

Conference Paper

Dinoyo's Ceramic Mascot As a Support of Brand Identity

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Abstract

The design of the Dinoyo Ceramic Village Mascot was carried out as a marketing initiative to support the promotion of ceramic products. Dinoyo Ceramics was a leading player within the Malang City's creative industries. Over time, however, ceramics activities stagnated and finally the factory closed. The closure of the factory caused the loss of many livelihoods, and now there are attempts to use creative branding strategies to increase the productivity and promotion of Dinoyo ceramics. The strategy adopted was to use a mascot a communicator. The design method refers to Alina Wheeler's *Branding Design Identity*, which determines the steps that must be followed to produce a product. The study began by conducting research and describing the vision, strategy, targets and values in Dinoyo Ceramic Village as a ceramic industry tourist destination in Malang. The second step is to explain the strategy and ensure it fit the brand identity needs of Dinoyo Ceramic Village. The third stage is designing the mascot identity. The fourth step is determining a focus by finalizing the design of identity design. The fifth stage is managing assets. This included building the strategy and launch plan for the mascot, starting with the socialization to the internal party of Dinoyo Ceramic Village, followed by the mascot exhibition to introduce it to the wider public. This design produces several visual communication media, namely: two mascots for Dinoyo Ceramic Village named Oyon and Onid; advertising via Instagram social media; merchandise and advertising media that support Dinoyo ceramic products. The design of the Dinoyo Ceramic Village mascot will serve as a reliable communication tool in the promotional activities of Dinoyo Ceramic Village

Keywords: Mascot, Dinoyo Ceramics, Brand Identity

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1. Introduction

Malang as a city that has the nickname Industrial City from the motto of Tribina Cita, is a means of supporting the development of creative industries in Indonesia. Judging from the statement of the Malang City Government that Malang City is famous for its kretek cigarette industry, which is capable of generating an economic crisis. Until now it still needs guidance in improving the quality of its production and development. While large industries in Malang need support and promotion to broadly introduce them, so they

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can support productivity and promotion of Malang City as an Industrial City in Indonesia (Malang City Government, 2019).

Judging from one of the motto of the City of Tribina Malang, namely as an Industrial City, it can be concluded that Malang City has the potential to develop creative industries. The productivity of creative industries that are based on human resources, can add value to a product, both goods and services (Pujiyanto, 2013). So as to support Indonesia's creative economy as a mainstay sector that is prepared to face the challenges of the global economy. As stated by John Howkins (2001) that the creative economy is a relationship between creativity and economics (M Tayyiba & Sungkari, 2017).

Dinoyo Ceramics is one of the potentials of Malang City's creative industries which is a craft activity in the village as a source of daily income for the community (Atmojo, 2015). The beginning of the production of ceramic crafts using the type of pottery because of the demands of the container needs. Following its development, the production of ceramics was used for religious purposes and used as a medium to express art (Rohidi, 2000). Over time, the Dinoyo Ceramic village stagnated and was finally closed. The cause of the closure of the factory is still a mystery. The closure of the factory has an impact on the livelihoods of the village community. As stated by Mr. Suharto in an interview on Saturday, May 18, 2019 stated that, the main factory which is near the main entrance of Dinoyo Ceramic Village has been inactive since 12 years ago. According to Pak Suharto, given the current conditions, there is likely no reactivation for the main factory. The cause of inactivity is due to the high voltage requirement. The project has stopped long ago, and if it is to be rebuilt, it must start all over again. Seeing this situation, many of them are building a ceramic business in their homes. Until now, home industry ceramics production has grown and become a center for ceramics industry in Malang City (Malang City Government, 2019).

To improve the stagnation of Dinoyo Ceramic Village, a branding strategy is needed in an effort to increase productivity and promotion of Dinoyo ceramics. According to Aaker, brand is a name and or symbol that is a differentiator and protector of identity as the identification of goods or services of a seller against competitors (Aaker, 1991). Branding is a disciplined process to build consumer awareness and extend consumer loyalty. Branding enlarges opportunities for consumers to use certain products (Hermanto, 2019). The willingness of a product brand to be at the forefront of other brands, is the best way to reach wider consumers (Wheeler, 2013).

Strategic consistency in marketing communication is needed (Duncan & Moriarty, 1997). This consistency describes each product brand so that consumers can capture

the impression of a brand as a whole, starting from visual identity, products and packaging (Susanto & Wijanarko, 2004). Strategic consistency is also needed to reinforce a message in promotion, so that it can achieve goals in brand communication through identity (Madhavaram, Badrinarayanan, & McDonald, 2013)

Visual identity is one of the elements of a brand that can trigger perceptions and open opportunities for the breadth of brand communication. Awareness in the form of visual identity is needed as an appreciation that is easy to remember and recognize. Following the development of the brand, Wheeler also states that, visual identity can be designed with a variety of forms and personalities of a brand. Starting from an explanation of words to symbols or images (Wheeler, 2013).

The use of characters or mascots in corporate brands can be a fast-moving advertising medium in promotion. Judging from the visual character and its distinctive appearance, the mascot has the potential to be favored by the public, especially if it is equipped with audio or jingles so that it can be more familiar with the audience (Wheeler, 2013).

The consistency of the Dinoyo Ceramic Village brand was built with the design of a tourist mascot. So as to provide character values that can be relied upon in effective promotion strategies and increase public awareness of the existence of Dinoyo Ceramic Village Tourism. Designed with a unique visualization to stand out and be supported by philosophical symbols to be a value and differentiation of other companies so that it creates imagery transfers or the power of visualization (Cholil, 2019).

The design of the Dinoyo Ceramic Village mascot is expected to have a performance effect on increasing the productivity of the village community. Support the promotion of tourism as a ceramic industry destination in the city of Malang which supports the creative economy rotation in Indonesia.

2. Literature Review

2.1. Aim

The purpose of this design is to design a mascot design as a brand identity, which is able to communicate visually about the tourism value of Dinoyo Ceramic Village so that it can be a tool or media for destination promotion..

2.2. Design Methodology

The design model of Dinoyo Ceramic Village mascot design uses a design model by Alina Wheeler. It is a design model for a brand identity that requires collaboration of various studies, strategic thinking, quality of design, improvement of design, and integration of various information. If this process is done properly and correctly, producing a good form (Wheeler, 2013).



Figure 1: Alina Wheeler's Design Method. Source : Wheeler, A. 2019. *Designing Brand Identity: An Essential Guide For The Whole Branding Team*. Hoboken, New Jersey: John Wiley & Sons, Inc.

3. Design Concept

3.1. Mascot Ideas and Concepts

The visualization of Dinoyo Ceramic Village mascot is taken from the basic form of ceramic products that are often found, namely teapots and jars. These two forms produce two characters with different visual concepts. The first character concept inspired by the basic form of the teapot, was named Oyon. Oyon is the first mascot of Dinoyo Ceramic Village. Visualization Oyon is a representation of a ceramic craftsman with a basic human form of ceramic teapot. Oyon Character Brings a message that Dinoyo Ceramic Village is the center of ceramics craft industry destinations in Malang. The adoption of Chinese ceramics culture on Dinoyo ceramics products was visualized in a recurring pattern on the Oyon character body. Oyon's distinctive expression shows his self-confidence to survive in the competition of creative industries in the field of ceramic crafts in Indonesia.

The second character concept is inspired by the shape of the urn, named Onid. Onid is a representation of Dinoyo Ceramic Village as a destination for educational destinations about ceramics production in Malang. Visualization of Onid's character is an interpretation of a fairy that is sheltered in a jug container as a means and aids to move. Jar as a visual concept that conveys the message of Dinoyo Ceramic Village is a place for community education about ceramics production. Fairy as an icon that is accommodated, namely science. Delivering a message about Dinoyo Ceramic Village has a vision to share knowledge with the wider community about industrial ceramics production.

3.2. Visual concept letter

The names "Oyon" and "Onid" are derived from the word "Dinoyo" which is reversed to "Oyonid". "Oyonid" is inspired by the distinctive language of the city of Malang called "Osob Kiwalan" (Boso Walikan) coro Malang. Is a way and style of speaking of Malang people by reversing words. Boso Walikan creates its own nuances of romanticism for Kera Ngalam (Arek Malang) as a true Arema identity wherever it is located. Confident and flexible are the impressions that try to be brought to the Oyonid mascot font (Oyon and Onid). Organic patterns are inspired by cylindrical Dinoyo Ceramics products. The designed font is a sans serif type font, which has a relaxed and modern feel. The concept collaboration is combined in a positive perception that accentuates the impression of "Welcome" to Dinoyo Ceramic Village to welcome people who visit for transaction and education purposes.

4. Concept and Design

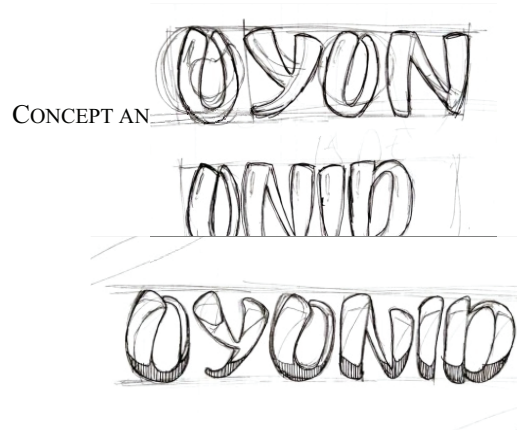


Figure 2: Oyonid Letter. Source : personal documentation

4.1. The Mascot Color Concept

The basic colors of the Oyonid mascot are blue and yellow. Blue is a visualization of Dinoyo Ceramic Village which adopts Chinese ceramic culture with blue motifs. Impressing the impression of an elegant and contemporary ceramic product, it also highlights the function of Dinoyo Ceramic Village as a center for ceramics education and production destinations.

The yellow color on the mascot gives an energetic and optimistic impression as a figure of Dinoyo Ceramic Village who continues to innovate and be confident. Yellow

on the mascot also gives the atmosphere of Dinoyo Ceramic Village as a dignified industrial tourism destination in accordance with the vision of Malang City tourism.

5. Final Design

5.1. Mascot sketch

The mascot sketching stage is the stage after the alternative design of the chosen mascot shape. After the selection, the process of forming the mascot in detail. Formed from the circle as the basic shape and developed into a perfect shape according to the concept designed.



Figure 3: Oyon Sketch



Figure 4: Onid Sketch

5.2. Style design

The Oyon and Onid mascots use the super deformed drawing technique, which is an image style with a head that is larger than the body. Characters with super deformed

imaging techniques present a unique and adorable look that is easily loved by many people. In addition to super deformed, the depiction of the body of the oyon and onid characters adopts the preston blair drawing technique, namely the screwball, so called because the character design has a pear-like body shape. Applied to the image of the oyon and onid mascot which has a large head and a body resembling a pear.

5.3. Digitalitation

The digital process is the stage of production design after sketching. This stage is processed using digital software, namely Photoshop. Digital process is done by coloring in accordance with the predetermined color concept.



Figure 5: Oyon Mascot

5.4. Mascot Grid

5.5. Mascot Gesture

The gesture designed on Oyon and Onid's amaskot is a visualization of the message delivered to each character. Oyon as a representation of the destinations of the ceramics industry is depicted by his pose that is making ceramics and Onid as a representation



Figure 6: Onid Mascot



Figure 7: Mascot Grid Oyon

of an educational destination by posing watering plants. Plants as people who get knowledge and benefits from Dinoyo Ceramic Village.

6. Conclusion

This design is a brand identity solution for Dinoyo Ceramic Village. Mascot is a supporting media for tourism promotion as a ceramic industry destination in Malang which supports the creative economy rotation in Indonesia. Mascot is designed according to the needs of the brand identity that a character in the brand must be upgraded every

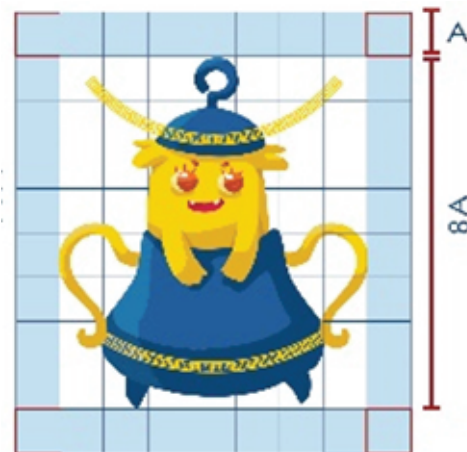


Figure 8: Mascot Grid Onid



Figure 9: Mascot Gesture of Oyon

time. So you can be friendly and adjust your target market. Judging from the situation of Kampung Kermaik Dinoyo which already has several brand identities such as existing logos and the need to develop brand identity, the mascot was designed to be a special icon capable of helping the publication and promotion of Dinoyo Ceramic Village.

7. Recommendation

It is expected that the designers, especially separately the need for mascot and desain characters to pay attention to the anatomical side. Because proportional anatomical



Figure 10: Mascot Gesture of Onid

appearance makes the final design of mascot / character become more aesthetic and easy to implement in real form.

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