

CHAPTER I

INTRODUCTION

1.1 Background



Figure 1. 1 Karangantu Fishing Boat, 2025

(Source: personal document)

Karangantu Port is located in Kasemen District, Serang City, Banten. This port is one of the historic ports that has played a significant role since the era of maritime trade in the Indonesian archipelago. According to the records of Tom Pires, a Portuguese merchant and herbalist, Karangantu was once the second-largest port after Sunda Kelapa Port in Jayakarta. This information is included in the book *Mengenal Peninggalan Sejarah dan Purbakala Kota Banten Lama* (Understanding the Historical and Archaeological Heritage of Old Banten City). In 1511, when Malacca was conquered by the Portuguese, Muslim merchants from Arabia, Persia, and Gujarat became reluctant to stop and trade in the region, so the merchants changed their shipping routes through Banten, which was considered to have economic potential and a strategic geographical position (Yudistira, 2021). During the reign of Maulana Hasanuddin in 1526, the development of Karangantu Port and the city of Banten progressed rapidly, establishing them as a bustling port and trading city in the Southeast Asian region (Hakim, 2013). The development of maritime trade routes led to the growth of Banten's coastal communities into dynamic societies whose economic activities revolve around fishing.

The lives of the coastal communities in Karangantu Port are rich and complex. During the Sultanate era, there were many migrants from various regions of the Indonesian archipelago in Banten, including Cirebon, Indramayu, and the Bugis people from South Sulawesi. These migrants arrived with diverse backgrounds and purposes, ranging from trade and seeking

religious knowledge to settling in the coastal areas of Banten, particularly the Karangantu region (Pribadi, 2017). This is because Banten is known as a city with a prominent maritime presence and a city that adheres to the teachings of Islam. Today, Karangantu, Banten is known as a coastal area bustling with activity from newcomers who work as fishermen, featuring a unique social dynamic.



Figure 1. 2 Condition of Karangantu Port, 2025

(Source: personal document)

According Purna & Yulianti (2024), the multicultural character of the Karangantu region stems from the presence of Bugis people from South Sulawesi as immigrants and Sundanese people as the indigenous inhabitants of the Banten region, necessitating adaptation between these groups through intercultural contact. The theory of intercultural contact proposed by Gordon W. Allport in 1954 explains that direct interaction between individuals or groups with different cultural backgrounds can help reduce prejudice and conflict (Subair, 2017). The Bugis people came to Banten due to the Makassar War, which led the nobility of Gowa to leave Sulawesi and head to the Kingdom of Banten to continue their resistance against the VOC. However, it is also explained that the reason the Bugis people moved to Banten was due to the presence of Karangantu Port, known as an influential port for maritime trade and well suited for the Bugis people, who were seafarers (Subair, 2017). In addition to Bugis migrants, there were also other migrants from China, India, the Malay archipelago, Arabia, Turkey, as well as from European nations such as Portugal, the Netherlands, England, and France, and from within Indonesia, including Lampung, Madura, Ternate, Makassar, and Cirebon (Pribadi, 2017). Tribe diversity in the Karangantu region has spurred acculturation, evident in the daily lives, culture, and architecture of Karangantu.

Documentary photography can serve as a visual medium to narratively depict the acculturation occurring in the real life experiences of the community, thereby offering readers an engaging perspective on the realities unfolding in the Karangantu region of Banten. Documentary photography, much like a film with a narrative, tells stories through photographic media and possesses the advantage of preserving its value for future generations (Perdana et al., 2021). Beyond presenting existing facts to readers, documentary photography also serves as an informative medium for readers to understand the narrative of the Karangantu community's life as they undergo cultural acculturation. Therefore, the *Documentary Photography Book: Portrait of Social Acculturation Among The Coastal Community of Karangantu Port, Serang, Banten* was designed as an informative medium for the general public, while also serving as an effort to preserve cultural values and raise awareness of the diversity of community life in Karangantu, Banten.

Based on information obtained from Banten historian Yadi Ahyadi, it is explained that there are many migrants in the Karangantu area, particularly from Cirebon and the Bugis people of South Sulawesi. This phenomenon likely occurred due to a cultural tradition among migrants: if a region offers opportunities for prosperity, they will settle and remain there permanently (Pribadi, 2017). The arrival of these migrants fostered cultural acculturation between non-Banten cultures and the indigenous Banten culture. Yadi Ahyadi also noted that migrants came to study Islam, engage in trade, seek livelihoods as fishermen, and eventually married local Banten women, leading them to settle permanently.

This study is based on previous research, including studies by (Subair, 2017), (Purna & Yulianti, 2024), and (Yudistira, 2021), which indicate that a phenomenon of acculturation has occurred in Karangantu, Banten, due to the large number of migrants who have arrived and settled in Banten up to the present day. The discussion of the cultural life of the coastal community of Karangantu Port is grounded in the history of Banten migrants, the blending of non-Banten cultures with indigenous Banten culture itself, and the acculturation that emerges as a result of existing cultural adaptation.

This project offers a novel approach to studying the cultural acculturation of the coastal community in Karangantu through the visual medium of a documentary photography book. The cultural acculturation of fishermen is not merely portrayed as a depiction of daily life, but also as a visual narrative that illustrates the integration of values, traditions, and social relationships among tribes in shaping the identity of the coastal community, while serving as a medium for

conveying social reality. Furthermore, the novelty of this documentary photography book design lies in its photographic approach, which employs narrative and human interest visual techniques by closely and personally capturing the daily activities of fishermen, allowing the resulting visual media to authentically represent social reality.

The methodology for this documentary photography book design utilizes the Film Production Stages method. This method consists of three stages, pre-production, production, and post-production. The pre-production stage, the research proposition and hypotheses are formulated and then tested through interviews and direct field observations. In this stage, data is also collected and analyzed from emic sources or local community perspectives and etic sources or researcher perspectives. The results of this analysis were then used to formulate visual concepts, draft a story synopsis, and create a storyboard or storyline that served as the basis for the visual design of the documentary photography book. Subsequently, the production phase was carried out in the Karangantu area, where documentary photographs were taken based on the prepared concept and storyboard. To strengthen the narrative, supporting methods such as the fishbone diagram were applied to analyze the causes and effects of social phenomena, the three-act structure was used to organize the visual flow, and principles of composition and visual storytelling were applied during the photography process. Finally, the post-production phase focused on photo editing. The final result of this entire process was then implemented into a complete documentary photography book.

The scope of the design for the book *Documentary Photography Book: Portrait of Social Acculturation Among The Coastal Community of Karangantu Port, Serang, Banten* is the Karangantu Port area and its surroundings, which serve as the center of coastal community activities and a meeting point for people of diverse ethnic and cultural backgrounds. The scope of the design focuses on the social and cultural acculturation between the local Banten community and migrant groups such as the Bugis, Cirebon, Lampung, and other tribes. The scope is centered on the process of blending values, traditions, and lifestyles evident in daily life, such as in belief systems, language, customs, economic activities, social relationships within the coastal community, and the emergence of architecture resulting from this acculturation.

1.2 Problem Identification

Based on the background of the issue, which was examined through observation, documentation, interviews, and literature review, the following problems were identified.

1. Acculturation has taken place, leading to social and cultural adaptation within the fishing community of Karangantu, Serang City, Banten. According to Pribadi (2017), during the Banten Sultanate era, the Karangantu region was an international port where various tribes, such as the Bugis, Lampung, and Cirebon, converged. The customs brought by these immigrants blended with Banten culture.
2. There is a lack of documentation regarding acculturation in the lives of the coastal community of Karangantu Port, Serang, Banten, presented through engaging media. According to Mr. Widodo, a librarian at the Banten Provincial Museum, the documentation or archives of acculturation among the community in the Karangantu area do not compare to the cultural archives of the Banten Sultanate. Therefore, documentation is needed as an intangible archive containing factual and procedural knowledge related to a cultural work as a form of preservation (Kusnandar & CMS, 2022)
3. The multitribal community formed in Karangantu is not yet widely known. Kinship patterns in Karangantu remain strong and are formed based on regional ties, reflected in the existence of ethnic based settlements. Although there is grouping based on regional origin, social life among the three tribes demonstrates harmonious relationships without significant distinctions. This situation indicates the presence of a form of social and cultural acculturation occurring naturally within the coastal community (Ardila & Hayat, 2023). The fact that this study was written to describe the living conditions of the Karangantu community, which has previously experienced acculturation, is indeed not yet widely known.

1.3 Problem Statement

Based on the background of the issue described above, the research question can be formulated as follows:

“How can a documentary photography book be designed to highlight the social acculturation of the coastal community in Karangantu Port?”

1.4 Scope of the Problem

The scope of problem in this design is determined by the following limitations.

1. The photographic subjects are limited to the Karangantu area in Serang, Banten.
2. The research area consists of Karangantu and its surroundings, which are inhabited by the Banten, Bugis, and Cirebon tribes.
3. The project focuses on book design.

1.5 Design Objectives

The objectives of designing the *Documentary Photography Book: Portrait of Social Acculturation Among The Coastal Community of Karangantu Port, Serang, Banten* are as follows.

1. To serve as a medium for conveying visual and narrative information.
2. To serve as a photographic archive documenting the acculturation of the Karangantu community in Serang City, Banten.
3. To serve as a narrative medium that explains acculturation.
4. To serve as a medium for gaining a deeper understanding of immigrant cultures, such as the Bugis and Cirebon, as they interact with Banten culture in the Karangantu region.

1.6 Benefits of the Design

Through this documentary photography book design, it is hoped that the following benefits can be achieved.

1. Theoretical Benefits

Theoretically, this research is expected to serve as a medium for advancing studies in Visual Communication Design through documentary photography as a visual communication medium utilizing narrative and imagery. Additionally, the outcomes of this design can serve as a reference for future projects examining the relationship between visual narratives and acculturation phenomena in a specific region.

2. Practically Benefits

Practically, this documentary photography book can serve as an informative visual medium regarding the acculturation phenomenon among the Karangantu community in Serang, Banten, by helping to understand the local identity embedded in the daily lives of the Karangantu people. Another practical benefit is that it serves as a visual narrative

reference for designers, photographers, and Visual Communication Design students in developing works rooted in local social and cultural realities.

1.7 Design Framework

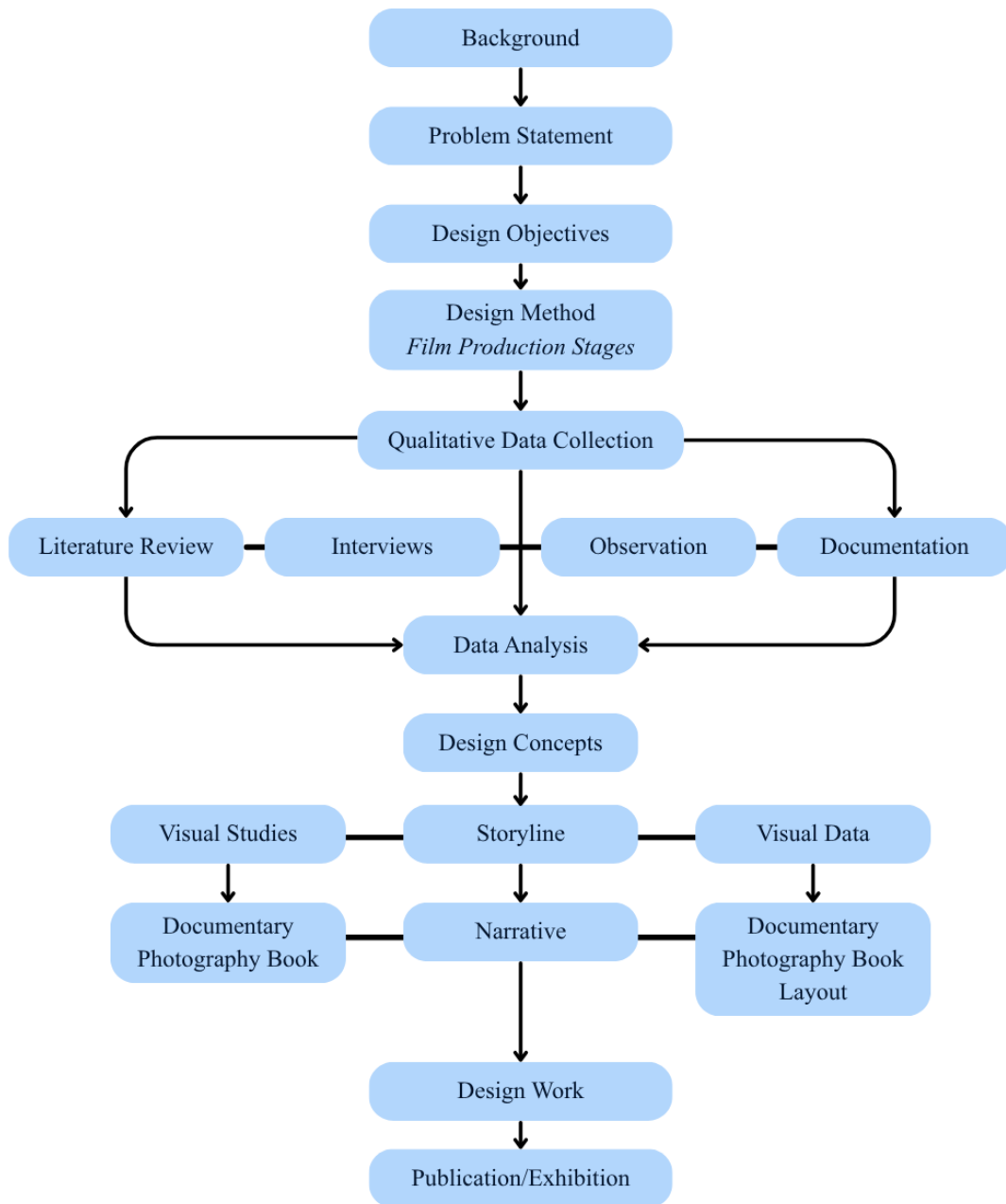


Figure 1. 3 Design Framework, 2025
(Source: personal document)