
VISUAL IDENTITY IN DESTINATION BRANDING BLENDUK CHURCH AREA, SEMARANG

Santi Widiastuti¹

¹Graphic Design Department, Sains and Computer Technology (STEKOM), Semarang-Indonesia
Majapahit No. 605 street, (024) 6723456, e-mail: santiwidiastuti.ol@stekom.ac.id

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ABSTRACT

This study aims to analyze the potential of the Blenduk church area in Semarang. The potential of this area needs a visual identity design as a form of tourism promotion in the city of Semarang, which incidentally the government is still active in increasing the promotion of local tourism. This study intends to design a visual identity for the Blenduk church area, so this research was carried out with qualitative research. As a persuasive communication activity, this design uses the A-A Procedure approach. The data collection techniques in this study were observation, interviews, documentation and literature study. This study intends to contribute to the Semarang city government, especially the Culture and Tourism office, to design the visual identity of the Blenduk church area so that it has an identity that can be sold to the public and can increase the attractiveness of stakeholders to increase the promotion of the city of Semarang.

Key Word : Visual Identity, Destination Branding, and Srigunting

1. Introduction

The city of Semarang as one of the largest cities in Indonesia with an area of 373.7 Km² with a population of 1,658,552 has the potential to develop. It was proven on July 20, 2018 that the city of Semarang was selected as the 10 Best National Cities at the Yokatta Wonderful Indonesia Tourism Award (Yowita) 2018. Apart from receiving this award, the city of Semarang was also selected as the best city in the province of Central Java by the Minister of Home Affairs of the Republic of Indonesia. The two award categories obtained are certainly inseparable from the contribution of Hendrar Prihadi as the Mayor of Semarang who has led the City of Semarang since 2016 and continues to do so. improve performance, innovation and commitment to developing regional tourism [1].

Seeing the achievements that have been obtained by the city of Semarang at this time is the author's consideration that currently the Semarang city government prioritizes the tourism sector to be developed. This is in line with the increasing number of tourists in the city of Semarang, which was originally 2 million in 2011 and in 2017 increased to 5.6 million tourists and this is in line with developments at the provincial level that according to Central Java BPS (Statistics Agency) Central Java tourist data in 2011 as many as 22 million increased to 37 million in 2016.

Semarang as a city that is synonymous with multiculturalism because of its heterogeneous society is one of the cities that has a cultural heritage that is maintained and preserved until now. There are several tourist destinations located in the city of Semarang. For example the Old City/Old Town of Semarang, Blenduk Church, Lawang Sewu, Semarang Contemporary Art Gallery, Sam Poo Kong Temple, Kauman Great Mosque, Tugu Muda, Kreo Cave and others.

Of the various tourist areas in the city of Semarang, one area that is currently a popular place visited by the people of the city of Semarang is the Blenduk church area of Semarang. Blenduk Church is a place that becomes the center of tourists to visit and explore the Old City of Semarang. In this park, tourists can see some unique architecture with shady gardens and trees. In addition, the Blenduk church is also surrounded by cultural heritage buildings typical of the city of SemaAs a tourist destination in the city of Semarang, the Blenduk church area needs to have Destination Branding as a differentiating and promotional factor, therefore, a design research is carried out related to the Visual Identity of the Blenduk Church Area as a medium for promoting tourism potential. Visual identity in this case is in the form of an image that represents one or more messages with a specific purpose and purpose and is used to communicate the existence of a company, organization, institution, or group. This visual identity includes names, symbols, typography, colors and taglines or slogans.rang which can be used as objects for tourists.

The design of the Visual Identity of the Blenduk church is expected to create the hallmark of a church in Semarang that adapts the design of church buildings in the Netherlands, in addition to being used to strengthen its visual value and character, but also to be used to promote the city and the region to the public and potential tourists from both the regional and local levels. improve the community's economy.

In the case of the Blenduk church area, there are several basic things that encourage the need for a visual identity, namely :

- a. The Blenduk church area is an area of tourism potential and creative industries, thus with a visual identity it is expected to increase the number of tourists and increase the economy. Promotion and visual identity is a unity that must be addressed.
- b. From the author's observations, the new Blenduk church area has a nameplate or raised letters but does not yet have a visual identity that has its own characteristics.
- c. The Blenduk church area needs to have a consistent marketing strategy and media.

It is hoped that this research can achieve a visual identity in the Blenduk church area that can reflect its identity and can represent the city of Semarang, as one of the development efforts in the economic and tourism sectors.

Thus, in this research the problem is formulated, namely how to design a visual identity for the Blenduk Semarang church area that is able to represent a unique component in multiculturalism as a support for tourism promotion in the city of Semarang.

2. Research Method

This design follows the Wheeler, Rustan, and Sanyoto design methods that have been adapted to the problems faced so that later they can produce effective and communicative designs according to needs. This study intends to design a visual identity for the Blenduk Church area, so this research was carried out with qualitative research [1]. As a persuasive communication activity, this design uses the AA Procedure approach as a persuasive communication phasing starting from an effort to generate attention (attention) then trying to influence people to carry out activities (actions) as expected. Psychological and marketing approaches are also used in this design [2].

The American Marketing Association (AMA) defines a brand as a name, a term, sign, symbol or design, or a combination of them intended to identify the goods and services of one seller or group of sellers and to differentiate them from those of competitors. The brand owned by

an entity will be strong if it has strong brand equity. Brand equity will increase the efficiency and effectiveness of marketing programs, increase brand loyalty [3].

Destination Branding can be defined as a name, symbol, logo, word mark or other image that can identify and distinguish a destination; the rest, promises a memorable tourist experience because of the uniqueness of a destination; which also functions in reinforcing memories, memorable memories of a destination experience.

According to Bierzynski in Asmara Building a destination brand has five stages. The first stage is research, analysis and strategy determination, in this stage the essential values of the destination and brand have been determined. The essential values of the destination and brand must be relevant, durable, communicable and attention-grabbing. The second stage is to form a brand identity. After the brand's essential values are established, it can be used as a foothold and inspiration for every element of visual identity. The third stage is brand launch and introduction. The fourth stage is the implementation of the brand to various relevant media to maintain and maintain a brand presence. The fifth stage is to monitor, evaluate and review the existence of the brand in the community.

Identity provides an attraction to understand an entity, identity will introduce us to that entity. Entity by Rustan is referred to as the actual object in question, the entity can be a physical or non-physical object [4]. When you meet someone for the first time, the first thing that will appear is their identity such as name, face, clothes, attitude and other things that can be seen by sight. Next arises the perception of the results of the interpretation of the information obtained, which produces an image. The symbols displayed reflect the identity of the entity and form a positive image.

Surianto Rustan in his book *Designing a Logo* states that the visual identity of a company is not only formed by a company logo, but also supporting visual elements that appear in every component of the company. With the consistent use of visual elements in a company, it will further strengthen the position and identity of the company in the eyes of the audience or related parties. Furthermore, Rustan stated that visual identity also includes several forming elements, including the following: name, logo, color, typography, image elements and the application of identity [4]

Widya in Kusrianto explained that visual communication design is a discipline that aims to study communication concepts and creative expressions through various media to convey messages and ideas visually by managing graphic elements in the form of shapes and images, lettering, color composition, and layout and appearance (layout) [5].

Visual Communication Design itself started from graphic design media which was limited to two-dimensional print media. However, massive technological developments have implications for multimedia applications (including audio and video). Kusrianto revealed that Visual Communication Design has branches of knowledge including; Illustration, Photography, Typography, Multimedia, Computer Graphics, Cinematography, Animation, Advertising, Identity Design, and others.

Visual Communication Design has three interrelated meanings. Design is concerned with designing aesthetics, taste and creativity. Communication is a science that aims to convey as well as a means to convey messages. Visual is something that can be seen. If we consider it as a tree, the main root of the Visual Communication Design Science tree is art and communication science. Meanwhile, the supporting science roots are Social and Cultural Sciences, Economics, and Psychology.

3. Results and Analysis

Timur and Harsasto explained that one of the ancient buildings in the form of a Protestant Christian worship building with the name Immanuel Church or better known as the Blenduk Church. Built in 1753 the building appears in a neo-classical style that is different from other buildings in the Old City and stands out due to its contrasting shape. Blenduk Church is located

on the edge of Jalan Letjen Suprpto (formerly known as Heeren Straat) with a frontal position to Jalan Suari (formerly known as Kerk Straat or Jalan Church). The early church was built by the Portuguese with a simple form which was further developed by Dutch architects H.P.A De Wilde and W. Westmaas in 1894-1895 into its present form.

The Blenduk Church has an octagonal main building plan with four transepts on the north, west, south and east sides so as to form a mass into a Greek cross.



Figure 1 : Blenduk church view with twin towers

On the south side / at the front there are two towers flanking two open terraces that function as halls for entrance which are supported by four Roman Doric pillars. The main building with an octagonal floor plan functions as a worship space for the congregation, it has a domed roof above the top in the form of small houses with an octagonal floor plan with blinds on the walls and covered by an octagonal dome roof with a pointed tip upwards.

The four transept rooms (viewers) have a gable roof. The two towers have a square plan but at the very top the roof is round and has a small domed roof. In both towers there are blinds windows where the top is not oversteek, equipped with triangular ornaments with neo-classical variations and Baroque pillars.

This neo-classical style building is indeed similar to church buildings in Europe in the XVII-XVIII centuries which used a dome shape as a roof covering. The appearance of curved elements is often found in the completion of the opening of both doors and windows with Gothic variations and Roman arches.

As a religious building, its monumental appearance can be seen, among others, from the axis and symmetry patterns in the configuration of the building mass and the scale of elegance displayed by the building. One example is the comparison between the average human height with the height of the ceiling / ceiling of a very large dome.

With the appearance of the building that stands out from other buildings around it in the Old City, the Blenduk church is very easy to recognize its existence by the wider community as well as the neighbor of the City of Semarang because it is related to the historical development of the Old City of Semarang which is a trade / commercial center area with transportation routes through river water. around the cage.

The design of the visual identity of the Blenduk Church area in the process requires various stages so that arriving at the concept of realization requires several processes and stages. The design of this visual identity aims to build destination branding in the Blenduk Church area as an effort to increase tourism potential in the city of Semarang. The strategy in the visual identity design process tends to be the interpretation of the researcher, which is based on the data found both through observation and interviews with related parties.

Thus, the design design is not based on the wishes of consumers, in this case the elements with an interest in the Blenduk Church Semarang as an effort to bind tourism potential. The design of this vidual identity design is a process of interpreting the needs of visual characters which hopefully can be used to arouse the attention of potential tourists and then try to influence people to do activities to visit. The resulting design product is in the form of an identity system guideline, including what we limit in the form of a Logo and Facilities Sign design. The typography study plans are as follows:



Figure 2 : Typography Study

From the various typographic visual studies above, the typography chosen and used is Nouvelle vague. This font has a natural and modern character, enough to represent the character of the Blenduk Church which has a historical image.

Logo design visualization is made up of two kinds of ideas where the logo chosen is an image. The logo was initiated from the visual silhouette of the domed roof of the Blenduk Church which is the hallmark of the building so that the logo is analogized as a representation of the Blenduk Church. Coloring in the logo uses black and a combination of red, orange and green colors. The green color has a natural natural impression so that it can be a parameter that the Blenduk Church is a building located in a beautiful area full of vegetation. The orange color has a dynamic impression that the color is a representation of the city government which is always trying to create an attractive city park so that all people can benefit from it. The results of the design visualization are as follows:



Figure 3 : The design of the Blenduk Church logo idea

The design facilities Sign and color reference are as follows:

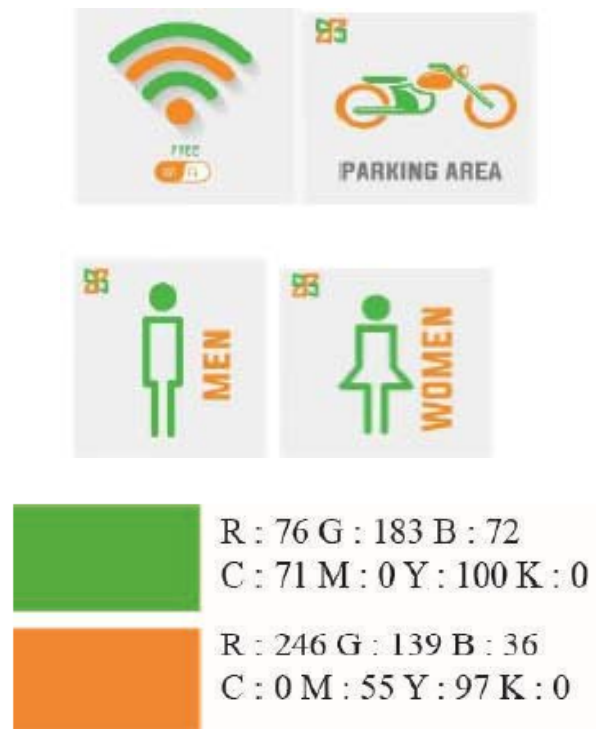


Figure 4 : Facilities Sign and Color Reference

4. Conclusion

The results of the design or visual identity design, in the form of a visual icon in the form of a logo and facilities sign of the Blenduk Church Semarang is the result of the identification of tourism potential and visual identification of the character of the Blenduk Church which is identified from a place between historic buildings in the city of Semarang.

The design of the visual identity of the Blenduk Church logo is formed based on the visual side that appears on the unique building, namely the dome-shaped roof so that the logo is analogized as a representation of the Blenduk Church. The coloring in the logo uses black and a combination of green, red and orange. Black is a color that represents the silhouette of the dome roof with colorful writing. In the writing there is a green color that has a natural natural impression so that it can be a parameter that the Blenduk Church Building is in a beautiful green area full of vegetation. The colors orange and red have a dynamic impression that these colors are a representation of the city government which is always trying to create an attractive heritage area so that all people can benefit from it.

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