



Redesigning the Visual Identity of Metro Culinary Tourism Destinations in Metro City

Putri Sabrina Nur Azizah^{1,*}, Ade Moussadecq², Ambar Aditya Putra³

Institute Of Informatics and Business Darmajaya

putri.sabrina@gmail.com¹, ademoushadeq@darmajaya.ac.id², ambaradityaputra@darmajaya.ac.id

^{*)}Corresponding author

History:

Submit: February 6, 2023

Review: April 29, 2023

Publish: April 30, 2023

Keywords:

redesigning, visual identity,
culinary tourism

ABSTRACT

The phenomenon of copy pasting the Jamur Sawah culinary tourism logo is more directed to the element of plagiarism. The weak visual identity of this Jamur Sawah culinary tourism destination, in the future will complicate the branding process. The purpose of this design is to carry out a redesign (re-design) process as an effort to strengthen Jamur Sawah's position in market competition and eliminate elements of plagiarism contained in the logo. Mushroom Rice. The data explored in this study include sketching, designing alternative designs for the Jamur Sawah logo, and logo application (billboards, signboards, flyers and banners, corporate signatures, stationary sets, and merchandise). Data from interviews, observations, and literature were analyzed using qualitative methods. The problem analysis method in redesigning Jamur Sawah's visual identity uses the mindmapping method followed by the brainstorming method. Jamur Sawah culinary tourism logo is an interpretation of persuasively inviting to visit Mushrooms (Cheap Snacks) Sawah which sells delicious, hygienic, and affordable food. The result of this research is a visual identity design as a logo using the main media of the Kentucky Fried Chicken (KFC) logo which includes color and mascot. The logo from the redesign of the visual identity of the mushroom field culinary tourism destination was then applied through publications, corporate signatures, stationary sets, and merchandise.

1. Introduction

The phenomenon of copy-pasting the Jamur Sawah culinary tourism logo is more directed to the element of plagiarism. The weak visual identity of this Jamur Sawah culinary tourism destination, in the future, will complicate the branding process. The purpose of this design is to carry out a redesign (re-design) process as an effort to strengthen Jamur Sawah's position in market competition and eliminate elements of plagiarism contained in the logo. Mushroom Rice. The data explored in this study include sketching, designing alternative designs for the Jamur Sawah logo, and logo application (billboards, signboards, flyers and banners, corporate signatures, stationary sets, and merchandise). Data from interviews, observations, and literature were analyzed using qualitative methods. The problem analysis method in redesigning Jamur Sawah's visual identity uses the mind-mapping method followed by the brainstorming method. Jamur Sawah's culinary tourism logo is an interpretation of persuasively inviting to visit Mushrooms (Cheap Snacks) Sawah which sells delicious, hygienic and affordable food. The

result of this research is a visual identity design as a logo using the main media of the Kentucky Fried Chicken (KFC) logo which includes color and mascot. The logo from the redesign of the visual identity of the mushroom field culinary tourism destination was then applied through publications, corporate signatures, stationery sets, and merchandise.

Tourist destinations represent delineated geographic areas that are actively managed (Buhalis, 2000; Haugland et al., 2011; Morisson, 2013). Tourist destinations can be defined as the ability to increase tourism expenditures, to attract visitors while providing them with a satisfying and memorable experience (Kunst, 2017). The influence of growth in tourist demand at the global level is expected to remain stable in the long term (UNWTO, 2016). Metro City is one of the tourist destinations in Lampung Province. The Metro City area is bordered by Central Lampung Regency in the north and west and East Lampung Regency in the north, south, and east. This geographical condition makes Metro City a tourist destination. The tourism sector is indeed one of the leading sectors in development in Metro City. Apart from supporting geographical factors, this cannot be separated from its strategic location. Tourism in Metro City is famous for its culinary tourism destinations, there are four culinary tourism sectors by collaborating between local wisdom and natural beauty, one of which is Jamur Sawah.



Figure 1. Jamur Sawah Culinary Destinations

Unfortunately, the natural charm of the mushroom rice field culinary tour in Metro City is not supported by a strong visual identity. The creation of a visual identity for culinary tourism is a sign of a product or service that will differentiate it from similar competitors (Suharson et al., 2019). The main strength of a visual identity lies in its visual face or logo. The uniqueness of a logo cannot be ignored because as a visual face, the logo is the first form that is judged by the audience. These factors lead to the importance of designing a logo that reflects the personality of a brand (Oscario, 2013). The absence of unique elements in a logo causes an entity's brand awareness to decrease (Rustan, 2013). Brand awareness and recognition of a brand can be achieved by being equipped with a visual identity that is easily recognized by the public (Wheeler, 2013). Low brand awareness is caused by the use of an inappropriate brand identity so that consumers are less interested. Visual brand identity plays a very important role in communicating the vision and mission of a brand, as well as being an important component in introducing a brand to attract the attention of consumers (Karunia et al., 2020).

Not only in terms of visual identity, the logo of this Jamur Sawah tourist destination, after the author searched it, turned out to be just the result of copying and pasting the internet. The weak visual identity of this Jamur Sawah culinary tourism destination, in the future, will complicate the branding process. The problem of copy-paste and plagiarism of the visual identity of the Jamur Sawah culinary tourism destination requires creative solutions to solve problem, the solution to this problem is to redesign the visual identity (logo) and its application.



Figure 2. Jamur Sawah Culinary Destination Logo

According to (Nismawati et al., 2020) states that redesign is the activity of designing and re-planning to change the visual appearance without changing function. Collins (2009) states that redesign is a plan to make changes to the structure and function of a system to produce better benefits than the original design or produce functions that are different from the original design (Michelson & Paadam, 2016). According to (Vladimirova, 2015) linguistically redesign comes from the words replay and design which means redesigning a product or brand for a specific purpose. (Moubarak, 2014) argues that redesign is an activity to change the identity of a brand to refresh and keep the brand superior to its competitors. But in doing a redesign, we must consider and review old design elements to be developed for the better.

The purpose of redesigning the visual identity of the mushroom field tourist spot is to simplify the promotion process in the future so that it can increase consumer attractiveness. Promotion is one way to improve the image and help increase the number of tourist visits to a place. Based on the description above, it can be interpreted that branding is a combination of marketing strategies and visual communication in the form of identity creation through naming, logos, symbols, and wordmarks/taglines. The results of this logo redesign are expected to be useful for tourists to find out the identity that distinguishes it from other tourist destinations. Regardless of the differences or differences in definitions, it seems that the redesign of the Mushroom Paddy logo was made based on information gathered from various sources. So that the output of the logo is adjusted to anything related to the conditions of the Mushroom Sawah tourist destination.

2. Method

Data collection was carried out using a descriptive qualitative approach. A qualitative descriptive approach is concerned with meaning and does not determine the quantity. Through a qualitative descriptive approach, it is hoped that data will be found, details that support the process of redesigning the visual identity of Sawah culinary tourism. The data obtained is then processed using the 5W+1H data analysis formula. After the analysis process, the writer will use these data to align ideas with the mind-mapping method to determine keywords and key visuals. Mind mapping is the process of mapping the mind to connect the concepts of certain problems to an understanding, (Tony Buzan, 2008:4). Mind mapping will make it easier for writers to carry out the process of redesigning the visual identity of the Paddy Field Mushroom, namely the logo, and application. From the analysis, results found the main map.

The results of mind mapping data analysis for visual identity redesign are as follows. Data in the form of words and pictures were collected through interviews and documentation techniques. After determining the object and time of research, the researcher collects verbal and visual data to obtain the necessary information. The data collection procedure in a qualitative descriptive approach involves four strategies (Creswell, 2009): Interview In-depth interviews are used to investigate data about the research object (Stolterman, 2021). How is this object able to attract public interest to visit mushroom desert destinations? assessment by the community about how they feel, and see, the problems that occur. The interviewees were the village head (1 person), manager (2 people), and designer (1 person). Documentation refers to the collection of data, whether from documents or archives, books, or relevant

literature. The data taken is the original old logo of the Mushroom Sawah culinary tourism area which is still in use. The following is an analysis using the 5W + 1H method:

Table 1. Analysis 5 W + 1 H

5W+1H	Question	Answers
What	What are the underlying issues for logo redesign	This Mushroom Sawah tourist destination logo is only the result of copying and pasting the internet and leads to plagiarism.
Who	Who is the target target in Mushroom Sawah logo redesign?	Is the user in this case the manager of the Mushroom Sawah culinary tourism area.
Why	Why should this redesign be done?	To simplify the process branding in the future
Where	Where is this problem occur?	In Mulyojati Village Metro Barat District, Metro City.
When	When is the problem did it happen?	That is when the manager imitates other symbols or plagiarism
How	What should be the solution to the problems that arise?	By redesigning Mushroom Sawah's visual identity, namely the logo and its application to the promotional media.

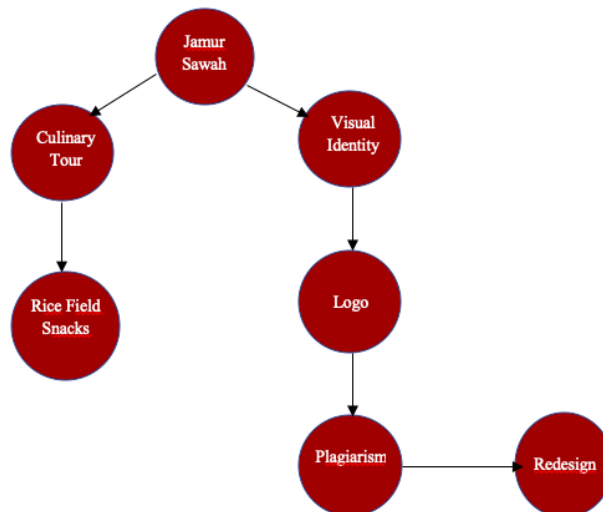


Figure 3. Mind-Mapping

From the results of the main mapping analysis, it was found that sawah mushroom tourism is a culinary tour that takes place on the edge of rice fields (using rice fields as tourist attractions). Visual identities already exist, but these identities are only taken directly on the internet and there are indications of plagiarism, so the old visual identities should be redesigned so that the identities of sawah mushroom tourism are more visible and can be communicated in any variety of media.

3. Results and Discussion

The redesign of the visual identity of the Mushroom Sawah culinary tourism area uses the Brainstorming method, which is a very common method for finding new ideas, which is based on spontaneity and creativity. Conceptually brainstorming tends to train the human brain to trigger the emergence of ideas and then put those ideas on paper. This redesign process cannot be separated from the source that is the basis for reference in making the work, namely the Kentucky Fried Chicken (KFC) logo. The logo of this company is a mascot logo with a characteristic image of a smiling old man's face and this image is impressive in the food industry. The logo represents the fundamental element of the colonel icon.

Reference sources from the redesign of the Jamur Sawah visual identity contributed in the form of colors and mascots.



Figure 4. Design Reference Source

The initial stage in the redesign process is sketching. After the writer got the results based on the conclusions from the various existing data, it was continued by making a rough and simple picture of the visual elements that would be used to redesign the Jamur Sawah logo and its application.

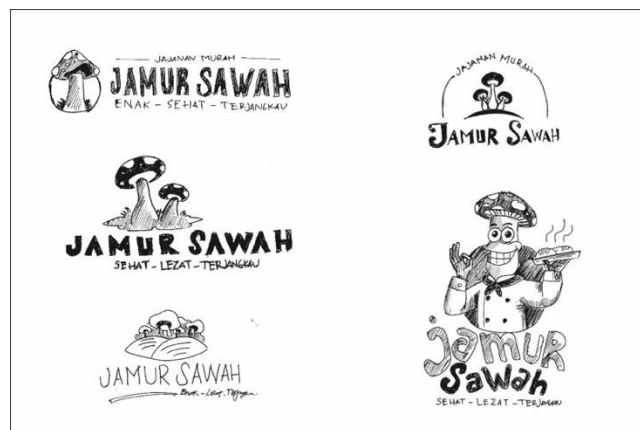


Figure 5. Jamur Sawag Logo Sketch

After completing the Jamur Sawah logo sketch, the next stage is the design of an alternative Jamur Sawah logo design. Alternative designs are needed to test the extent to which the logo designs that have been designed are able to meet design standards. The results of the analysis and evaluation carried out, in the end, will be used to improve the initial design, so that a representative and satisfactory design work is obtained. Of the five alternative logo designs designed, the chosen design is the 5th logo on the grounds that it is in accordance with the needs and desires of the client, and meets the criteria from the results of the client's analysis, and analysis of its competitors.



Figure 6. Jamur Sawah Chosen Logo Design

The final visual display of the Jamur Sawah logo represents traders at the Jamur Sawah culinary tourism location, the red color is a representation of the enthusiasm of the Mulyojati village residents in building the Jamur Sawah culinary tourism area. The green color represents the location of natural attractions, namely on the edge of the rice fields. Jamur Sawah writing using the Let's Play font type is an interpretation of persuasively inviting to visit Jamur Sawah. Then the tagline “Easy – Healthy – Cheap” confirms that Jamur Sawah sells delicious, hygienic, and affordable food because the Jamur Sawah brand stands for “Cheap Food (Mushroom)”.

The selected logo will then be applied to certain media according to the goals to be achieved. Referring to the creative planning that has been determined, the application of the logo in the corporate identity system is highly dependent on the needs of each type of entity or institution. For the application, the logo for the Jamur Sawah culinary tourism destination includes (1) Publications, such as signboards, billboards, flyers, and banners, (2) Corporate signatures such as aprons and uniforms, (3) Stationery sets such as envelopes, business cards and notes and (4) Merchandise such as hats, mugs, and key chains.

1. Billboard



Figure 7. Logo in Media Billboard

2. Signboard



Figure 8. Logo in Media Signboard

3. Flyer and Xbanner



Figure 9. Logo in Media Flyer and Xbanner

4. Corporate Signature



Figure 10. Logo in Corporate Signature

5. Stationary Set

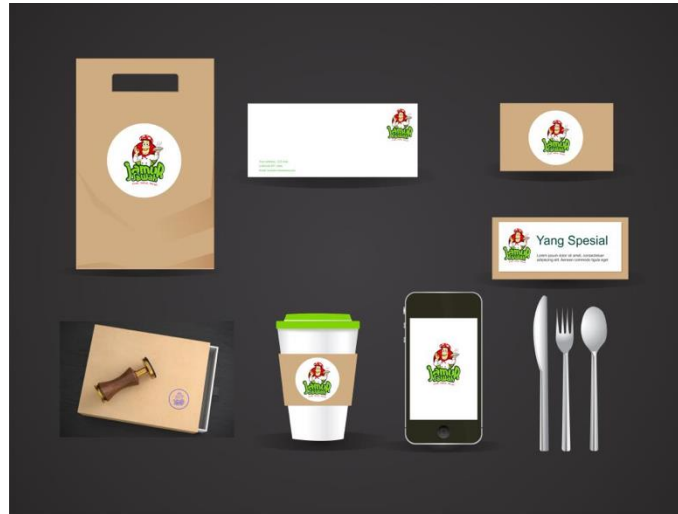


Figure 11. Logo In Stationary Set

6. Merchandise



Figure 12. Logo In Merchandise

4. Conclusions

Visual identity is a form of visual and graphic expression of the image and identity of a company/business. As identity, visual identity displays symbols that reflect the image to be conveyed. As a graphic expression, a visual identity can be created and influence the fate of a business/company. For this reason, it is necessary to redesign the visual identity of the Jamur Sawah culinary tourism destination by representing the client's brief/desire, namely "Asri Tepi Sawah Culinary Tour" which means a culinary tourism object located in the open or rice fields. The redesign of the Jamur Sawah visual identity is expected to be able to strengthen the brand image so that the Jamur Sawah culinary tourism destination can compete with its competitors. In reintroducing to the wider community, the

branding uses media such as manual books, outdoor communication media, stationery sets, promotional media, corporate signatures and merchandise.

Acknowledgment

The authors thank the chancellor of the Darmajaya Institute of Informatics and Business, Dr. Ir. H. Firmansyah Y.A., MBA., MSc. for the support and facilities provided to carry out this research.

References

- Aryani, F. (2013). Model Character Development Training (Cdt) Untuk Meningkatkan Perilaku. *Jurnal Pendidikan Dan Pengajaran*, 47, 21–28.
- Ayal, C. S., Kesuma, Y. S., Sabandar, J., & Dahlan, J. A. (2016). The enhancement of mathematical reasoning ability of junior high school students by applying mind mapping strategy. *Journal of Education and Practice*, 7(25), 50–58.
- Buhalis, D. (2000). <BuhalisDestinationMarketing.pdf>. *Tourism Management*, 21(July 1999), 97–116.
- Dewi, M. V. K., & Darma, G. S. (2019). The Role of Marketing & Competitive Intelligence In Industrial Revolution 4.0 by. *Jurnal Manajemen Dan Bisnis*, 16(1), 1–12. <http://journal.undiknas.ac.id/index.php/magister-manajemen/http://journal.undiknas.ac.id/index.php/magister-manajemen/>
- Hafifi, H. (2020). Copy Paste Video Teater Sae Dalam Kerja Political Dramaturgy Dan Reenactment Dalam Kerja Sutradara. *IKONIK : Jurnal Seni Dan Desain*, 2(2), 115. <https://doi.org/10.51804/ijds.v2i2.741>
- Hampel, R. L. (1995). Research news and Comment: Overextended. *Educational Researcher*, 24(3), 29–38. <https://doi.org/10.3102/0013189X024003029>
- Hasan, M. M. (2017). Redesain Identitas Visual Putra Jaya Tegal. *Jurnal Penciptaan DKV*.
- Haugland, S. A., Ness, H., Grønseth, B. O., & Aarstad, J. (2011). Development of tourism destinations An Integrated Multilevel Perspective. *Annals of Tourism Research*, 38(1), 268–290. <https://doi.org/10.1016/j.annals.2010.08.008>
- Janita, D. I. (2009). *Creating & Sustaining Brand Equity Aspek Manajerial dan Akademis dari branding*. Amara Books.
- Karunia, A., Alimuddin, A., & Nurabdiansyah, N. (2020). Perancangan Identitas Visual Destinasi Wisata Kawasan Teluk Youtefa Kota Jayapura. *TANRA: Jurnal Desain Komunikasi Visual Fakultas Seni Dan Desain Universitas Negeri Makassar*, 7(3), 145. <https://doi.org/10.26858/tanra.v7i3.17290>
- Kunst, I. (2017). Redizajn imidža kao jamstvo osiguranja tržišnog uspjeha destinacije: Slučaj Dubrovnika. *Sociologija i Prostor*, 55(1), 55–75. <https://doi.org/10.5673/sip.55.1.3>
- Meho, L. I., & Tibbo, H. R. (2003). Modeling the information-seeking behavior of social scientists: Ellis’s study revisited. *Journal of the American Society for Information Science and Technology*, 54(6), 570–587. <https://doi.org/10.1002/asi.10244>
- Michelson, A., & Paadam, K. (2016). Destination branding and reconstructing symbolic capital of urban heritage: A spatially informed observational analysis in medieval towns. *Journal of Destination Marketing and Management*, 5(2), 141–153. <https://doi.org/10.1016/j.jdmm.2015.12.002>
- Morisson, A. M. (2013). *Marketing and managing tourist destinations*. Routledge.
- Moubarak, R. (2014). *BRAND IDENTITY DESIGN AND RE-DESIGN BETWEEN RESILIENCE AND RESISTANCE : Identity , sustainable identity design and the role of generative grammar Rita Moubarak Jean Pierre El Asmar Lebanon I- INTRODUCTION*

II- LITERATURE REVIEW. 1–12.

- Nismawati, F., Ade Lose Hermanto, Y., & . P. (2020). Redesign Traditional Packaging of Jenang Sari Murni Tulungagung. *KnE Social Sciences*, 2020, 209–217. <https://doi.org/10.18502/kss.v4i12.7597>
- Oscario, A. (2013). Pentingnya Peran Logo dalam Membangun Brand. *Humaniora*, 4(1), 191. <https://doi.org/10.21512/humaniora.v4i1.3429>
- Rustan, S. (2013). *Mendesain Logo*. PT Gramedia Pustaka Utama.
- Suharson, A., Dharsono, Prihatini, N., & Sunarto, B. (2019). Visual Identity and Promotional Design for Bekasi Tourism. *5th Bandung Creative Movement International Conference on Creative Industries 2018 (5th BCM 2018)*, 197, 145–151. <https://www.atlantispress.com/proceedings/bcm-18/125910927>
- Wheeler, A. (2013). *Designing Brand Identity : An essential guide for the whole branding team*. John Wiley & Sons, Inc.