

City Branding Design from the Identification of Local Values of Penajam Paser Utara Regency

Fulkha Tajri M^{1*}, Sasferi Yendra², Olivia Febrianty Ngabito³, Denny Huldiansyah⁴, Sherlia⁵

fulkha.tajri@lecturer.itk.ac.id^{1*}, sasferi.yendra@lecturer.itk.ac.id²,
olivia.ngabito@lecturer.itk.ac.id³, denny.huldiansyah@lecturer.itk.ac.id⁴,
sherlia@lecturer.itk.ac.id⁵

^{1*,2,3} Desain Komunikasi Visual

^{4,5} Arsitektur

Institut Teknologi Kalimantan

ABSTRACT

Penajam Paser Utara Regency is in a strategic location to improve its brand identity. Its existence adjacent to the new State Capital (IKN) is an opportunity with great potential for developing all Penajam Paser Utara Regency (PPU) sectors. The natural wealth in the form of the sea, endemic fauna in the form of sambar deer, Mastogok traditional motifs and some rice-producing areas that can be said to be the granary of IKN food security are local values that will be visualized in the form of a logo that characterizes Penajam Paser Utara Regency, plus a location that can be said to be "Serambi Nusantara" which means that PPU is the front porch / front page of IKN. The method in designing the city branding logo of Penajam Paser Utara Regency is practice-based (Practice-based research) because the foundation at the beginning is the experience of directly observing and obtaining data directly from the community, regional officials, and local customary leaders. The stages in this method include observation, improvisation, and realization. Ultimately, this paper shows a comprehensive design process for creating a visual identity for a city/district, which begins with research, visual enrichment, and visual design finalization.

Keywords: city branding, logo, Penajam paser utara regency

INTRODUCTION

When it comes to places, we have both structured and random thoughts about them. The good and bad of a place is an inseparable part, which will certainly affect each perception of the people who visit it. The word "place" here can be distributed

into the word "city"; in other words, the city's identity can influence everyone's perception (Belloso, 2012). Three main concepts can be discussed about cities: city identity, image, and positioning. City identity can be understood as the reality of the city itself. The image of the city is an identity that can be understood by the people who are the target market of these people (interpreted by destination). Positioning is defined as the uniqueness or distinctiveness of the area that makes this city different from other cities. The preparation of the design strategy considers the intended target audience (Zenker, 2017).

Many cities have started branding their respective cities with various stages, starting from empirical experience, using consultant services with a large budget, using existing resources, and even conducting competitions among art activists or professionals. The branding program, or improving the city's image, will be more effective with the design of a city logo. According to Octaviyanti Dwi Wahyurini's writing, "The Significance of City Logo in City Branding Strategy," the city's image summarized in a logo will help position a city (Wahyurini, 2012).

Implementing a city branding design process can be seemingly simple but challenging. Many cities have started to build this process, but it is ineffective because it needs more attention from the community. A city logo can help change people's perceptions, but the logo design must involve stakeholders, such as the government and city residents, to properly reflect the city's identity (Lau F, 2011). Of course, this is an important point for a city because all of the city's unique values and rich natural resources are summarized and symbolized in a usable graphic form (logo).

Penajam Paser Utara, often called "PPU," is a strategic district in forming this city branding logo design due to its location in the IKN (National Capital City) area. Currently, PPU Regency is trying to brand itself through social media following technological developments. In the concept of place branding, a place needs to be distinguished from other places through a unique identity if it wants to be known; this identity needs to be perceived in the minds of consumers as a place that has superior quality to competitors and finally can be consumed in a way that is commensurate with the purpose of the place (Kasapi, 2017). Therefore, information from many parties is needed to design this city branding logo; the biggest contributor is the PPU community. The role of the community is important

because, later, those who will popularize this logo organically are the community (Aitken, 2011), reveals the importance of the community in creating a city branding that refers to the theory of "The Four Rs". The Four R's consist of Rights, Roles, Relationships, and Responsibilities, which are interrelated in determining place branding.



Figure 8.1 4R Concept in City Branding

Source: Journal Aitken, 2011

RESEARCH METHOD

The design of the city branding logo was carried out over approximately one year. The method that suits this research is a practice-based method that refers to Practice-Based Research (Guntur, 2016). Practice-based research is an original investigation conducted to gain new knowledge, where the knowledge is partly obtained through practical means and through the results of the practice, which can be in the form of artifacts (art objects). So, this research must be subjective from the data obtained through recording primary and secondary data in the pre-production, production, and post-production processes (in observation) to produce new knowledge through works in the form of design. The stages in this method begin with the observation stage, which contains data research and brainstorming from the data obtained in the field, then to the improvisation and finalization stages at the embodiment stage, according to the chart below.

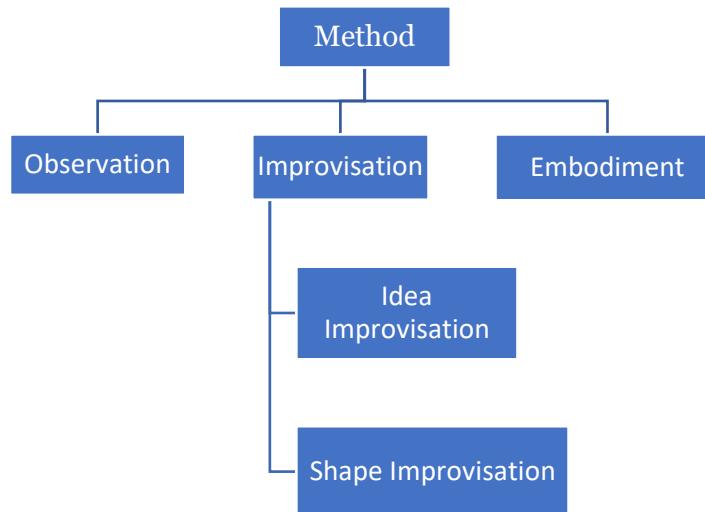


Chart 8.1. Design scheme
source: author documentation

Observation

This process is an exploration or investigation of the visible and invisible; in other words, the author makes direct, in-depth observations about the culture and natural wealth of Penajam Paser Utara. Interviews with representatives of the government and traditional leaders become primary data in shaping the meaning of the logo that will be implemented.

Improvisation

This stage is divided into two: Improvisation of ideas and Improvisation of forms. This stage is a trial process after obtaining data and works and strengthened by independent literature studies, which are then visualized as sketches on paper.

• Idea Improvisation

This phase can be brainstorming. This stage of improvising ideas is an enrichment of literacy and visual forms. The activity revolves around literature studies that develop from empirical experiences after field observations.

• Shape Improvisation

It is a process of continuously processing interesting elements and forms until it becomes the Final Drawing. The sketches that have been selected will

then be reviewed for maximum results and readjusted to the sequence of the design-making process.

- **Embodiment**

This stage focuses on the detailed process and visual solutions that have been designed. Here is the determination of the logo design and alternatives, which are then developed into a comprehensive design. This logo is then finalized into a visual identity that can be used on the required media.

RESULT AND DISCUSSION

This stage explains the design process, and this stage begins with collecting data, planning design strategies, and making visuals. This design presents several locations for creating and implementing it in various media.

Data Collection & Analysis

The data collection process can be obtained from literature studies, interviews, observations, and logo design's initial stages. Community involvement is the basis of this city branding logo design, starting from in-depth interviews with traditional leaders to find typical motifs and ornaments from Penajam Paser Utara.



Figure 8.2 In-depth Interview with Paser's Customary Chief
source: author documentation

Discussions with the communities in the four sub-districts and conducting public testing again after the finalized logo choice.



Figure 8.3 Public test activity
source: author documentation

There are many rich natural resources and other famous places in Penajam Paser Utara, of course, requiring specific sorting to present the true identity of Penajam Paser Utara. Here are the results of the survey and public test of the city branding logo design team:

1. Sambar deer object & Mastogok Ornament

The first identity obtained is the Sambar Deer; there is even a statue in the courtyard of the Regent's office, and it has become an available icon in PPU. The people are religious and appreciate the culture, motifs, colors, and patterns of the indigenous Paser tribe.

2. 4 sub-districts

There are four sub-districts of PPU starting from

- Kec. Babulu
- Kec. Penajam

- Kec. Speaker

- Kec. Waru

3. Coastal area

According to several writings, most of the area here is in the form of a bay.

In addition to the coastal area in the bay, this coastal area also has a reasonably long landau beach in the Babulu sub-district to Penajam sub-district.

4. Agriculture

There is the largest food hull is one sub-district. Penajam Paser Utara District, in the first year, prepared about 1,500 hectares of agricultural land specifically for rice crops for food estate development.

5. Gateway to IKN

There are two transportation routes (land and sea). The icon in this survey is the Pulau Balang bridge, which has the tagline "Serambi Nusantara," or the terrace/front yard of IKN.

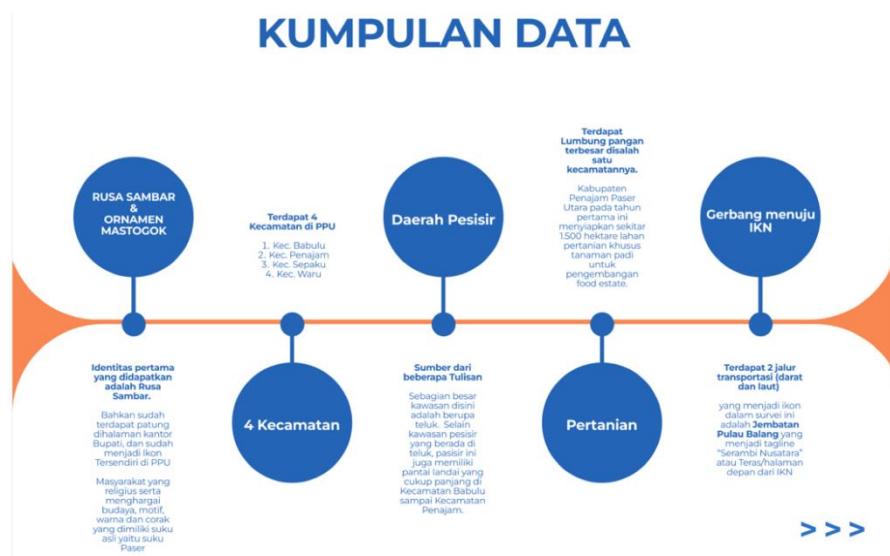


Figure 8.4. Road map data collection
source: author documentation

Penajam Paser Utara District Branding Program

The PPU government designed the City Branding program called Serambi Nusantara. The basis of the design of the Penajam Paser Utara "Serambi Nusantara" city branding logo is taken from several main icons of diversity,

including Mastogok motifs, Sambar Deer, Rice, Balang Island Bridge, and Deformatively processed waves.

Penajam Paser Utara "Serambi Nusantara" logo consists of two (2) components, namely logogram, and logotype.



Figure 8.5 City Branding PPU LogoClick to apply
source: author documentation

Logo Creation Process

The process of creating a logogram starts with making a rough sketch. It ends with a final drawing, then makes a pattern in the form of an arrangement of circles and lines (vertical and horizontal) to facilitate the digital process to be more precise and accurate. Discarding unnecessary nodes, then proceed with the finishing process on the line art.



Figure 8.6 Logo design
source: author documentation

Guidance

The Penajam Paser Utara logo consists of two (2) components: logogram and logotype. Both are a unity that cannot be separated for its use in various media. Size can adjust to the size of the media that will be used. Development is only allowed on the rules described in this guidebook that have been discussed to maintain the originality of this logo work.



Figure 8.7 Guidance logo
source: author documentation

Color Palette

The colors in the logo result from a field survey that the team has done in packaging the Penajam Paser Utara logo. To maintain the consistency and continuity of the image, the color selection below is the color guide used in the logo. Development is allowed only on the rules described in this guidebook that have been discussed to maintain the originality of this logo work.

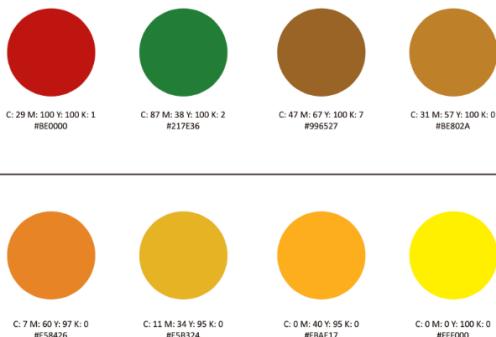


Figure 8.8 Color palette
source: author documentation

Philosophy

The font used in the tagline "Serambi Nusantara" is Arkhip, which has been modified by adding wave elements (waves) to represent an area dominated by coastal areas. Waves are also a part of the life of the PPU community, both in terms of livelihood and natural beauty. The Serambi Nusantara tagline used in the tagline represents PPU as the front page or the initial door to enter the Capital of the Archipelago.



Figure 8.9 Arkhip font
source: author documentation

There is an acronym of Penajam Paser Utara (PPU), which is designed with a natural wealth of fauna and customs. The first letter Represents the traditional Motifs of the PPU community, which is packed with the dominant color of golden yellow, which means that the PPU community will continue to maintain and preserve traditions and culture as a symbol and regional idea. The second P uses green color, which represents agricultural growth as one of the natural resources owned by the PPU district. The letter U uses a red color with a symbol of sambar deer horns as a representation of the endemic fauna of the PPU district.



Figure 8.10 Logo gram
source: author documentation

The logotype is taken from the Arkhip font, which has been modified in such a way by emphasizing the letter "A," which is adapted from the Balang Island bridge. The

Balang island bridge contained in the logotype represents infrastructure connectivity and a symbol of future accelerated development for the PPU district.



Figure 8.11 The Balang Island Bridge Adaptation
source: author documentation

The ship layer in the logo symbolizes one of the primary means of transportation from Penajam Paser Utara, which indicates that until now, travel activities still use waterway transportation. The green color in the first layer (1) symbolizes that the PPU community has a religious spirit, and the yellow color in the second layer (2) symbolizes that the PPU community is ready to realize Indonesia's dream of becoming the golden generation of 2045 which has comprehensive intelligence, namely product f, inova f, and strong character. The red color on the third layer (3) symbolizes the nationalist spirit of the PPU community.



Figure 8.12 The ship layer Adaptation
source: author documentation

First Alternative Design

The basic concept of the city branding logo is the development of the shape of the Pulau Balang bridge, and the PPU gram logo is the development of motifs and symbols from the character of Penajam Paser Utara.

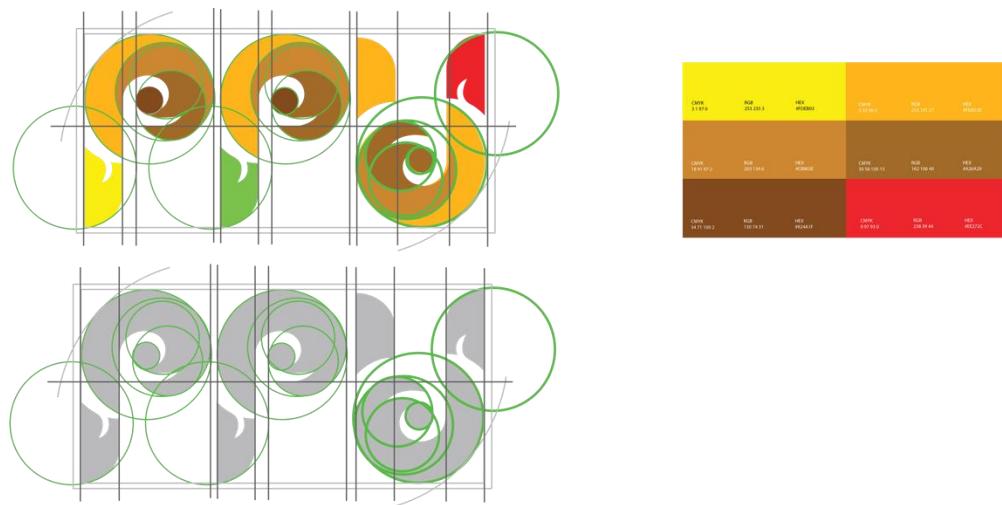


Figure 8.13 Logo Gram Pattern
source: author documentation

The design of sketching the shape of PPU is the result of several symbols designed to get the desired logogram shape; in this city branding logo design, the author adds a logotype that is used to balance the logogram shape, which gives a harmonious impression of the logo as a whole.

After getting the desired shape, then proceed with the merging of the logotype that has been designed. Then, we will proceed with creating graphic elements, which are then applied to several items that will be included in the guidebook. Parts will be produced in stationery and several other features in the form of calendars, paper bags, banners, and banners. This is intended to make the visuals presented more informative and have a visual consistency that enhances PPU's brand identity.

CONCLUSION

Based on the explanation that has been presented, several points can be conveyed regarding the design of the city branding logo for Penajam Paser Utara Regency.

1. City branding logo design activities in Penajam Paser Utara Regency require consistent review and management of brand identity in processing elements of natural wealth, culture, and certain identities. This activity

must also pay attention to matters of detail so that its development in each sector can be optimized.

2. The component of brand identity that must be considered is the visual identity. This is important because the majority visually interact with the community. Thus, there will be no long debate after this logo is published to the public because the observation stage, which is the basis for creating this logo, has involved regional officials, traditional leaders, and the community.
3. The logo formed is a component of the visual identity often seen by the community and migrants. Therefore, the logo design process starts from compiling the uniqueness of each region and summarizing it into a dynamic logo, and the formation of taglines also from people who claim their area to be "Serambi Nusantara" or the core of IKN.

REFERENCES

Belloso, J. C. (2012). *Building a Strong City Identity*. Retrieved from globalrealestateexperts .com: <https://www.globalrealestateexperts.com/2012/10/building-a-strong-city-identity/>

Wahyurini, O. D. (2012). The Significance of City Logo in City Branding Strategy. *Recent Researches in Engineering Mechanics, Urban & Naval Transporation and Tourism. Cambridge: WSEAS Press.*

Kasapi, I. d. (2017). Destination Branding: a Review of the City Branding Literature. *Mediterranean Journal of Social Sciences*, 129-142.

Aitken, R. a. (2011). The four Rs of place branding. *Journal of Marketing Management*.

Zenker, S. a. (2017). Questioning a “one size fits all” city brand: Developing a branded house strategy for place brand management. *Journal of Place Management and Development*.

Lau F, L. A. (2011). Chongqing's City Branding. In: Dinnie K. (eds) City Branding. *London: Palgrave Macmillan*.

Guntur. (2016). Artistic Research. *Seminar Internasional ISI Surakarta*. Surakarta: Pascasarjana ISI Surakarta.