IMDES Conference
Proceedings
Universitas Multimedia Nusantara
11th-12th November 2020

Destination Branding Semarang Chinatown as a Cultural Heritage Site

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DOI: https://doi.org/10.31937/imdes.v1i1.1123

Abstract: Semarang Chinatown area is one of the historical sites of Ancient Semarang Heritage City where there are cultural relics in store. Consisting of, viz.: architecture, food, stories, and environment that's prominent with a Chinese family style atmosphere. Ironically, numerous cultural assets contained in the Semarang Chinatown Area are less celebrated unlike Semawis Night Market since people envision the area Semarang Chinatown only has it as its prime and foremost attraction. People's awareness to to other cultural and historical assets is immensely minimal. Therefore, through this Final Project the writer has chosen to fathom this issue and to come up with a solution. By establishing a brand new and fresh visual identity, the author wishes to be able to introduce Semarang Chinatown Area as an integrated cultural historic area to a wider-reaching audience to array a large selection of richness of philosophy, culture, and value that will not only enrich the knowledge of visitors but also to entertain them with some aesthetic pleasure.

Keywords: destination branding, Semarang Chinatown, visual identity, cultural heritage

1. Introduction

The men of Fújiàn 福建 and Guǎngdōng 广东 (formerly Canton) embarked on an endeavour utilizing the waterway and arrived in Semarang, Central Java in the year of 1416, precisely in the area of *Simongan, Gedong Batu,* the home to *Sam Poo Kong Temple*. Later in (approximately) 1690, they relocated to the current Chinatown area as the population began to multiply in number. Therefore, they required a larger housing area to their extensions, as well as the resettlement mandate made by The Dutch East India Company *(Vereenigde Oostindische Compagnie or VOC)* administration and regime at that time. As stated by Changiyanto through a personal communication on February 3rd, 2020, As the time went by, in the new Chinatown area, these men had successfully constructed cardinal temples, enlarging trade ventures using the waterway (canal) to distribute commodities and goods.

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These temples were also utilized as the embassy for China in Semarang for mainland-China emigrants. Still and all, the activities Semarang Chinatown administration were hegemonized by the Dutch government as its captured territory.
The objective of this project is having to witness a misled awareness people who only recognizes Semawis Night Market that is run by *Komunitas Pecinan Semarang untuk Pariwisata* or simply abbreviated as *KOPI Semawis* as the primary attraction of Semarang Chinatown. It is proven through a small survey that 65.5% admitted that they are aware of Semarang Chinatown. From the number of respondents who are aware of Semarang Chinatown, 60.6% are only aware of Semawis Night Market. Other small percentage of 39.4% are divided into other places such as *Pasar Gang Baru, Klenteng Tay Kak Sie*. Some of them admitted to never go to the Chinatown of Semarang. According to Ardian Changiyanto, other pivotal components of Semarang Chinatown are five major and oldest temples (*Yayasan Sinar Samudra, Tay Kak Sie, Wie Hwie Kiong, Hok San Tong and Siu Hok Bio*), restaurants that serve authentic Peranakan cuisines (*Boen Tjit* Restaurant, *Rumah Makan Tjandra, Lumpia Gang Lombok* and many other), historical social housing (*Rasa Dharma*), marketplace (*Pekojan and Gang Baru*) and other small businesses that are not as famous as the others, but as important to attract revenue (Changiyanto, personal communication, February 3, 2020). The first urgency is to elevate society's awareness and end a deceiving knowledge that has been there about Semarang Chinatown for many years that causes people to have a wrong idea about this place. As stated by Changiyanto through a personal communication on February 3, 2020, Semarang Chinatown deserves more exposure on its cultural and legacy matters. Semarang Chinatown is so much more than what the society knows. That statement reassured and strengthen the author's point of view to use this urgency. Creating a brand image for Semarang Chinatown should be done as "gate" to give more exposure to older culture, educational spots, small businesses, merchants, shops, values, authentic culinary, and history that almost unhappening, not-so celebrated and unrecognizable.

According to Junianto Damanik, business-wise, the most important contribution to the tourism industry of an area is divided into three pivotal points: one, revenue increase. Two, unbiased and equal development to every corner of the area and three, larger work chances. Any other way, there will be no significant development whatsoever (Svarajati, 2016, p. 10). The second urgency is a comprehensive destination branding has never been done before. Destination branding is a mixture of philosophy and the right design application. It's about crafting the right visualization that will evoke in mind and heart of the society (Tan, 2008, p. 1).

To compete, producing everything that requires coherent visual identity. The author believes Semarang Chinatown needs a brand image that consists of the association of suitable visual representation and philosophy so that it can depict what Semarang Chinatown is representing. To be aware of our history, then we would be able to increase our sense of belonging (Hilliker, 2018, para. 2). The goal is to bring out the vibrancy of Semarang Chinatown, raise awareness (on pivotal components), remain truthful, and perceived positively. Therefore, the author wishes to continue forward and strive in the accomplishment of Destination Branding of Semarang Chinatown as a Cultural Heritage Site.

2. The Significance of Applying Destination Branding to Semarang Chinatown

As stated in Oxford Advanced Learner's Dictionary, the word destination can be defined as a location in which things (persons, goods, messages) are sent to (p. 397). Whilst, branding is taken from the word 'brand', it refers to the name of various products or services that have distinctive qualities. One of the earliest written destination brand theory was initially provided in 1998. According to the statement of Nigel Morgan, Anette Pritchard and Roger Pride in 2004, there stated that destination branding is a manifestation a value of a brand. That statement is not yet minding about the effort to distinguish one place to its competitors and communicate what's unique and worth visiting. It consists of logo, color choice, and other visual and graphic components that distinguishes a destination from the other (p. 6). A man of scholar named Michel Girard stated in 1999 in the book Destination Branding by Anette Pritchard, Nigel Morgan and Roger Pride, that destination branding is begun in France. It's written in the history that France has undergone several "branding" since its revolution in 1789. France has ever been a part time egalitarian and absolute royalist, republican and imperialist, all changed time to time by the ruler of its time. First, there was Louis XIV and Marie Antoinette with the most extravagantly autocrat tradition of le Roi Soleil that took place in the Versailles. Versailles is the true embodiment of absolute strength and dignity (p. 18). The revolution didn't only disperse the traditional value, it also executed the royal family. It has also shifted the cultural and social system, republic was proclaimed and the flag of France, or as we all well-aware of, the Tricolor successfully eliminate Fleur de Lys Marseillaise, new calendar system is brought out, and many more.

3. Research Methodology

3.1 Design Methodology

To design the destination branding for Chinatown of Semarang, author has adapted a methodology form a guidebook titled Destination Branding: Creating a Unique Destination Proposition (2004) written by authors Nigel Morgan, Annette Pritchard and Roger Pride.

Here are the methodical phases:

- Market Investigation, Analysis and Forming Strategic Recommendations;
- Launching an Introductory Brand, Communicating the Design Vision and Mission
- Brand Implementation and Application
- Monitoring, Evaluating, and Reviewing Design

Phase 1 is Market Investigation, analysis and forming strategic recommendations. This phase is something very basic but crucial, therefore it must be done. Namely, finding the fundamental value of destination and brand or inherent top-of-mind identity of the design brand. The most important thing is, this brand must be timeless, sustainable and relevant to the market. It can be very well interpreted and has a certain level of significance to tourists.

The author has completed several tasks regarding this suggested step. The research is done qualitatively and quantitatively. First, conducting a series of interview sessions with the individuals whose daily lives, working fields are spent in the Semarang Chinatown or pursuing education in this matter. The first informant was Ardian Changiyanto who works as a cultural practitioner as well as a professor in *Soegijapranata* Catholic University. Second informant was Widya Wijayanti, founder of KOPI *(Komunitas Pecinan Semarang untuk Pariwisata)* Semawis who is also a celebrated architect whose working field covers (together with a team) revitalizing the area of *Pusat Kota Semarang Lama (Kota Pusaka Semarang),* which includes the area of Chinatown. The third were the merchants in Semarang Chinatown, Yoko Haryanto, Yek Djing, Indrayati and Olivia who are second and third generation business-owners in Semarang Chinatown. And last but not least, headwoman of Semarang Chinatown, Candra who organizes Chinatown's people and activities. A series of questionnaire has also been conducted to assess and make an estimation on people's knowledge towards this area. Lastly, a field observation has been finished conducted to know how people's daily activities, also assessing accessibility and what are the problems that can be solved design-way.

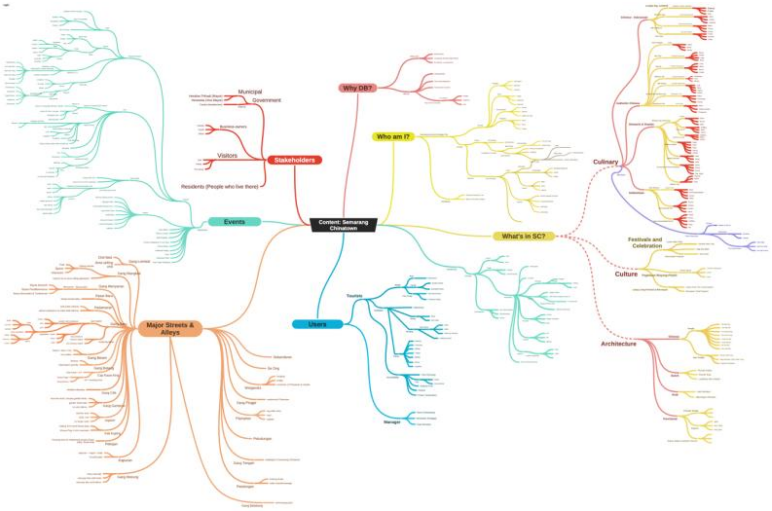

Figure 1 Universal mind map, where the author assembled almost every data she had collected in one place. It is (arguably) too big, therefore the author needed to compartmentalize these data in order to extract the most important information.

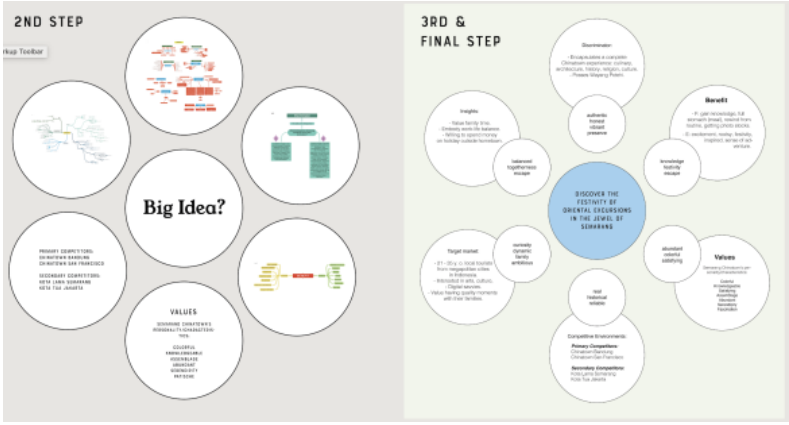

Figure 2 The figure above shows the compartmentalized data from the universal mind map. The method that the author used was brand DNA. As far as she concerned, this method is convenient and has helped the author to eliminate secondary data that was exiguous.

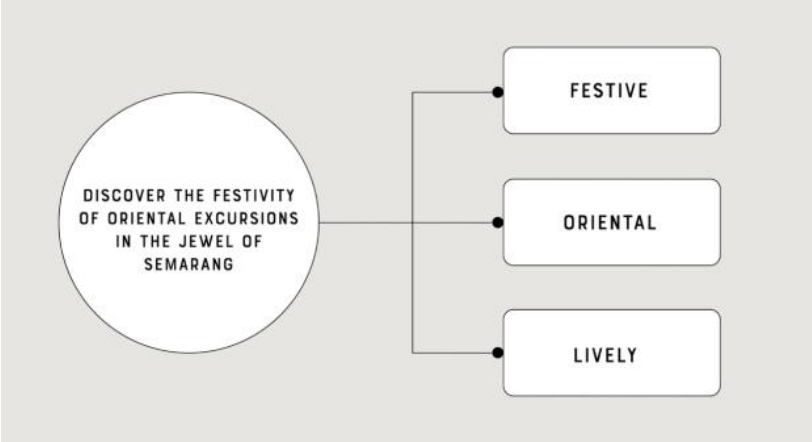

Figure 3 Upon finding the big idea, the author extracted the sentence to three major keywords to be used to set the ambiance of the visual identity of Semarang Chinatown's Destination Branding, they are: festive, oriental, lively.

The second phase is developing the brand identity. Developing a brand identity from a destination is the second phase that must be taken. The aim or main goal is to find the concept of this brand, how author is going to identify it is using the brand benefit pyramid method. When the core values have been found, the next step that must be done is making an elaboration on the brand identity description. To do that, author must elaborate on deciding which color, typography and few adjustments about how the brand wants to be perceived and remembered as. This is done to make sure that the message that the brand wants to convey can be understood by the receiver and it can also be communicated effectively, also evoke the emotions of visitors. This step has helped the author to define who shall be the target for this branding. Demographically, the primary target are the people whose age ranges from junior adulthood to senior adulthood (21-35 years old). The reason for choosing people from these ranges because they have similar characteristics on being able to identify what they want and having the ability and capability to manifest them.

Geographically, the primary target for this research is intended for people who resides outside Semarang area such as Jabodetabek area, Special Region of Yogyakarta, Surabaya, Bali and countries outside Indonesia. Psychographically, this project is intended for both local and international visitors who have fascinations on history and cultural heritage that consists of beautiful architectural structures, traditional foods and cultural attractions.

To conclude, this step demands author to decide a positioning using the x-axis (horizontal line) and y-axis (vertical line) to make a coordinate. Narrowing the formulation of key messages, and finally articulate design/creative briefs and make an agreement with supervisor. Phase three is talking about launching an introductory brand, in this case communicating the design vision and mission. This step is intended to launch the results of brand identity, and eventually communicate and elaborate the vision and mission of the whole design process [6]. The attempt on reaching to the big idea is through multiple provoking sets of questions and some tools that allow the author to build this brand ground up. After formulating the big idea, it is time for the author to start designing the brand identity system. By that, author means deciding the signature that consists of brandmark and logotype, colors, sound, typeface, presentation, where will this design be applied to, be it on internet or conventionally. The applications that the author plans to use are: manual sketch then imported to Adobe Illustrator, Adobe InDesign, Adobe Photoshop.

Phase four is talking about the brand implementation and application. There are various ways to introduce a destination brand on a destination. One of them is to use the services of celebrities as a figure relevant to the brand and well known to the public to influence and move people's hearts to come. A successful destination usually has a level of consistency, relevance and advertising that is both attractive and creative. Also, never not forget the core ideas or values that are owned by the destination. Visual communication of the essence of this destination is prohibited, misdirected so that there is no misperception in the wider community.

And the last step is monitoring, evaluating, reviewing design. Supervision, evaluation, review and review are forms of open-mindedness and the willingness to accept change is a quality that must be possessed destination to be successful and always relevant. Although the situation is very dynamic and the mobility of change is very high, evolving without remembering the basic essence this brand will remove its main foundation. The key is to always maintain the brand personality that was formed from the beginning, but must there is still a sense of willingness to continue on evolving, moving according to the times, driven by what is becoming a trend in society. Open-mindedness will enrich a destination, as long as it does not forget the essence most basic brand.

3.2 Use of Visual Materials

The whole design strategies are derived from the method conducted by Nigel Morgan, Annette Pritchard, and Roger Pride in their book called Destination Branding: Creating the Unique Destination Proposition. The book that the author stated became the handbook that

she has been using during the process on obtaining needed data for this project. In which states that the first step of creating an ideal destination branding for Semarang Chinatown is by doing a market investigation, analysis and forming strategic recommendations. This particular step is used to further enrich the author's knowledge to compile the needed materials as the building blocks of destination branding of Semarang Chinatown. This research will bring a clearer vision towards the value and the richness of Semarang Chinatown that the author wishes to deliver. After finishing the first step of this research, the author began to start her attempt on assembling the few methods of observation, and data compiling, author began to assemble the data with mind mapping method that was originally invented by Tony Buzan to help author's thinking by visually structuring ideas and analyze compiled data. The purpose of making a mind map is intended to compartmentalize the problems that Semarang Chinatown is facing as a destination, the purpose of this destination, what becomes the attraction points of this destination, and what are the positive impacts once Semarang Chinatown's brand identity is made. In the end, the author was able to discover problems that can be solved with a graphic design solution as it is the sphere of the author's studies in university.
A sense of festivity is one of the three qualities that wanted to be accentuated. This word is related to festivals that are held in Semarang Chinatown. The mood that is attempted to be reached is a feeling of constant somber atmosphere, cheerfulness and jovial celebration amongst all tourists who come to this lovable destination. The term oriental is comprising the things that belong to the eastern culture. Semarang Chinatown possesses a great amount of unique Chinese culture whose stories are worthy to be told and shown as it is what makes the city of Semarang vibrant and multicultural.

A.1. Building the Logo

As a tourist destination, it's important to keep tourist active, energized, and presenting a series of fun and educational activities to entertain them. Semarang Chinatown has it all. The brand proposition for Semarang Chinatown wants to identify that Semarang Chinatown is an heirloom to authentic Chinese culture precisely established in the heart of the city of Semarang. This area encapsulates a complete Chinatown experience. Extensively from culinary, architectural, historical, religious, and cultural festivity. By preserving its rich oriental heritage, Semarang Chinatown is able to embody traditions that have existed for generations. Its accessibility has also allowed this warm tradition to peak people's fascination to experience it even more.

From the tone of voice and big idea found in the previous point of this essay through the help of the Brand DNA method, the author proceeded to the assembly of Semarang Chinatown's logo. The initial step was by making a mood board that will be very useful to select the right portrayal of illustration, typography, color scheme and all other crucial components in forming the whole brand identity for Semarang Chinatown. As stated by Alina Wheeler in 2013, logo is one of the most important components in brand-making as it renders a service of exhibiting a brand's personality and revealing what is it that this brand has to offer to people. The purpose of making a mood board with of course, a thorough observation and a comprehensive deliberation is to set out boundaries on the images, text and some samples that the author will use for the design process.

Figure 4 The final logo of Semarang Chinatown

A.2. Imageries and Supergraphic

An identity branding usually comes with a series of supergraphics produced alongside with the logo. These imageries and supergraphics help Semarang Chinatown's brand identity to be more easily recognized. These imageries and supergraphics are usually portrayed using the components that are familiar with Semarang Chinatown as an area with a lively and oriental festivity. In this section, the author presents the supergraphics that emphasizes festivity by using mandala shaped fireworks to remind viewers about the exhilarating and electrifying celebration in Semarang Chinatown. One of the examples is the Chinese New Year celebration held annually. These are the explorative shapes that the author made as a pattern.

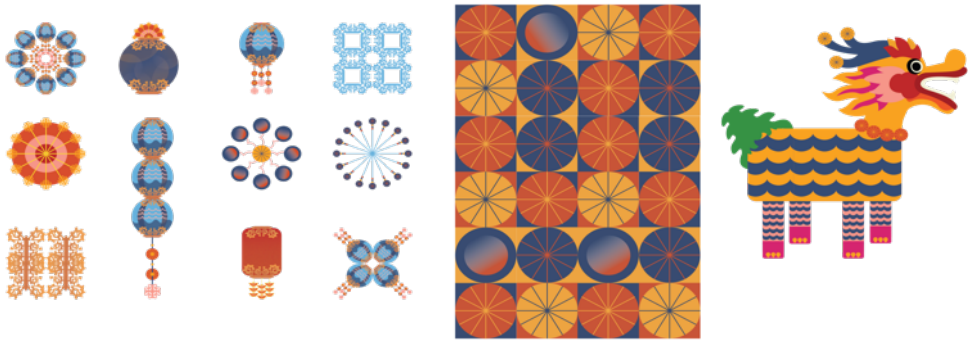

Figure 5 The supergraphic for Semarang Chinatown's Destination Branding

B. Design Results

Here are the design results:

B.1. Office Collaterals

Corporate items are used as the signification of the legitimacy of Semarang Chinatown's formal letters. It can be utilized as both internal and external administrative purposes. An ID Card's main purpose is to identify and verify its holder as who they claim to be. This ID Card is mandatory for all Semarang Chinatown officers to have in hand. While envelope is an essential form of packing to pack Semarang Chinatown's formal letters. It can be operated to send letters to internal and external agencies. A stamp is purposed to authorize any documents sent out by Semarang Chinatown. It is also faster and more efficient way to sign many letters.



Figure 5 Stationeries and collaterals for administration purposes

B.2. Instagram Feeds

The Instagram account of Semarang Chinatown will be for giving information about workshops, featured restaurant, and many information about festival schedule. The information that is being displayed in Instagram will have a synergy with the ones stated on Facebook, Website, YouTube, and other social media platforms that belong to Semarang Chinatown. The tone of the social media of Semarang Chinatown will also play a role of being helpful and friendly.



Figure 6 Instagram feeds layout, combining imageries and supergraphic.

B.3. Graphic Standard Manual

In order to make the Graphic Standard Manual look neat and tidy, author has configured her Graphic Standard Manual according to the grid system and columned symmetrical grids. The cleanly organized layout is gained by the clear division of texts and images in every page of the manual which increases its readability and aesthetics. The author used column grid initially, but the help of horizontal gridlines can help make it much neater.

The division of the text is visible in the placement and emphasis of each chapter's headline, subheading, and body. It is also to further increase readability by creating a comfortable reading flow, by using its font sizes and text arrangement to differentiate between headlines, subheading, and body. The constructed Graphic Standard Manual uses English as its sole language as English is internationally used. It is used so that anyone who needs it will easily understand its meaning and intention. Semarang Chinatown's Graphic Standard

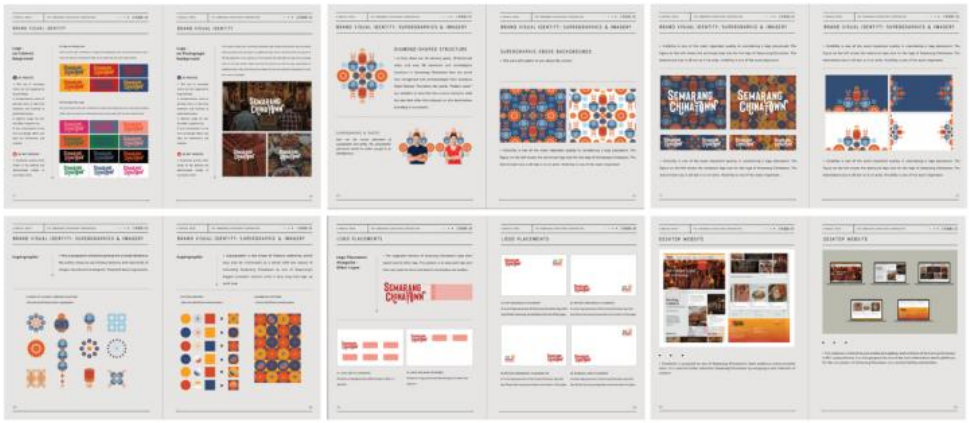

Figure 7 Layout for Graphic Standard Manual

Manual also gives its holder a reference on how the application of its components should be utilized. Guarding the brand's consistency and clarity is also the main function of the Graphic Standard manual so it does not stray away from the fixed brand identity.

B.4. Merchandise

The visual identity of Semarang Chinatown can also be applied on items that will be sold in the form of merchandise. The purpose of merchandise is to elevate people's awareness of this brand and get reminded of it as they wear the items. The design process of merchandise is rather pliable and using the exploration of the brand's visual identity. The use of primary color is still intensely visible here. The first set of merchandises are notebooks, pins.

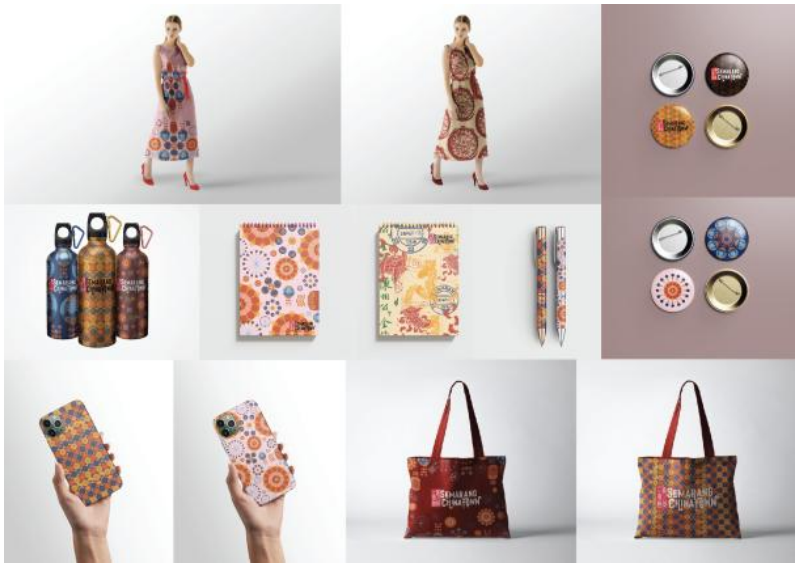

Figure 8 Merchandise to be sold at Semarang CHINATOWN.

B.5. Vehicle Branding

Vehicle branding serves a use as the moving advertisement for Semarang Chinatown. Actually, the car is also doubling the role as an administration car. The pedicabs are used for telling people to enjoy Semarang Chinatown the old way, by going around using the pedicap. There hasn't many encountered pedicaps in Semarang other than in Chinatown area. The bus itself pays a role as a vehicle that will carry tourists around Semarang Chinatown and hopefully there will be a tour guide who will show these tourists
what lies in the hidden jewel of Semarang that will surely be mesmerizing.



Figure 9 Vehicle branding for car, bus, pedicab that will operate in the area of Semarang Chinatown. The car will be used for administration purposes, the pedicabs and busses will take tourists around the area.

B.6. Hanging Banner

Hanging banner is one of the most important tools in promoting this destination because when it is placed in the right spots, people will see it clearly and they will be intrigued. So, placement is one of the most important components that needs to be considered very well in order to gain some important usage for this destination.



Figure 10 Hanging banner is mainly used as a way to promote events or shows that will be held in Semarang Chinatown. They will be located in the areas outside Semarang Chinatown

B.7. Gate to Semarang Chinatown

The next one is the main entrance gate signage for Semarang Chinatown's entrance. The street is 12 meters wide, measurement for this signage is 400 cm in length x 170 cm in height, the size is considered big enough to show Semarang Chinatown's logo from the distance of 50 – 75 m on normal eyesight. Other advantage of placing the signage is very strategic as this gate is the main entrance of Semarang Chinatown, located in Jalan Kranggan where there is a crossroad transversing the area, it can be concluded that the placement of this signage is highly visible by people and vehicles passing by. The wireframe for this signage is constructed using iron frame with the size of 40 x 60 mm, and the thickness of the iron frame is 1.6 mm. Later, the iron framing will be painted with a dollop of black ducco paint. And the rest of the signage is constructed using acrylic and LED module light.



Figure 11 Gate to Semarang Chinatown located in Jalan Beteng. Both seen during day and night.

4. Conclusion and Suggestion

After a series of theoretical literature studies and data collecting journey about destination branding and Semarang Chinatown, it can be concluded that developing a process of building the suitable destination branding for Semarang Chinatown can be closely linked to opening up the gate for people to access the cultural heritage of Semarang Chinatown easily. The destination branding highlights the important matter that Semarang Chinatown has to offer and packed them in a visually-delightful manner without losing its fundamental values as a legacy from the ancestors. Then, the visualization which was extracted from the most quintessential elements of Semarang Chinatown is enough to influence the interest of people, it describes the atmosphere and core messages so it propels people's interest to visit Semarang Chinatown and savor the oriental richness. Everything is done by developing the most suitable visual elements of layout, typography, illustration, and color selection with the focus of delivering the oriental, festivity, and lively atmosphere and ambiance. Future design should explore more variety of design products such as mascot design character to promote a city branding (Satyagraha & Mahatmi, 2019). One of the hard times that the author was facing was having to set the right mind with all the defense examiners about the use of supergraphics. Between the formal and informal supergraphics. But at the end of the day, it was already resolved.

The author had successfully learned something, that is about using the right amount for supergraphic to make sure the identity is more likely to be united and misunderstanding doesn't happen anymore. The making of destination branding for Semarang Chinatown takes quite a long process. To maintain the progress, always keep a time-table or to-do list to stay on track especially during data-collecting process. By doing a field observation that also has been used for creative design before (Selamet, 2018), the author was required to immerse in the experience of living in Chinatown for a determined amount of time, from early in the morning until the sun sets. Making documentation, conveying conversations with the locals, walking from one alley to the other winding alley and experience Semarang Chinatown furthermore. This kind of method of data collecting will take time. But as long as the author uses the time wisely, there are solid chances that the author will find the data on time to further proceed to other step of the observation.

The design process takes a fairly long amount of time, the process of obtaining the most suitable graphics also take time. One of the things that should be prepared is our well-being. When our well- being is maintained and taken care of, ideas and the feeling of contentedness and happiness will overflow. The author had faced a moment of dissatisfaction and creative block that keeps the author's performance from progression. After a series of resting, the author was able to come back stronger and continue a solid journey thus, resulting tremendous amount of progression. One of the things that sometimes forgotten by fellow Final Project fighters is that they forget to reconnect with their deepest beings and always keeping a protracted attitude. Sometimes a setback can launch anyone far forward, so therefore, the author encourages anyone who is attempting

to re-make the branding for Semarang Chinatown or anyone who is currently preparing to engage in this priceless experience of conducting a Final Project in Multimedia Nusantara University. No matter what the topic will be, always ask guidance from the supervisor, fellow Final Project fighters, and your deeper self. Ask what you want, elaborate your thinking, listen to some good music which keeps the focused ambiance and build up the mood, and sleep. Sleeping will allow your subconscious mind to generate important ideas, at least that's what the author has done to regain her strength and claim these ideas. To top it all off, consistency is the ultimate quality that anyone needs to have to tackle this Final Project. Using the time given wisely helps finishing the final project on time, when it is supported with the honed skillset, it will make an excellent combination.

Acknowledgements: The aim of this paper strongly stemmed on building the destination branding for Semarang Chinatown, how research will be conducted using wide perspective of studies in visual brand design. Semarang Chinatown is part of Semarang's congruence and people deserves a greater uncomplicated access on its legacy materials for the next generations to come and break down the fence of accessibility through tourism. Author wishes to express her gratitude to many stakeholders who have been so considerable, motivating and accommodating: Mohammad Rizaldi, S.T., M.Ds., Aditya Satyagraha, S.Sn., M.Ds., Andhreza Brahma, M.Ds., to Lalitya Talitha Pinasthika, M.Ds., Tolentino S.Ds., M.M., Greysia Susilo Junus, Ardian Changiyanto, Widya Wijayanti, Yoko Haryanto, Yek Djing, Candra, Ferry Hardy Soetjipto, Hartiningsih S., Yolanda & Jose Soetjipto, Evelyn, Gabriella, Alvin, Ruth, Vieska Roselle, Dellaneira A., Marcelliani, Indra, Damai, Addin, Victor, Anggita, and Tania.

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Aditya Satyagraha, S.Sn., M.Ds. is a lecturer of Multimedia Nusantara University who has supervised this project with his merit for the Faculty of Arts and Design. His renowned range of skillset includes illustration and directing for a brand's value and visual branding. Besides that, Satyagraha excels in directing for book-layout making, directing for a visual establishment for campaigns, as well as copywriting.