



Visual Identity of "Tlogo Land" Tourism to Enhance Brand Awareness

Rico Alan Fernanda^{1*}, Lely Surya Wardani²

^{1,2} Institut Teknologi & Bisnis Asia Malang, Indonesia

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*Correspondence Email:

ricoalan153@email.com

Abstract

Tlogo Land is a tourist destination in Malang Regency that faces issues with visual identity inconsistency, including the use of different logos across various social media platforms. This study aims to design a consistent and integrated visual identity to enhance brand awareness and attract tourists. The research employs a non-participatory approach, with data collected through direct observation of Tlogo Land and interviews with the management. The process of designing the visual identity follows the Design Thinking method, consisting of five stages: Empathize, Define, Ideate, Prototype, and Test. The results show that the designed visual identity, including the logo, colors, and other graphic elements, effectively reflects the character and values of Tlogo Land as a nature-based tourist destination. The implementation of the visual identity on media such as business cards, staff uniforms, and stamps proves to be effective in increasing recognition and creating a positive image of Tlogo Land among visitors. This study concludes that developing a consistent visual identity can be an effective strategy for brand awareness of tourist destinations, while also strengthening Tlogo Land's image as a professional and attractive tourist destination.

1. Introduction

Visual identity refers to the visual elements used to represent, strengthen, and differentiate a brand or organization. It includes elements such as logos, colors, typography, shapes, illustration styles, and other design elements that are consistent across various media. Visual identity reflects the character and values of the brand and creates a memorable and recognizable impression for the audience.

Visual brand identity must also be able to represent the emotions embedded in a brand, which are then manifested in the form of logos, colors, graphic elements, and fonts that are integrated and consistently used (Purwadipura, 2013). Visual identity is the visual representation of a brand's character and goals, including

logos, colors, typography, and other design elements. More than just aesthetics, visual identity builds emotional connections, communicates the brand's vision and mission, and creates a strong and consistent impression in consumers' minds. When designed well, visual identity allows a brand to communicate effectively and stand out in a competitive market.

The logo is one of the main elements in creating a visual identity. The logo is the face of the company. It serves as a key visual identity element that represents the "face" of the brand, reflecting the company's values and character, while differentiating it from competitors. An effective logo grabs attention, strengthens the brand image, and builds an emotional connection with consumers.

A logo in a tourist destination is important because it serves as the main visual identity that distinguishes the location. A logo helps build brand awareness, reflects the uniqueness and values of the place, and enhances its visual appeal. Tlogo Land is a tourist destination located at Jl. Telogorejo, RT.01/RW.11, Wonorejo, Lawang, Tlogorejo, Wonorejo, Lawang District, Malang Regency, East Java. Originally, Tlogo Land was a very dry hill often used by youth for undesirable activities. However, recognizing its natural potential, the management developed the area into a beautiful nature-based tourist destination. The name "Tlogo Land" was chosen because of the presence of a water pond in the area, which has become the main attraction for visitors. Today, Tlogo Land offers various exciting tourist attractions. Visitors can enjoy the beauty of gardens and plants, a safe and educational children's play area, as well as outbound activities.

Tlogo Land faces the issue of inconsistent logo usage across various social media platforms, hindering brand awareness and making the image difficult to recognize by visitors. Therefore, it is essential to develop an integrated and consistent visual identity, including a uniform logo and standardized design elements. The development of a visual identity for Tlogo Land aims to increase brand awareness and strengthen its positive image through a strong and consistent visual identity. With the designed visual identity, it is hoped that Tlogo Land can reflect its uniqueness and beauty, attract potential visitors, and improve its competitiveness in the local tourism sector.

Branding can be a crucial factor in attracting tourists. When a tourist destination has a strong brand, it helps build a unique and powerful identity. A strong brand helps differentiate a destination from others and creates distinctive features that attract tourists (Barkhordari et al., 2023). Therefore, the development of a strong and consistent visual identity will be an essential foundation for Tlogo Land to create a lasting and deep impression in the minds of tourists, making it a top choice among tourist destinations in Malang.

1.1 Literature Review

As a guide and reference in compiling the design, the designer refers to several journals and previous studies to obtain a theoretical basis. Some of the research that became a literature review on visual branding design is as follows.

1. This study discusses the design of a visual identity to enhance brand awareness for a craft community. The methodology includes the application of graphic design strategies and promotional media such as merchandise and other printed materials to create a consistent and appealing image for the audience (Priatna & Nugraini, 2023).
2. This research focuses on creating a visual identity for the Sumber Sira tourist destination in Malang, encompassing logo design, brochures, x-banners, and merchandise. The goal is to strengthen the identity of the tourist site and increase its appeal to visitors. This study highlights the importance of consistency in branding to address the promotional needs of tourist destinations (Wisnu Setya Wardana, 2021).

3. This study uses a branding approach to enhance the image of a cultural tourism village. Through the implementation of graphic design across various media, the research demonstrates how a strong visual identity can improve public recognition of a destination (Priatna & Nugraini, 2023).

2. Research Methods

The data collection method was conducted by directly observing the research object to obtain more accurate data (Daffah & Wardani, 2021) (Sudaryono 2018:216). The observation conducted is non-participatory observation. Non-Participatory Observation is a data collection technique carried out by observing participants without direct interaction. This approach allows researchers to gain deeper insights into behaviors and interactions (Lisa M. Given, 2008). The observation includes the physical conditions and atmosphere at Tlogo Land. Through this observation, various elements that could influence the visual identity design are examined, such as the natural characteristics, buildings, and facilities available at Tlogo Land. Additionally, the observation focuses on the existing logos on social media, the use of stationery for entry tickets, and correspondence. This observation aims to identify visual elements that can support the concept of the designed visual identity.

The data collection method involves direct communication between the researcher and the subject or respondent. The interview conducted is a Semi-Structured Interview. Semi-Structured Interview: A combination of prepared questions with the flexibility to explore topics further based on the respondent's answers.

Once the data has been collected, the design of the "Tlogo Land" visual identity, including the logo, is created based on the "Design Thinking" method. This method is a thought process that begins by building empathy for specific human-centered needs (human centered) and is directed at a sustainable innovation that suits the needs of its users (Tri Aldi Laksono & Ariffudin Islam, 2020).

From its development, there are 5 stages in the design thinking method which results in a more detailed mechanism according to Setiawan in (Tri Aldi Laksono & Ariffudin Islam, 2020). Here is the explanation.

The initial stage is Emphasize which is considered the core of the human-centered design process. This method aims to understand the user in the context of the product being designed through observation, interviews, and a combination of both, which begins with providing a scenario. In this stage, the author looks deeper to get data about the Tlogo Land as the basis of the design by conducting interviews and direct observation at the Tlogo Land.

The second stage is Define which is a process of analyzing and understanding the various insights obtained through the empathy stage, with the aim of formulating a problem statement which is the main point of view or focus of the research. From this stage the author collects all the data obtained, and then the data is further analyzed.

The third stage is Ideate, which is the process of transitioning from problem formulation to solution finding. At this stage, the focus is on developing ideas that will become the basis for prototyping. In this stage, the author acts as a problem solver, exploring ideas based on the insights that have been obtained, and poured into the form of work.

The fourth stage is Prototype, to detect errors early on and explore new possibilities. In its implementation, the initial design will be tested on users to get relevant responses and feedback to improve the design. At this stage, the author makes revisions based on input from Tlogo Land so that the work made is right on target and in accordance with the target to be achieved.

The fifth stage is the Test phase, which aims to gather feedback from users based on the final design created in the previous prototyping process. In the context of Tlogo Land, this stage involves testing the designed visual identity.

Each stage in the design process, from empathy, problem definition, ideation, prototyping, to testing, is expected to produce a design that is not only attractive, but also relevant and in line with the community's identity.



Fig. 1 Design Thinking Diagram

3. Result and Discussion

Based on the design thinking method, the author tries to explain the creative process which consists of five main stages, namely Empathize, Define, Ideate, Prototype, and Test. Each stage in Design Thinking is designed to help find innovative solutions by understanding user needs and creating more effective products or services.

A. Empathize

In this stage, the author conducted observations and interviews to gather data central to the research focus. The observations and interviews were carried out with Ms. Nanik at Tlogo Land, located on Jalan Telogorejo, Lawang District, Malang Regency, East Java, over the course of one week. The interviews revealed several issues faced by Tlogo Land regarding its visual identity, including a lack of consistency in the use of visual elements across various media, low visitor awareness of the values and character of Tlogo Land, and challenges in building a strong image to attract more visitors, particularly younger generations, to become familiar with and engaged in the tourist destination.

B. Define

Based on the Define process, the core issue identified is the lack of effectiveness in maintaining consistency across various media and conveying Tlogo Land's values to visitors. Therefore, it is necessary to create a more consistent and effective visual identity.

C. Ideate

The idea derived from the previous stage's problem is to design a visual identity for Tlogo Land to enhance brand awareness, enabling Tlogo Land to be introduced to a wider audience. A strong and consistent visual identity will help strengthen Tlogo Land's image, attract visitors' attention, and differentiate Tlogo Land from other tourist destinations.

The visual identity concept for Tlogo Land is designed to reflect the characteristics of this tourist destination with a blend of natural aesthetics and functionality, highlighting Tlogo Land as a serene and natural place. The visual elements used, such as the logo, natural green colors, and sans-serif typography, represent the peaceful and refreshing atmosphere of Tlogo Land. Each element is designed to be flexible and applicable across various media, including business cards, letterheads, envelopes, stickers, stamps, and staff uniforms. Additionally, this visual identity incorporates information such as the logo, social media, and contact details of Tlogo Land, serving as an effective promotional tool to strengthen brand awareness and attract more visitors.

D. Prototype

In the prototype creation process, the first step is to create thumbnail sketches. These sketches for the visual elements are made manually and digitally using a tablet, illustrating the values and character of Tlogo Land, aspects related to the tourist destination, activities conducted there, and

elements that reflect the natural beauty and uniqueness of Tlogo Land. The thumbnail creation is done both manually on the tablet and digitally using Adobe Illustrator software. Four thumbnail sketches are developed and expressed in the design concept.



Fig. 2 Thumbnail (Source: Personal Document)

The second stage is the design of the rough logo, which is done digitally using Procreate. In this stage, the rough sketches are still in a rough form, not yet resembling the final shape, and no colors have been applied. The rough logo sketches are made with more detail compared to the previous thumbnail sketches.

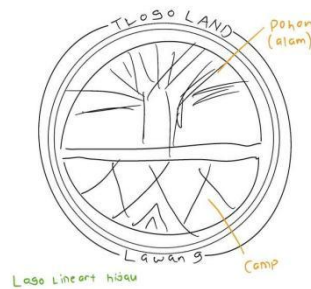


Fig. 3 Rough (Source: Personal Document)

The next stage is the creation of a comprehensive layout which is the creation of a design that has been digitized, coloring and design elements have been made well and are ready to be printed. Making a comprehensive layout is made using Adobe Illustrator software.

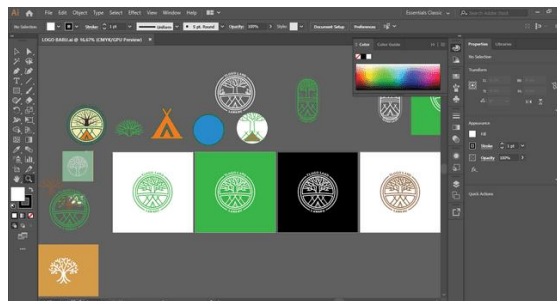


Fig. 4 Final Logo Tlogo Land (Source: Personal Document)

The next stage is the implementation of the logo and comprehensive design layout on business cards, letterheads, envelopes, stickers, stamp, and staff uniforms.



Fig. 5 Final Envelope (Source: Personal Document)



Fig. 6 Final Letterhead (Source: Personal Document)

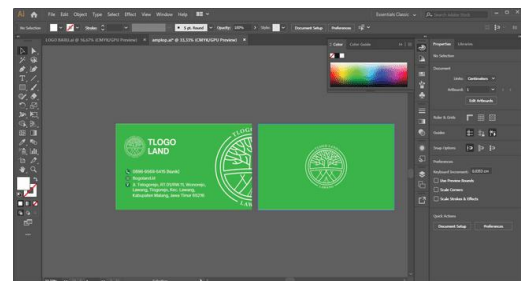


Fig. 7 Final Name Card (Source: Personal Document)

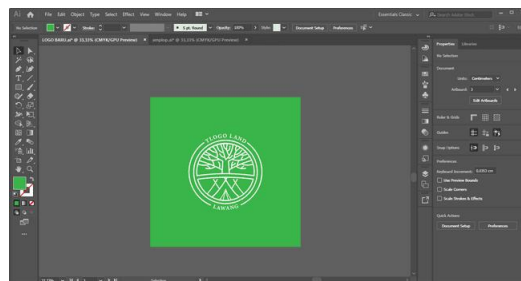


Fig. 8 Final Sticker (Source: Personal Document)



Fig. 9 Final Staff Uniform (Source: Personal Document)

E. Testing

In the testing stage, the author conducted trials of the work by presenting it directly to Ms. Nanik, the manager of Tlogo Land, and showcasing the designed visual identity on Wednesday, October 16, 2024. According to Ms. Nanik, the designed visual identity was very appealing, aligned with the natural image and values that Tlogo Land aims to convey, and effectively represented the atmosphere the tourist destination wants to highlight.



Fig. 10 Testing with Mrs. Nanik (Source: Personal Document)



Fig. 11 Testing Stamp (Source: Personal Document)



Fig. 12 Testing Uniform Staff (Source: Personal Document)



Fig. 13 Testing Correspondence (Source: Personal Document)

4. Conclusions

The design of Tlogo Land's visual identity was carried out through three stages: pre-production, production, and post-production. In the pre-production stage, the concept and visual elements were developed based on research, including logo sketching, color selection, and exploration of visual styles. The production stage involved creating the final design using Adobe Illustrator, followed by mock-ups to see the application of the visual identity on media such as business cards, letterheads, and stickers. In the post-production stage, the design was evaluated and refined based on feedback, ensuring the overall visual identity was effective, consistent, and supportive of Tlogo Land's branding needs. This visual identity product helps create a professional and attractive image while strengthening Tlogo Land's position as a leading and characteristic natural tourist destination.

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