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Creating a visual destination brand design for Kotagede's cultural heritage

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Abstract: Kotagede is one of six cultural heritage areas in the Special Region of Yogyakarta, located 6 kms from the center of Yogyakarta city, and the centerpiece of Yogyakarta and Solo. In 2019, CNN International added Kotagede to a list of the 13 most beautiful towns in Asia. The uniqueness and historical and cultural heritage of areas in Kotagede's make it a potential tourist destination. However, Kotagede does not have any visual identity that projects it as a unique tourist destination and historical witness of the Islamic Kingdom of Mataram. This study used Morgan, Pritchard and Pride's methods to develop a destination brand and visual identity for Kotagede. By developing this visual identity design, the authors aim to push Kotagede's image as a historical and cultural destination that may be popular among tourists such that it can have an impact on the tourism and economics sector of Kotagede.

Keywords: Kotagede, cultural heritage area, destination branding, historical and cultural tourism, visual branding, visual design

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1. Introduction

Kotagede is a region located 6 km from the center of Yogyakarta with massive potential for cultural and historical tourism due to its various tourist-attracting relics. It was the capital and a historical witness of the 16th century formation of the Islamic Mataram Kingdom. Kotagede region is also the oldest area in Yogyakarta, having existed since the formation of the kingdom of Surakarta and Yogyakarta (Rahardjo, 2019).

In 2019, CNN International included Kotagede on a list of the 13 most beautiful cities in Asia. According to Achmad Charris Zubair, a conservation activist in Kotagede, this is because of the variety of beautiful things, including the uniqueness of various buildings from three time periods that have been preserved until now. The influence of cultural acculturation in Kotagede from the 16th century (Hinduism) to the European colonial era at the beginning of the 20th century is reflected on the face of buildings in the cultural heritage area.

However, the region does not have a brand identity that reflects its potential for cultural heritage tourism in Yogyakarta. Therefore, the authors designed a destination brand that differentiates the region from others and reflects the image of the Kotagede region that would be projected to tourists.

2. Literature Reviews

2.1 Destination Branding

Destination branding is a principle that distinguishes and identifies a place through messages and experiences related to that place so that it can give an inherent impression (Baker, 2007). It involves knowledge of information specific to the destination. One of them includes passing the stage called brand benefit pyramid, which was proposed by Morgan, Pritchard and Pride (2004). This stage aims to determine the brand essence that is owned through the brand personality approach.

2.2 Brand Identity

Wheeler states that brand identity is an identity that belongs to a particular brand so that it can attract and be felt by the five human senses. It is the differentiation of a brand from others in order to ascertain the main concepts the brand wants to carry. During the design process, the various brand elements employed include brand marks, word marks, letterform marks, pictorial marks, abstract marks, emblems and characters (Wheeler, 2018).

2.3 Cultural Heritage

According to the Republic of Indonesia Law No. 11 of 2010 concerning cultural heritage Article 1 number 1, cultural heritage is a heritage of material objects in the form of Cultural Heritage Objects, Cultural Heritage Buildings, Cultural Heritage Structures, Cultural Heritage Sites, and Cultural Heritage Areas on land and/or in water that needs to be preserved

because it has important value for history, science, education, religion, and/or culture through the process of determination. Furthermore, based on RI Law No. 11 of 2010 concerning cultural heritage Article 1 number 6, the Cultural Heritage Area is a geographical space unit that has two or more cultural heritage sites that are located close together and/or show distinctive spatial characteristics.

2.4 Study Area – Kota Gede

Kotagede is a sub-district located 6 kms from the center of Yogyakarta which still has various historical relics of the Islamic Mataram Kingdom from the 16th century. Kotagede has a lot of traditional architecture, one of which is a Javanese-style house and Dutch architecture. Other attractions in the Kotagede area are the Tombs of the Kings of Mataram, Kotagede Market, and the Great Mosque of Kotagede. Kotagede is also famous for its silver and culinary centers (Pesona Indonesia, 2019).

Based on the 2011 decree of the Governor of the Special Region of Yogyakarta Number 186, Kotagede was designated a cultural heritage area that has a core zone, a buffer zone and tangible and intangible potential areas.

According to Santosa (2007), Kotagede is an area that consists of various regions, each of which has its own characteristics and uniqueness (p. 3). Kotagede, which also has a wall that is more than two centuries old, is the result of its construction and is a reference for its successors (p. 4). Until now, there are historical relics that are the former glory of the Islamic Mataram kingdom which can still be seen directly even though it is not free from renovation.

One of them is the tomb of Ki Gedhe Mataram, father of the Panembahan Senapati. Several centuries later, a silver craft was developed which remained known till it reached its heyday in 1970. Although Kotagede is no longer the capital of the sultanate of Mataram, the area is increasingly known as the center of silver handicrafts. Kotagede has become an elite area inhabited by a group called the Kalang people (p. 14). They built houses that were inspired by European architecture but also did not abandon the Javanese cultural identity. The houses are also proof of their status and pride (p. 84).

2.4 Study Objective

Following Morgan, Pritchard, and Pride's (2004) design branding destination strategy, the current design study objective is to develop a set of design guideline for Kotagede, Yogyakarta.

3. Design Method

The design method employed by the author was proposed by Morgan, Pritchard and Pride (2004). The destination branding process is divided into five stages: data collection, brand identity development, brand introduction, implementation, and evaluation and review.

Table 1 Five Phases of Destination Branding.

Phase 1	Market investigation, analysis, and strategic recommendation

Phase 2	Brand identity development
Phase 3	Brand launch and introduction: communicating the vision
Phase 4	Brand implementation
Phase 5	Monitoring, evaluation, and review

Phase 1 – Market investigation, analysis and strategic recommendations. At this stage, a data search process is carried out, one of which is by conducting a survey aimed at gaining a variety of insights into existing tourist destinations from the community, local businesses, and people who have or have never visited these tourist destinations. Phase 2 - Brand identity development. Brand identity development is made after the data collection process. After the data is processed and a concept produced, a brand core can be obtained for processing and implementation. This is done to achieve harmony in all parts of the visual identity process.

Phase 3 - Brand launch and introduction: communicating the vision. The brand's value, launch, and introduction are heavily dependent on the vision for the brand. This can also be applied to the various identity and communication platforms used. Producing an emotional connection requires several things, including credibility, easy delivery, differentiation, and emphasis on conveying the ideas.

Phase 4 - Brand implementation. A brand must have complexities in order for it to become strong. Brand implementation requires the development of a personality for a core brand. Brand personality can be divided into two parts: the head and the heart. The head plays an important role as the conveyer of features, rational values about a brand, while the heart displays the emotional side of the brand. Therefore, the challenge that exists for brands is to make the propositions that are appropriate and still attract the attention of the audience.

Phase 5 - Monitoring, evaluation, and review. After the destination branding process is done, the last step is to monitor, evaluate and review the results of the brand implementation in relation to existing tourist destinations. The success of a branding can be seen by an increase or change in tourists. One supporting factor that supports the success of destination branding is the role of the government, which plays an important role as a promoter and provider of funds. An example of a successful destination branding is that of the Spanish state which applies to various cities in Spain, resulting in an increase in the number of tourist visits and changes in people's views about the country.

4. Design Process

4.1 Design Strategy

After the authors conducted research to collect data, they then proceeded to the second stage: brand identity development. In this phase, the authors concluded on three keywords that describe Kotagede: welcome, acculturation, and historical destination.

The authors also determined the brand proposition for Kotagede as a Cultural Heritage Area, the Old City of Java, and the Living Museum. Furthermore, they also drew a brand benefit pyramid process based on Morgan, Pritchard, and Pride (2004) to better determine the brand essence that will define the determination of the brand personality. After this process, the authors then determine the big idea in this design: "*the hospitality of the acculturation of ancient Javanese culture*."

During this design process, there is:
Identity Designing. In Kotagede, there is a spatial concept called Catur Gatra Tunggal. The concept becomes an important role in Kotagede because it affects life, especially the people in Kotagede. The concept is then the authors developed into a concept that is used to design Kotagede destination branding. The concept of Catur Gatra Tunggal, which was initiated by the founder of the Mataram Sultanate, Danang Sutawijaya, is a mixture of macro cosmos and micro cosmos which is manifested in 4 sides of life that are interconnected as a whole, namely social, economic, religious, cultural. In Javanese culture, the concept is embodied in the city planning or building which is the main core, namely the Keraton which is the center, which is supported by the square, mosque and market (Wibowo, 2014).

Then the process is continued by compiling the design mood board to find out the shapes and colors that are the hallmark of Kotagede as shown in Figure 1.



Figure 1 Kotagede Moodboard.

Using the concept of Catur Gatra Tunggal, the study created the basic form of the Kotagede brand identity in the form of a square. The authors also developed a spatial perspective that characterizes Kotagede as part of the logo. From the mood board, it can be seen that architecture and building layouts are also hallmarks of Kotagede. The authors used the trapezoidal form, which forms the basis of Kotagede's letters of identity. The trapezoid's shape is a form of acculturation that unites three eras that once existed in Kotagede, as shown in Figure 2.

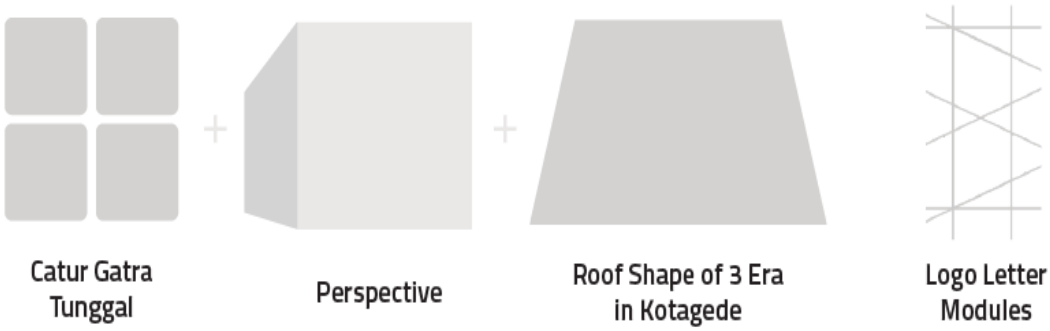

Figure 2 Identity design process.

The next process is digitalizing the logo to see the final logo. There, the authors added the tagline "The Old Javanese City" as part of the logo so that it displays the position of Kotagede as a cultural heritage area that was once one of the old cities in Java that influenced the development of Indonesia as shown in Figure 3.



Figure 3 Final Logo of Kotagede Destination Brand.

Colour. Past research on color and type font was used as the criteria to choose the brands' visual representatives (Malik, Naeem & Munawar, 2012; Febriani & Selamet, 2020). Therefore, the Authors looked at Kotagede's color identity carefully. Kotagede has a variety of colors that are typical Kotagede colors. The green color in Kotagede symbolizes Islam, which has existed and developed in the region since the days of the sultanate of Mataram. This is consistent with what was stated by Holtzschue (2010). In addition, the color brown is also commonly found and is typical of Kotagede. For example, in the Kotagede Cemetery complex, as well as traditional houses in Kotagede such as Joglo's house. In Kotagede, which is one of the craft centers in Yogyakarta, silver color also can be found, for example in carved silver handicrafts.

As for the color yellow, the authors picked it because yellow is a simplification of the color gold. Based on the theory put forward by Marioka, Stone and Adams (2006), the yellow color also has a philosophical value that is closely related to the kingdom that is wise and optimistic. The authors decided on four main colours: green, yellow, brown and grey as shown in Figure 4, where green is the primary color of Kotagede. The colors are also in harmony with the concept of the Catur Gatra Tunggal, which is the basis of the Kotagede spatial.



Figure 4 Color of Kotagede Destination Brand.

Typography. During the typography design, the authors picked the sans serif type with a slightly rigid shape but can highlight the humanist side. This design type was chosen based on various considerations such as being able to project the Kotagede brand as friendly but modern to elevate the existing cultural acculturation. After various considerations, the authors chose the Titillium family typeface because it displays these things well and has good and consistent tracking. The typeface was then used to design all parts of the Kotagede brand typography for headlines, sub headlines, and body copy. I also used this typeface on the Kotagede logo tagline.

Graphic Icon Elements. The authors also designed a graphic icon as part of the Kotagede brand. Based on the concept of Catur Gatra Tunggal, the author also made a module inspired by square shapes as the basis for creating graphic icons. The authors made a 17x17 modular grid of squares. The authors then stylized manual sketches of various buildings and things that are characterize Kotagede. Thereafter, the authors made adjustments to the shape of the module that was made to make it more presentable and appropriate. This was followed by the authors making each end of the module slightly rounded so that it can continue to display the hospitality that the Kotagede brand wants to project. The graphic icons can also be used for various purposes, such as a supergraphic brand in various media, as well as icons that can help in signage design. The authors made various division of rules for each icon so that they can facilitate a user in its application as shown in Figure 5.

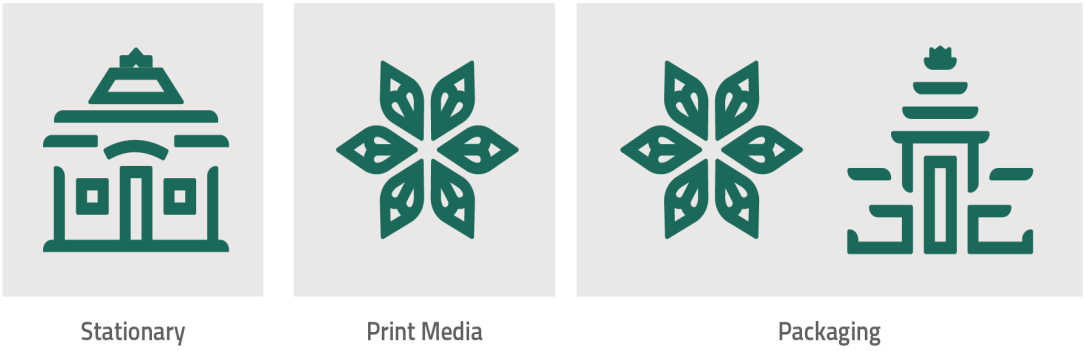

Figure 4 Graphic Icon of Kotagede Destination Brand.

Visual System. During this process, the authors decided on the various visual systems that relate to the style of photography: super graphic and layout configuration. The authors focused on showing the interaction between humans in Kotagede, the culture and traditions, and the beauty of Kotagede architecture. The authors also applied some color editing, using a warm color to highlight Kotagede's hospitality. In addition, the authors also determined the supergraphic style in accordance with their use in each media that was determined. Supergraphic applications have also been determined by enlarging it by placing it in a corner of the media so that it can reduce and complete the design of destination branding.

4.2 Designing Brand Guideline

Designing the Kotagede brand guideline is the next step after designing a brand identity. The purpose of this guideline design is to unite all related and technical matters with the Kotagede brand so that the design and application in various media can be in accordance with these rules and the brand can be built consistently. The authors use the multicolumn grid technique so that it can display varied layouts so that the visuals appear interesting. The final preview of the brand guideline book is done in yellow color for the purpose of contrast as shown in Figure 6.



Figure 6 Kotagede Brand Guideline Book.

4.3 Brand Implementation

After designing the identity and brand guidelines, the next step is the design and application of various media in accordance with the rules set by the authors. Media that are made are divided into identity, information media, and promotional media.

Stationary. For a stationary design, the authors determines various media needed by Kotagede institutionally and internally such as business cards, letterhead, envelopes, folders, agendas, ID cards, and uniforms. The authors used green as the primary color for all Kotagede stationaries. The authors also used graphic icon elements that function as super graphics to complement the design as shown on Figure 7.



Figure 7 Kotagede Stationary.

Print Ads. Print ads were used by the authors as promotional media that can also provide information to the audience directly. All print media have the same elements: headlines, body copy, logos, social media, gradients, and super graphics. The media includes banners and posters as shown on Figure 8. The authors divided the banner into 2 types of orientation—portrait and landscape—which were both set according to the brand guidelines.

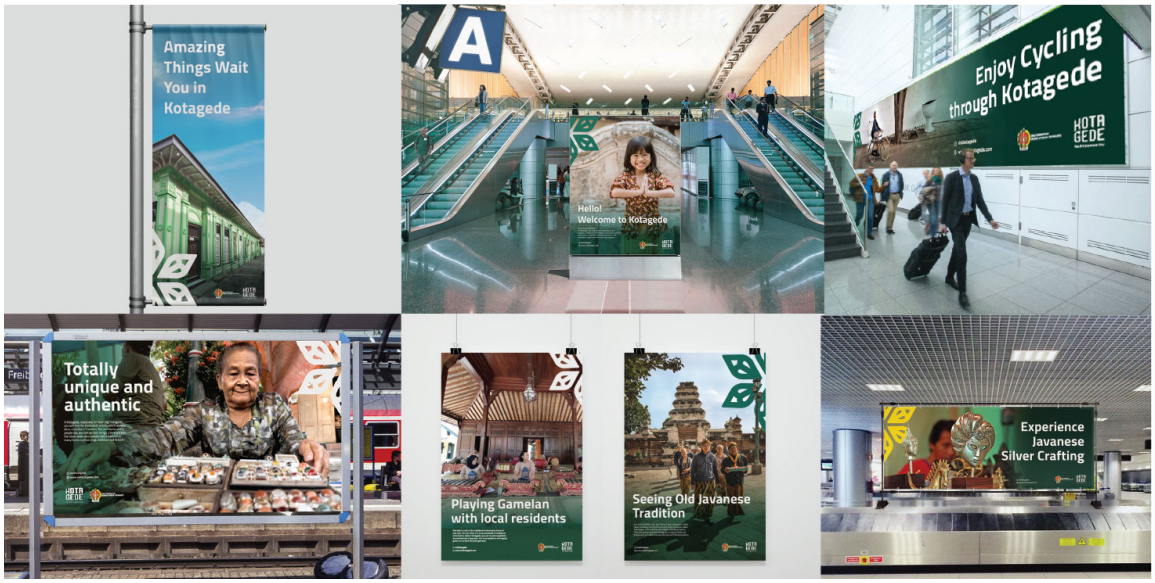

Figure 8 Kotagede Print Ads.

Signage. Signage is needed for information and as a map for tourist areas that are large, they can help tourists find sites in Kotagede when conducting tours. The authors made two types of signage, the tourist information board and navigation tips, by combining graphic icons created by the writer with written information. This was presented in two languages—Indonesian and English—as shown in Figure 9. In this design, the authors also applied the use of grids and visual hierarchy in order to facilitate visitors seeing the information presented.



Figure 9 Kotagede Signage.

Social Media. The authors used social media as an online promotion tool that can reach a wide audience. The authors chose Instagram as the Kotagede social media platform of choice because it is more focused on visual displays and can be supplemented with information provided in the caption. In addition, the tendencies of Instagram users are

in accordance with that of the target audience. Two types of content were used. They are Instagram Post and Instagram Story as shown in Figure 10. In its design, the writer used a modular grid to create both types of social media content. The content created by the authors are in accordance with what information is to be conveyed in the form of information such as fun facts and travel tips and promotions about Kotagede to the audience.

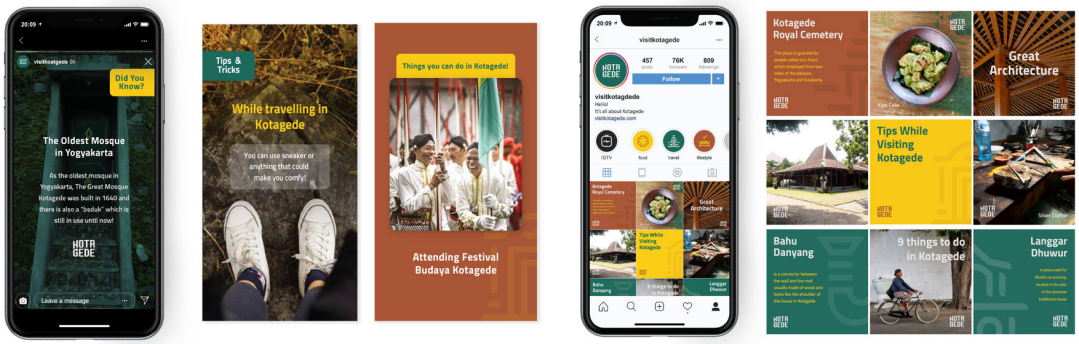

Figure 10 Kotagede Instagram Story and Post.

Guide map and Ticket. The guide map is an information media that can be used by tourists who travel to Kotagede. Unlike signages, the guide map shows the entire areas in Kotagede and has a more compact form. Its small size makes it easy for users to carry a map while traveling in Kotagede as shown in Figure 11. The author also made tickets in the form of cards that can be used to participate in various activities in Kotagede. The author also used a type of modular grid to help design it.

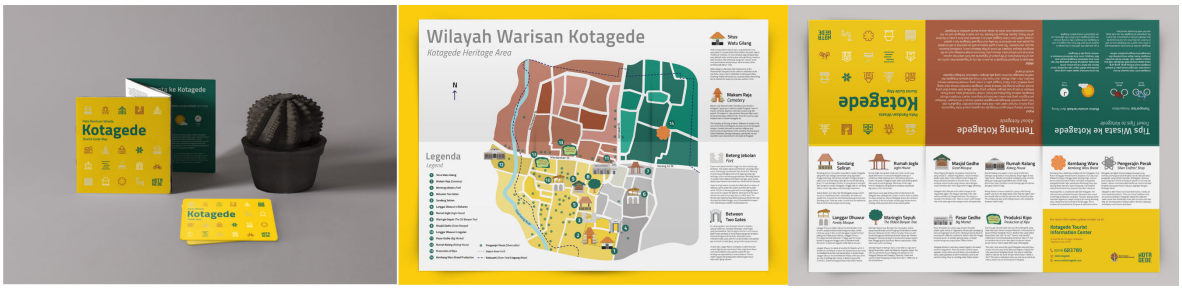

Figure 11 Kotagede Guidemap and Ticket.

Packaging. The authors made two types of packaging for the Kotagede brand: paper bags and jewelry boxes as shown in Figure 12. Both of them were made to complement and support the entire Kotagede destination branding. The authors also put a super graphic display on the packaging and used green as the main color.



Figure 12 Kotagede Guidemap and Ticket.

Merchandise. The authors made various kinds of merchandise that can be used by tourists and as souvenirs that are the hallmark of Kotagede. The merchandises made include t-shirts, tote bags, enamel pins, mugs, and umbrellas, as shown in Figure 13. The authors also made silvercraft in the form of a Kotagede destination branding, which is the hallmark of Kotagede, which can be used by tourists as well as to re-raise the potential of silvercraft in Kotagede.

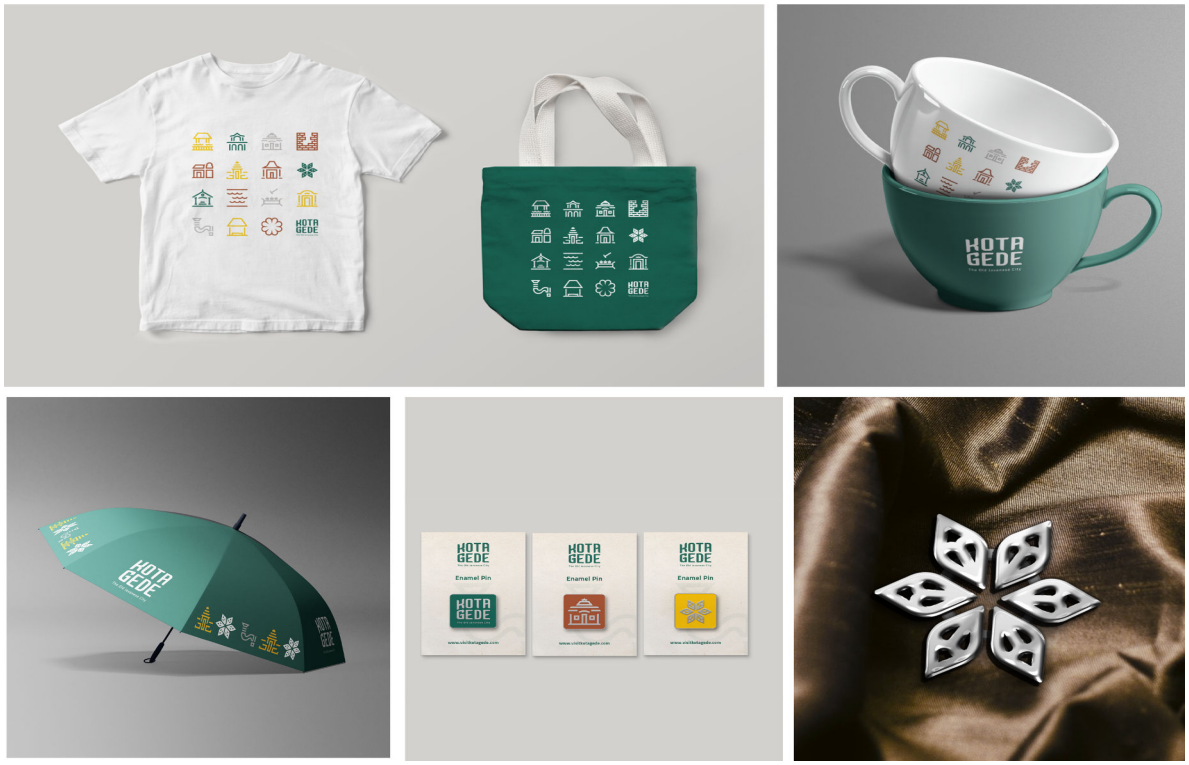

Figure 13 Kotagede Merchandise.

5. Conclusion

The city of Kotagede has existed for a long time and has influenced the historical and cultural development of Indonesia. As a city that became the forerunner to the establishment of two big cities in Java, Kotagede plays an important role for the community, especially in Yogyakarta and Surakarta. Although it is no longer designated as a city, the various relics in the region must be preserved and preserved so that they can be seen and enjoyed by future generations.

On the one hand, to preserve various relics that exist involves all elements of society so that it can be maintained. On the other hand, the conservation process can also provide direct and indirect benefits to the people who live in Kotagede.

Kotagede has been designated as a Cultural Heritage Area and is also one of the tourist destinations in Yogyakarta. The area does not have an official visual identity or brand design that can represent it yet. However, branding the region as a tourist destination can display the uniqueness and characteristics it possesses that can prompt dialogue in design cultural visual identity (Selamet, 2018). In addition, the branding process and promotion will not only introduce Kotagede to the world, but also attract their interest in visiting Kotagede.

With this branding process, it is hoped that Kotagede's image is sold to the target audience and it becomes a recognized and preferred historical and cultural tourist destination. In addition, Kotagede as a tourist destination brand can maintain its existence and authenticity into the future and become a historical and cultural heritage for Indonesia. Future studies should consider adding more design products such as mascot design character to promote a city branding (Satyagraha & Mahatmi, 2019).

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