

Research article

Design of a Visual Identity to Build Branding of a Rattan Weaving Tourism Village in Malang City

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Abstract.

A rattan weaving village has existed in Malang City since 1970. This village supported economic acceleration programs during the pandemic, and implemented academic support through the village tourism program. For five decades this village has remained static in the supply of natural and synthetic rattan weaving. Not many people know about the existence of this rattan weaving village because its products are exported abroad. Visually, the rattan weaving village in Tasikmadu has not yet reached the potential and image of a tourist village. To be able to attract the attention of the audience, a creative strategy is needed that is in accordance with the village's tourism goals. The visual identity of the village should be the first step in this design. Visual identity is an important part of a tourism village's brand and can support tourism village promotion strategies. To create good brand awareness, it is crucial to develop a consistent visual identity. All other non-physical attributes such as vision and mission, tourism value, and tourism culture can be drawn from visual identity. This study aimed to: (1) produce a brand identity of the Tasikmadu rattan weaving tourism village; (2) integrate the resources of the village to form a tourism village ecosystem; and (3) generate brand awareness through the implementation of the results of the visual identity design into the promotional media project for the village.

Keywords: brand identity, tourism, visual identity

1. INTRODUCTION

The potential of natural and synthetic Rattan Woven Villages in Tasikmadu Malang City looks great. Ritan Weaving Village which is located on Jl. Malang City Badminton has been established since 1970. Until now this village still produces rattan handicrafts which are exported to various countries such as America, China, and European Union countries. This village is engaged in producing woven crafts as a supplier who distributes production goods to third parties. There is no direct selling activity to consumers in this village. Direct sales are mostly carried out by distributors or brokers around the rattan village, precisely on Jalan Karangploso. Tourism village branding is needed so that the potential of the region can be maximised.

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More than 20 thematic villages have existed in Malang City. To be known by the public and easy to remember, a strategic step is needed to develop the Tasikmadu Rattan Weaving Village, Malang City. An urgent strategy to be implemented first before exploring a tourist village is the development of a brand image. According to [1] *Brand image is a consumer's understanding of the brand as a whole, consumer confidence in a particular brand and how consumers perceive a brand. Brand image describes the extrinsic nature of a product or service including the way in which the brand tries to meet the psychological or social needs of customers, a positive brand will make consumers like a product with the relevant brand in the future, while for producers a good brand image will hinder marketing activities. competitor.*[1] Brand image has 5 dimensions, namely brand identity, brand personality, brand association, brand attitude and behaviour and brand benefit and competence.

Tourism is one of the important sectors in development, because of the impact it has on the economy of the country visited by the tourist. International Union of Official Travel Organisation (IUOTO) in the Rome Convention, The United Nation Conference on International Travel and Tourism in 1963 where Indonesia was represented by Sri Sultan Hamengku Buwono IX. It is said that: "Tourism as a factor of economic development, role and importance of international tourism, because tourism was not as a source of foreign exchange, but also as a factor in the location of industry and the development of areas in the natural resources".

Tourism as a factor in economic development, the role and importance of international tourism, because tourism is not only a source of foreign exchange earnings, but also as a factor determining the location of industry and the development of areas that are poor in natural resources [2] . So far, we can see from the figures presented by the Central Bureau of Statistics, which are relatively increasing from year to year. The development of tourism itself has many positive impacts, including creating entrepreneurial opportunities, increasing tax revenues to the Government, and can also encourage increased investment from the tourism industry sector and other economic sectors.

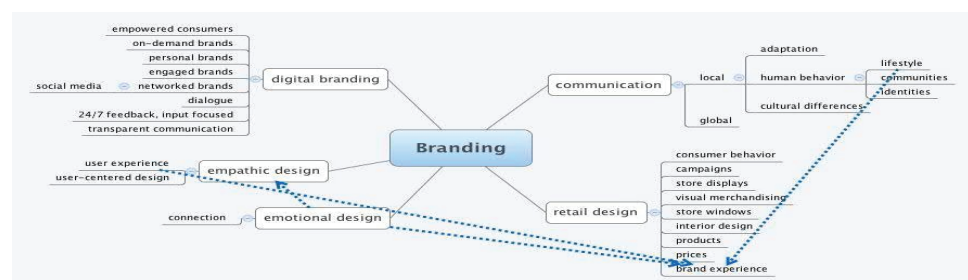


Figure 1: Mapping the concept of branding.

[3] *Branding is the initial capital in the process of commercialising objects, either goods or territories. The promotion process in digital or conventional form, the form of communication media design, creating awareness, strengthening identity, involving user experience and user emotionality can only be done after the brand identity is formed.*

2. METHOD

This research uses the Design Thinking stage method. [4] Design Thinking is a method for creating value for potential users and the overall market opportunity, not just based on appearance and function. The whole system is based on the correspondence between desirability, technological feasibility and viability of business strategy. The stages of Design Thinking in this research include:

(1) Empathy, the design thinking approach method emphasises the aspects that exist in user-centred design where the focus of the thinking process is on human values as users and humanity itself. Not surprisingly, empathy is the first process in creating an innovation. With empathy, the design of an innovation will be relevant to human values and humanity. Therefore, automatically human needs for a solution will also be met. An overview of the results of the interaction between decision makers and users will be obtained [5]. (2) Define, After we try to understand human and human values through empathy, it is necessary to define a problem statement that is taken from information through observation using empathy in the first stage. At this stage, the view is narrowed down to become a point of view (Point of View). The definition process will help the designer in the team to gather ideas that will be used in the search for ideas related to features, functions, and elements that will allow us to solve problems that there are. This process has resulted in a concise and clear statement of the results of the research activity's understanding and inspiration. (3) Ideate, Ideate is the stage of developing ideas or commonly referred to as brainstorming. In this process will appear many ideas that allow a solution to a problem. All of these ideas are valuable in other words, no idea is useless. In this process the brain is forced to be creative by formulating many ideas. (4) Prototype, Prototype commonly called prototype or archetype in Indonesian is the initial form (example) or standard size of a model. According to the Big Indonesian Dictionary, the definition of prototype is the first form or initial appearance. Thus, prototypes can be referred to as initial forms that are made to represent the actual scale before being developed or even made specifically for development before being made on the actual scale. (5) Testing, The testing or testing phase cannot be separated from the previous

prototype stage. The prototype that has been made will then be tested by demonstrating it to the user. The testing phase has the goal of getting feedback from users. Testing is the stage where there will be an opportunity to be able to understand the user more deeply.

3. DISCUSSION

This stage explains how the stages of designing a visual identity for the Tasikmadu rattan woven village are. By using the city brand hexagon approach, the researcher describes the design stages by taking into account the following aspects:

[6] Anhold created Branding Hexagon to measure the effectiveness of city branding using, in which there are six aspects in measuring the effectiveness of city branding consisting of: 1. Presence 2. Potential 3. Place 4. People 5 .Pulse (spirit) 6. Prerequisite.

(1) The presence explains the status and position of the city in the eyes of the international community and how far the city is known by the citizens of the world. Anhold conducted a survey of 30 cities and identified the special characteristics of these cities and explored the world's important contributions to culture, science or governance over the past 30 years. At this stage the researchers analysed the position of the Malang rattan weaving village in the context of differentiation from other thematic villages in the Greater Malang area. The data found that there are other areas that produce rattan weaving as well, namely in the Blimbing village. Next, explore what the identity of the village is like. The data shows that starfruit is an area that used to be a centre for rattan weaving, but now the number of craftsmen and their products has started to decrease. There were also no showrooms or shops that built the blimbing village which was positioned as a centre for rattan weaving. The position of the showroom that is often found is in the area of the Karangploso highway towards Batu City. Jalan Karangploso is not far from the Tasikmadu rattan weaving centre, Malang City, and also close to the starfruit weaving craft centre. The craftsmen who support the Blimbing rattan weaving centre are also partly from Tasikmadu. The position for the strength of Tasikmadu's resources and production goods is much better, even though the production location and showroom are not in the same location.

(2) Place measures how the perception of the physical aspects of each city is, whether the public feels comfortable when travelling around the city, how beautiful the arrangement of the city is, and how the weather is. At this stage the researchers analysed the layout of the Tasikmadu rattan weaving village. The location is in a rice field area and surrounded by vacant land that has development potential. There is a

river flow which adds to the tourism potential of the village [7]. (3) Potential evaluates the economic and educational opportunities offered to visitors, entrepreneurs, immigrants, such as whether it is easy to find work, is it a good place for business or has an attractive tourism object, or is it a good place to get an educational qualification. tall one. Taking into account the data that has been collected, it can be explained that the Tasikmadu rattan weaving village has the potential for human resources and natural resources. A strategic location plus a geographical location that allows it to be a tourist location. (4) People assess whether the residents of the city are friendly and provide convenience in exchanging culture, as well as language as well as whether it creates a sense of security while in it. Malang as a tourist city with the image of friendly residents supports the creation of thematic villages as tourist destinations. Cultural characteristics and souvenir products other than handicraft products will be designed continuously with the development of the visual identity of this village.

(5) Pulse analyzes whether the city shows the nuances of an urban lifestyle as the most important part of the city's image, and whether the public can easily find interesting things as visitors and as residents of the city for the short and long term. The position of Tasikmadu which is on the axis of the road from Surabaya, Pasuruan, to Batu Tourism City makes Tasikmadu an important area in the structure of the city tourism map. (6) The prerequisite describes the public's potential on the basis of a city, whether you like it if you live there, whether the city provides accommodation provided, as well as easy access to meeting needs such as infrastructure and others. The identification of the convenience of the rattan weaving village as a location worth visiting can be described by the availability of hotels and inns scattered along Karangploso road. The culinary centre and the ease of health insurance located in the Singosari toll exit area provide added value for visiting tourists.

4. RESULT

The results of the visual identity design start from the design of the logo by paying attention to the data that has been collected including data on 6 aspects of the city brand hexagon approach. The following is a logo design for Malang rattan weaving village:

The logo design above pays attention to several aspects such as colour, basic joglo shape, and the name of the village that has been agreed upon by researchers and the people of Tasikmadu rattan weaving village. Based on the results of the design above, the researchers conducted a survey to 136 respondents consisting of



Figure 2: Alternative visual identity design for Malang rattan weaving village.

students, residents, and academics who live in the Malang area. The survey data for the satisfaction of the tourist village logo can be seen through the following diagram:

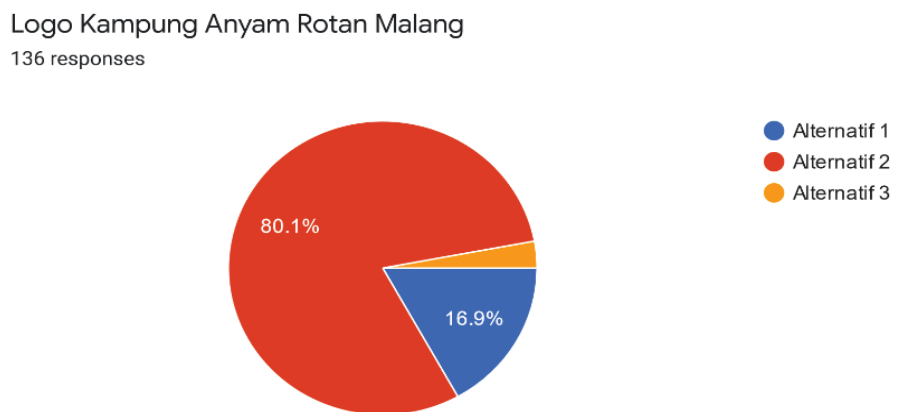


Figure 3: Community satisfaction survey diagram of the Kampung Rotan logo design.

Survey data using simple random sampling technique [5]. The data above states that, alternative 1 logo is preferred by 16, 9% or 23 respondents. Then the alternative logo design 2 was liked by 80.1% respondents or 109 respondents, and alternative 3 logos were liked by 2.9% respondents or 4 respondents. As for the alternative logo 4, it was

not included in the survey because it was not in accordance with the agreement of the residents of Tasikmadu Malang City.

The following is a visualisation of the logo of the Tasikmadu Rattan Weaving Village, Malang City which was the most chosen in the survey:

The logo above illustrates the visualisation of the village which is represented through the joglo icon, then the icon of rattan is represented in the visualisation of the joglo body. The bottom is a deformation of the shape of the river flow which is also a tourism potential for the Tasikmadu rattan weaving village. The Malang Rattan Weaving Village logotype is placed in portrait and landscape configurations. The tagline for the Malang Rattan Weaving Centre is placed at the bottom of the logotype in both portrait and landscape configurations. Some of the colours used in the branding of Kampung Anyam Rattan consist of 4 colours, namely #658039, #91b15e, #e3823e, and #4b817e.[6] Chromatic colours are important in designing a visual identity. This colour aspect is also important to support the psychological condition of visitors when visiting tourist sites or surfing on virtual media [7]. The font used in the logotype is coconut cookies with a comic type classification. The use of fonts that are in harmony with the visual concept will emphasise the audience's memory of the visual identity designed [8]. The concept of a festival village is an idea that was promoted. The festival concept is represented by colour branding that uses non-monochromatic dynamic colour alternatives. This concept will be continuous with the rattan weaving village activity program which will often hold events to attract visitors. In addition, the concept of the festival is also important as a positioning effort and is a form of differentiation from other thematic villages in the Greater Malang area.

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