identity in the context of the capital's existence.

METHOD

This study adopts the **Design Thinking** framework as a methodological foundation to transform iconic architectural elements of Indonesia's new capital into wearable art for the **Jember International Event (JIE)**, also known as the Jember Festival Carnival (JFC). Design thinking offers a human-centered, iterative, and solution-driven approach to complex design challenges, particularly relevant in interdisciplinary contexts such as architecture and fashion (Brown, 2009; Liedtka, 2015). The research process follows five main stages, as outlined by the Stanford d.school model (Plattner, 2010):

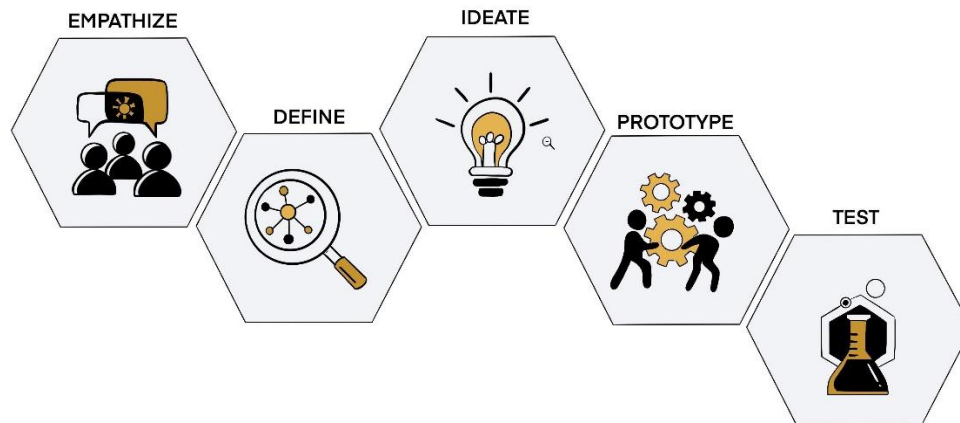


Figure 1: Design thinking method

1. Empathize

This stage is the foundation for identifying the right problem and generating relevant solutions (Razzouk & Shute, 2012: 99). The activities carried out at this stage are to explore the form and symbolic meaning of the hornbill for the Dayak tribe of Borneo through literature studies, pictorial studies, studies of the prototype form of the JFC parade, and discussions with the JFC creative team. The goal is to capture the form and existence of the hornbill and the possibility of its execution in artwear.

2. Define

Based on the insights gathered, a design problem was formulated: How can the hornbill be transformed into an aesthetic element of artwear while maintaining its symbolic value, and remaining functional and expressive for a fashion carnival performance? This stage clarifies the conceptual bridge between the hornbill, with its symbolic meaning and as an iconic animal of Borneo, and the dynamic form of artwear (Cross, 2011).

3. Ideate

Ideation serves the core of innovation in design thinking. Design ideas are generated through brainstorming, sketching, and moodboarding sessions. The focus is on translating the hornbill into an aesthetic element of artwear through abstraction, fragmentation, repetition, and exaggeration. This design exploration emphasizes symbolic storytelling, aesthetic harmony, and performative potential (Martin & Hanington, 2012).

4. Prototype

The selected idea is developed into a simple (low-fidelity) prototype, in the form of a drawing (Yuwana et al., 2022: 86), created through a design process and material experimentation using a collection of lines. The creation of this prototype is vital

because it serves as a tool for communication and validation of ideas (Raboty et al., 2021), allowing designers to observe the shape, proportion, material, and functionality of artwear in real terms. Therefore, the prototyping phase emphasizes structural feasibility, visual impact, and ergonomic adaptability (Buchanan, 1992; Lawson, 2006).

5. **Test**

The prototype that was made was discussed with the JFC creative team and the Nusantara Capital defile leader to get feedback so that the artwear created is in accordance with the JFC curation frame. Repeated improvements were made to enhance structural comfort, mobility, and visual storytelling (Verganti, 2009).

This methodological framework facilitates a creative process that seamlessly integrates cultural narrative, visual semiotics, and performative design. By employing design thinking, this research not only achieves aesthetic transformation but also emphasizes user experience and symbolic relevance within the context of public art (Razzouk & Shute, 2012)

3. **RESULTS AND DISCUSSION**

This study contributes to the understanding of the application of design thinking methods in the context of artwear. It highlights the potential of artwear as an effective medium to promote the Nusantara Capital through the cultural icon of Borneo.

The creation of this art fashion collection is conceptually based on artistic principles that combine content, visual inspiration, form, and presentation. These elements collectively reconstruct the aesthetic and artistic experience into a distinctive and unique creative process model. The content of the work conveys a message that represents the values and symbols of Borneo's culture, specifically the hornbill.

In accordance with the methodological framework adopted in this study, the writing style aligns with a *practice-led research* approach. This approach is employed because the primary design work under investigation is *pre-factum* (i.e., having not previously existed), thereby requiring a carefully structured creative process, both conceptually and technically (Hendriyana, 2021).

3.1 **Empathize**

The initial stage involved a thorough understanding of the researcher's needs, feelings, and perspectives. This was achieved through a comprehensive literature review and direct engagement in field studies, providing in-depth insights that formed the foundation for the solution design, as outlined in the research background.

This stage began with exploring the symbolic meaning of hornbills. This exploration was conducted through literature review, image analysis, and discussions with the JFC creative team and the Nusantara Capital defile leader. The primary goal was to uncover the essence and narrative of the hornbill's significance to the Dayak people of Borneo, as well as the significance of the new capital's presence in Borneo.

3.2 **Define**

This stage involves **formulating a clear problem statement** based on user insights, achieved by synthesizing data from the empathize phase to define the design focus. To guide this study, the following research questions were formulated:

- 1) How can the hornbill element be visually transformed into a conceptual and aesthetic component of art fashion design?;

- 2) What design strategies and methods are most effective in translating the hornbill form into a visual narrative in the form of artwear that fits the JFC curation frame?
- 3) To what extent can artwear function as a medium to represent and communicate the identity of Borneo as the location of the Nusantara Capital?

Based on the insights gathered, a design problem was formulated: **'How can the hornbill, as a cultural icon of Borneo, be transformed into an aesthetic element of artwear with Nusantara Capital nuances that maintains its symbolic value while remaining functional and expressive for carnival performances?'** This stage clarifies the conceptual bridge between the hornbill as a symbolic bird and dynamic artwear. The second stage involves the construction of the work, starting from identifying sources of inspiration and conceptualizing ideas, to realizing them through a series of design processes, engineering experiments, and material experimentation techniques.

As explained earlier, the inspiration for this work is the **hornbill**, which mythologically has meaning for the Dayak tribe in Borneo. The idea is then expressed in the concept of the work, including aspects of content, form, and presentation context. The **work's content** (content idea) **comprises** the values or messages that are to be conveyed in this work, namely that the hornbill can be used as a source of ideas for creating artwear that contains cultural values. The content is then visualized in an inspiration mood-board (Figure 2)).



Figure 2: Inspiration Moodboard
(The Garuda Building of IKN, Hornbill/Enggang Bird, Traditional Kalimantan Motifs/Ornaments (Pakis Motif), Colors of Traditional Kalimantan Cultural Artifacts)

3.3 Ideate

The stage of developing various innovative solution alternatives based on problem analysis **involves** testing and practical implementation. In this case, this is achieved by making alternative design sketches and exploring the visual elements of shapes, colors, and techniques for assembling the materials used.

Multiple design ideas were generated through brainstorming, sketching, and moodboarding sessions. The focus is on translating the hornbill into an aesthetic element of artwear through abstraction, fragmentation, repetition, and **exaggeration**. Design exploration emphasizes symbolic storytelling, aesthetic harmony, and performative potential.

In the context of JFC, the chosen shapes and types of fashion works are considered artwear or wearable art. This aligns with Pitcher's understanding of fashion, which is tailor-made, individualized, and prioritizes art over function (Qurashi, 2021: 56; Syamsiar, 2018: 66; Ajeng and Suharno, 2022: 298).

Specifically designed for the JFC-21 "Timelapse" event, this product also targets upper-middle-class individuals with a discerning taste in fashion and art, who appreciate ethnic and unique pieces.

The '**idea form**' represents the visual concept of a work, typically laid out on a **mood board** (Figure 3). This board comprises a combination of visual elements—such as silhouettes, styles, colors, textures, materials, weaving techniques, and folds—that collectively guide the work's final form. The significance of this mood board lies in its role as a crucial medium for designers to effectively develop and articulate their visual ideas (Bestari and Ishartiwi, 2018: 124).



Figure 3. Style Moodboard

3.4 Prototype

3.4.1 Translation of Creative Ideas and Design Concepts Into 2D Visual Representations

The method of making carnival fashion works is adapted to the characteristics of the creative object—namely artwear—without sacrificing the essence of the values, functions, and meanings of Bornean culture. This approach resulted in four pairs of art garments, each with one male and one female design. Although each piece is uniquely designed, they share the same visual language regarding the color palette, materials, and iconic accessories.



Figure 4. Line collection

The four pairs of artwear (picture 4) are designed with a unique and eccentric Bornean ethnic feel. This is evident from the design, which heavily incorporates fabric manipulation techniques and intricate motifs. The use of vibrant colors, Bornean motif woven fabrics, and elaborate body and head decorations makes this collection look ethnic and unique. The hornbill icon is represented in the form of hornbill beak-shaped headpieces. The fern motif is displayed as ornaments on the shoulderpieces, and the presence of the new capital is shown through the headpieces. Furthermore, the incorporation of fur materials, woven fabrics with typical Bornean motifs, and imitation feathers resembling hornbill feathers is intended to further enhance the Bornean essence in the artwear.

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3.4.2 Realization of Creative Ideas and Design Concepts Into Practical Applications

Selected ideas were developed into visual and physical prototypes using sketching, digital illustration, and material experimentation. Mock-ups were created using lightweight materials suitable for carnival wear, such as foam, wire, recycled textiles, and thermoplastics. This prototyping phase emphasized structural feasibility, visual impact, and ergonomic adaptability.

The third stage is a continuation of the design process, which involves transforming the master design/line collection into actual garments. In this stage, eight steps are taken: model measurement, pattern making (figure 5), fabric cutting (figure 6), sewing (figure 7), accessories making (figure 8), detailing (figure 9), fitting (figure 10), and finishing (figure 11).



Figure 5. Pattern-making process



Figure 6. Cutting process of fabric materials.



Figure 7 Sewing process



Figure 8. Accessories making process



Figure 9. Detailing process

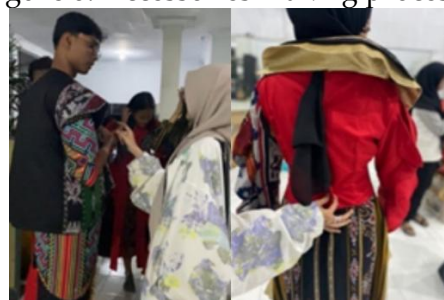


Figure 10: Fitting process



Figure 11. Finishing process

3.5 Test

The evaluation and validation of the art fashion prototypes and product solutions involved direct user testing to assess their effectiveness and identify areas for improvement prior to final implementation. Functional and aesthetic aspects were thoroughly evaluated through discussions with the JFC creative team, Nusantara Capital defile leaders, and fellows of defile designers. Feedback primarily focused on usability, visual coherence with Borneo's cultural identity, and theatrical expression, in accordance with the JFC's overarching framework. Iterative refinements were made to enhance structural comfort, mobility, and visual storytelling..

3.5.1 Evaluation of Functional and Aesthetic Aspects

The test involves the evaluation of the structure, composition, color, and form of ornaments representing Bornean culture, as well as the comfort of the garments when worn by the models. After the concept was formulated, the next step was the design process, which involved transforming the concept into design sketches until the line collection was finalized (Figure 12). The Bornean cultural elements in this pair of art costumes are clearly visible in the headpiece and shoulderpiece. The headpiece's shape is inspired by the hornbill's beak and is decorated with hornbill feathers. The shoulderpiece also features a fern leaf motif carving



Figure 12. Couple's collection 1

The second pair of artwear (Figure 13) features more ethnic and futuristic shapes. This is characterized by the weaving material, pattern design, and surface techniques used. The combination of red, black, and gold colors, complemented by a body piece, shoulder piece, and headpiece in the shape of a capital building icon, makes this collection futuristic, luxurious, and unique.



Figure 13. Couple's Collection 2

Similar to the second pair, the third pair (Figure 14) also features ethnic and futuristic shapes. The difference is that this third pair looks more artistic and eccentric in terms of design due to its application uncommon patterns.

The third pair is also dominated by red and black colors, coupled with woven and printed fabric motifs that give an artistic and energetic impression. The accessories, in the form of voluminous and large-sized body pieces and headpieces, make the third pair's collection more dominant and attention-grabbing. In particular, the headpieces and shoulder pieces in this collection are equipped with imitation hornbill feathers and decorated with Bornean fern motif carvings.



Figure 14 Couple's Collection 3

The fourth artwear pair (Figure 15) is the "highlight" of the entire collection. This artwear pair exudes elegance with a modern and luxurious touch. The modern touch of fabric manipulation surface design gives a dashing impression. The ethnic impression of the fourth look was emphasized by the application of headpieces and accessories that presented the new capital icon and ethnic characteristics of Borneo's motifs. The combination of red and black, along with woven motifs, and the inclusion of headpieces and body pieces in this pair's collection, further emphasizes an impression of majesty, charisma, and a powerful auraces in this couple collection, further emphasized the impression of majesty, charisma, and positive vibes



Figure 15: Couple's Collection 4

3.5.2 Evaluation by the Public

As an artwear piece that elevates the image of Nusantara Capital, this work was presented on the runway of the 21st Jember Fashion Carnival (JFC) "Timelapse" 2023. JFC was chosen as the presentation platform due to its reputation as a world-class fashion event (Proborini, 2017: 263; Suharno & Dewanto, 2018: 124). Presenting the work at JFC is expected to enhance IKN's image internationally.

The selection of JFC as the presentation venue for this work was a tactical and strategic step, as JFC's status as a world-class fashion carnival provides an excellent platform for branding both the artwear and the Nusantara Capital.

All of these works were displayed on the evening of August 4, 2023, as a fashion show at the 21st JFC "Timelapse." The presentation of this work was hybrid, allowing it to be seen directly at Central Park Jember and via live streaming on Jember Fashion Carnival's YouTube and Instagram. The concept of this fashion show was a fashion parade that emphasized the details of the work, accessories, and millinery. The runway used was the main runway of JFC (zone A), which was approximately 100 meters in length. After all the work curation and presentation processes were completed, the work was presented on the JFC international runway on the evening of August 4, 2023, (figure 17).



Figure 17: Showcasing of Arwear design on the international stage of the Jember Fashion Carnival (JFC): (a) the 1st collection; (b) the 2nd collection (c)the 3rd collection; (d) The 4th collection; (e) model poses in front of national and international media

Based on the explanation above, the research on creation using a design thinking approach can be seen briefly summarized in table 1. This table helps to understand how this architecture is constructed through a series of stages, each with a clear output.

Table 1. Research stages and outputs

Design Thinking Stages	Main Activities	Output
1. Empathize	The exploration encompasses: (1) the symbolic significance of hornbills to the Dayak people of Borneo; (2) the visual depiction of hornbills within local cultural traditions; (3) other elements of Bornean culture pertinent to the aesthetic elements of the work; (4) the curatorial concept of JFC-21 Timelapse, especially the Nusantara Capital parade.	Identified the cultural and philosophical values of the Hornbill and its visual representation in the Dayak cultural traditions, a long with the fern motif as an aesthetic element in the creation of artwear for the Nusantara Capital JFC-21 Timelapse defile
2. Define	Formulating a design problem: how can the hornbill, an iconic animal of Borneo with significant symbolic meaning, be transformed into artwear for a fashion carnival.	The design concept was formulated: an ornament whose aesthetic elements are constructed from hornbills, while still maintaining the bird’s characteristics, its means of realization, and its presentation model.
3. Ideate	The design concept is formulated by translating the hornbill into aesthetic elements for art clothing through abstraction, fragmentation, repetition, and exaggeration. Design exploration emphasizes symbolic storytelling, aesthetic harmony, and performative potential, aiming to create wear whose aesthetic elements are constructed from hornbills while maintaining the bird's	Realization of sketches and alternative designs according to the creation concept

	characteristics, the means of realizing it, and the presentation model.	
4. Prototype	Translation of creative ideas and design concepts into 2d visual representations, and realization of creative ideas and design concepts into practical applications.	The formation of: (1) a simple prototype (low-fidelity) in the form of a line collection; (2) four paired works of art according to the creation concept.

Based on the table above, it is clear that the artwear created is a harmonious blend of the beauty of the hornbill and the richness of Dayak culture. Both are realized through innovative designs that are relevant to contemporary fashion trends. This artwear not only emphasizes visual beauty but also carries symbolic messages and cultural values of Borneo, the region where the new capital is located. In addition to being designed for the carnival at JFC, this collection of works can also be worn on various occasions, serving as a medium for preserving culture and the environment through design

CONCLUSION

The creation of this artwear collection is conceptually built on the principles of art that cannot be separated from aspects of content, visual inspiration, form, and presentation. The content of this work conveys a message about the existence of Nusantara Capital as the new capital of the Unitary State of the Republic of Indonesia. Therefore, the form aspect of this work refers to selected icons found in the new capital buildings that are considered to represent the Nusantara Capital (IKN). The unification between the ideas of form and content is realized in artwear with a structural shape that reflects the icons of the capital's identity, such as typical Bornean ornaments, hornbill birds, colors, and elements of the Presidential Palace. The artwear collection was presented at the Jember Fashion Carnival event with the hope that it could reach the international community.

The process of developing this collection systematically utilizes the Design Thinking method. This approach proved to provide a clear structure for managing the complexity of the creative process, from inspiration generation to final product realization. The results demonstrate that the visual elements of the capital possess rich potential for exploration in artwear design, yielding works that are not only aesthetically appealing but also hold cultural and national significance.

This research contributes to the understanding of applying design methods within the context of artwear. It highlights the potential of artwear as an effective medium to promote the identity and values embodied in the Nusantara Capital (IKN). This methodological insight can serve as a valuable reference for the future development of artwear designs rooted in local wisdom and national identity."

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