

Application of Visual Identity to Semolowaru Culinary Tourism Centre Revitalization

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ABSTRACT

Tourism becomes one of the prioritized sectors for development, and culinary tourism centers are essential for the development of regional culture as well as the public economy. Culinary tourism not only provides an experience of enjoying the food of one region but also becomes a communal place with a variety of supporting activities. Various culinary tourism centers need to be revitalized, one of which is in Semolowaru located in the City of Surabaya. The revitalization process covers the creation and application of visual identity as an effort for branding to maximize promotion and marketing in increasing the number of visitors and buyers. The visual identity is not only utilized on a physical medium using the principles of design aesthetics but branding strategies and content on social media as well.

Keywords: *visual identity, culinary tourism centre, revitalization*

1. INTRODUCTION

The tourism sector has been one of the prioritized sectors of national development in Indonesia [1], and a variety of premium tourism innovation products have been developed, one of which is culinary tourism as the most promising sector. The culinary sector has a very large role in Gross Domestic Product (GDP) in Indonesia. Among the 16 sub-sectors of the creative economy, culinary has a fairly large percentage contributing 41.69% of the total percentage of GDP. As it is observed the growth and development of the culinary industry in the community, culinary has become an integral part of tourism development that cannot be separated from historical, economic, and cultural values. It makes the culinary not only a tourism product, but at the same time, it serves as an activity that may enrich the tourism experience through social interaction and enjoying the culinary tourism. Tourists are more looking for divergence experience like regional gastronomy which each dish has story and ingredients relates to destination [2].

Culinary as the tourism industry is not only dominated by big culinary players but also mostly done by the middle to lower class with local sales scale. Experiencing local food in a destination shapes tourists' consumption value [3]. It is very often that certain types of culinary are only available in a specific area or city,

that what makes Indonesian cuisine very diverse. There are also many types of local culinary sales methods, but the most common are small-scale culinary sellers who mostly sell in carts and food stalls.

Culinary tourism acts as a key element contributing to one destination [4] and as a city with a diverse culinary industry, Surabaya has many culinary variants sold by sellers in various places across the city. Some of these culinary sellers are managed and controlled at some culinary centers provided by the city government so that it is expected that culinary tourism will be located at these centers, and visitors who want to enjoy various types of culinary variants can be accommodated in these culinary tourism centers.

While with the efforts conducted to gain more income from the culinary sector, the pandemic of covid-19 has affected many things, including the economic sector. The direct impact experienced by the food sellers comes after the implementation of social restrictions, cutting the number of visits and the value of transactions at the culinary tourism centers despite the initial purpose of the culinary tourism center built is to introduce the on-site experience of enjoying culinary and bringing visitors communally. In addition, the culinary tourism center is expected to become an icon for the tourism industry.

In this regard, a branding design is needed that may support the iconization process of the place. Branding will not only introduce a place as an icon, but it will help the process of introduction deeper into the minds of consumers so that in the future good brand awareness will be created in society [5]. An effective branding strategy designed for a place will focus more on developing a visual identity of which the introduction and promotion process can be carried out easily [6].

Among the many culinary centers in Surabaya in particular, the research focuses on the Semolowaru Culinary Tourism Center. The selection of the culinary center is based on the diverse culinary variants offered at the center and facilities provided to accommodate activities such as sports and entertainment. With such characteristics, the need for revitalization of the culinary center through the introduction of visual identity to the community is needed.

Visual identity is all the imagery and graphic information that expresses the identity of a brand and what distinguishes it from the rest [7]. Visual identity is anything that can be seen by the audience physically, namely the logo, packaging, and visual design of the brand. In this case, the process of creation of the visual identity of the Semolowaru culinary tourism center is needed as the revitalization process, so that in the future the location can be re-recognized by the public, and all activities located at the place, both culinary and outdoor activities, can be reactivated.

The purpose of this design is to develop the application of the visual identity of the culinary center as part of the revitalization of the location. A series of visual identities is needed to support the increasing sales from both individual sellers and the culinary center as a whole. In the process of developing the visual identity, there is a relationship between the placement and identification of places, visual identity, and physical structure as well as communication stimuli [8]. Creating visually appealing products, packages, logos, typography is considered the key to successful branding and marketing [9]. The creation of the visual identity in the revitalization process is expected to be able to make the culinary tourism center a culinary icon and support the development of the tourism sector in the city.

2. METHODS

The creation of the visual identity in this research was employed by using a morphological matrix. Morphological matrix is a technique of producing visuals by using alternative stages and looking for possible visual forms [10]. The matrix is used to gain a more diverse visualization so that the design objectives can be easily conveyed.

The matrix has two main parts, namely what and how. The what part includes the components of information

related to the design object, while the how is the proposed or possible solution regarding the design object [10]. This matrix can help display typical shapes, patterns, drawing styles, line styles, typography, colours, and other aspects according to the needs of the design.

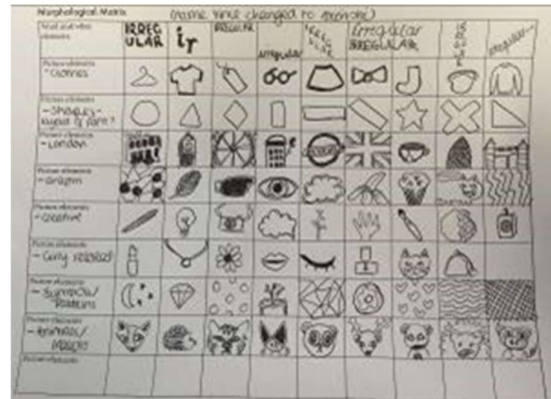


Figure 1. Morphological Matrix

As the matrix was completed, it can be used to determine the basic idea of the creation of the identity by selecting the variance of each component of the matrix. This method will produce a variety of alternative designs that undergo a process of simplification of form or graphic reduction, a process of image translation by referring to the principles of simplicity and legibility of images so that they are suitable for use for logos.

The visual alternative that has been reduced would later go through a process of eliminating the desired final design for the creation of the visual identity for the Semolowaru Culinary Tourism Center. Furthermore, the main visual identity would be lowered into a derivative design that will be applied to various media to create a visual branding system that is suitable for the purpose.

3. RESULT

The initial step in the process of revitalization of Semolowaru culinary tourism center is to redefine the appropriate branding concept. Determining the brand as the main image and creating a visual derivative of the brand would later support the process of brand recognition to the public and may increase the overall sales. The revitalization carried out is not only limited to making a logo but also developing a visual identity that is applied to all physical elements at the culinary tourism center.

The branding concept developed is this tourist center as a place that provides a variety of Indonesian culinary delights, especially typical culinary from Surabaya, and as a location for outdoor communal activities and entertainment. From this concept, a matrix was developed in regards to the selection of visual types and styles, as well as icons and graphics to be used in the overall design series.

A. Visual Development

The visual stage in designing the branding is the core and fundamental stage related to the revitalization goal of the tourism center. This stage is to determine the visual style and graphic icons utilized so that later derivative designs would follow the visual style of this stage.

The stage of using the matrix began with defining the type of culinary into visual components that will later be adapted into. The purpose of designing the visual branding of the Semolowaru Culinary Tourism Center is to form a visual and graphic expression that connects the culinary variants provided with the desired image. Related to this, the characteristics of culinary activities at these locations can be seen as follows:

1. Selling various kinds of typical foods from several cities in Indonesia, and some of them have quite a lot of customers;
2. Food and drinks sold at the center are served in simple portions but have a distinctive taste from each type of cuisine; and
3. The concept of the culinary tourism center is not only intended to sell and buy foods but also as a place to gather and host entertainment and sports activities.

Based on the characteristics, the stages of the morphological matrix used were to determine the visual style that symbolizes the characteristics of various regional specialties as well as visual concepts that represent entertainment and sports or outdoor activities. After the visual exploration stage, the final results were obtained as follows, namely the shape of the articulation of the character icon of the Semolowaru Culinary Tourism Center.

From the results of the matrix development, visual results were obtained using the illustration style on the culinary icons. These styles were chosen and developed so that the applications on derivative design media could be easily executed without compromising the visual aesthetic element of the original embodiment of the culinary icons.



Figure 2. Culinary Icons Visual

The illustration style was also chosen because the display can display culinary icons with more vibrant colours so that it is easier to attract public attention.

B. Brand Identity

Brand identity is very useful in the marketing process of a brand, in this case, all types of brand elements which include conveying the character, commitment, and production values of a company to be known by the consumers through some aspects like colors, symbols, shapes, and so forth [5]. Brand identity is closely related to the logo as the main entity, namely how consumers will more easily recognize the identity of a brand.

As a process of brand development, brand identity has several stages that must be carried out, including determining to position, researching the consumers, determining brand personality, creating the logos, using color identities match and relevant the brand personality, and determining supporting visual elements in the marketing communication process. Especially for this process is given the importance of the behavioural uses of colour that influence to perceptual and physiological [11] at consumer’s mind.

The next development in this research stage is to determine the appropriate brand identity in terms of logo and visual identity that supports the revitalization of the culinary tourism center. The logo created is more focused on the textual articulation of the writings of the Semolowaru Culinary Tourism Center by considering the visibility aspect so that it is easier for people to see, read, and recognize it directly.



Figure 3. Logo in the signage

Visual identity also explores more of a fun and entertainment nuanced design style that will still be seen as a point of interest either during the day or at night. The colours used in the design system are the use of a combination of the Pantone colour palette, a colour system that allows for a consistent and accurate colour choice and reproduction, both seen on the screen and during the printing process. This is certainly very important considering that the final application of visual identity is more directed to designs printed on medium

objects at the location so that the colours produced later are expected to be following the original design colours

The main visual identity placed in front of the entrance of the Semolowaru Culinary Tourism Center is the signage which serves as the main marker of the existence of the place. Therefore, the logo in the signage is designed with a unique shape and equipped with lighting with fun and entertainment nuances. It is expected that during the day or night, this logo and signage will be visible and attract people's attention, increasing their interest in visiting the place.

C. Media And Applications

The next stage in this design was to apply the logo and visual design elements on the media at the location of the culinary tourism center. In this stage, the merging of icons resulting from the morphological matrix with visual designs that are adapted to the medium. The colours used as before are Pantone colors. The colour selection is based on the consideration of the nuances of the building in the Semolowaru culinary tourism center, colours that reflect the impression of fun and entertainment are chosen. In addition, warm colours with bright shades may affect the perception of the visitors to increase the tendency to make purchases of the products. Perceptions of taste and desire to eat are influenced by colour; human expectations of food are also shaped by how colour is presented to consumers [12].



Figure 4. Variations of stand designs

The first design application was carried out at the booth to meet the design system standards at the location of the culinary tourism center; the design and application of the stand design followed environmental design rules. Environmental design uses graphic elements such as typography, colour, and texture to organize and enhance the experience someone has while in a place [13]. The design system is used to tell and give the visual signal by telling people how to navigate physical spaces and conveying information to make it easier to understand.

The merchant's stand is created with an abstract visual design and a culinary icon is placed above the stand's name as a point of interest, as it related to consumers' emotional and shopping responses [14]. The height of the banner on the stand should adjust to the

visibility, legibility, and convenience of choosing the menu when standing in front of the stand.

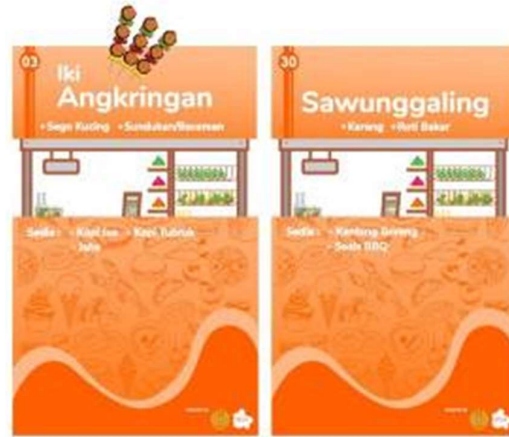


Figure 5. Design of merchant stand

The second design application was on the menu booklet. This menu was made following the design standards of the design concept of the Selowaru Culinary Tourism Center, namely with abstract illustrations and bright colours. However, the use of food images does not use illustrations but direct product photos. This is related to the consideration that in the design of the menu book, it will be much more interesting for buyers to display pictures of real ready-served food and drinks directly.

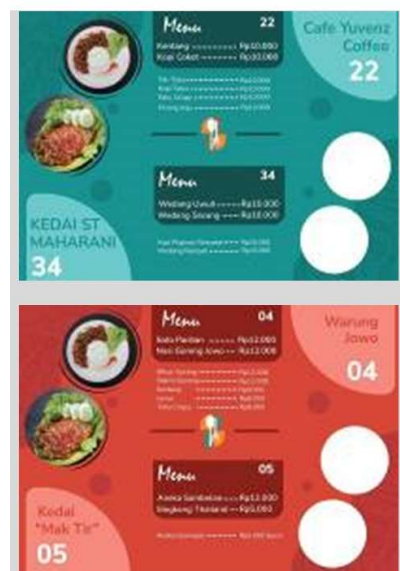


Figure 6. Menu Booklet

The design of the booklet also takes into account some aspects like the respective name of the stand that sells the culinary, information about the price, and the size of the booklet that is comfortable for the visitors to hold and read it. Overall, the application of stand design and menu booklet was designed following ergonomic design elements, namely designs that meet functional

technical aspects, aesthetic and economical qualities, and provide comfort for the consumers [15].

D. Social Media Content

To support the revitalization of the culinary tourism center, it does not only focus on designing the physical visual identity at the location but also seeks to expand market share by creating images and build public awareness through social media.

The application of the visual identity on social media also adapted the main form of visual identity found at the location. By using graphic elements and colours, that were not many differences and still in the same graphic system. The profile logo designed as the main identity for social media accounts is made using a simple visual but has clear visibility when viewed in a smaller form (through smartphones or any devices).



Figure 7. Instagram Profile Logo

As the logo is a part of the brand, it needs to be designed with simple, memorable, timeless, versatile, and appropriate elements or shapes. The simple principle used in logo design is because with simplicity the meaning and purpose of the logo will be much easier to understand by the audience. The principle of memorable and timeless is to make it easy for the audience to remember even within a certain period. The principle of versatility and appropriateness is for the logo to be multifunctional, versatile, and following its identity [5]. Based on this principle, the Instagram account logo for the Semolowaru Culinary Tourism Center is expected to be able to improve branding performance on social media, especially in the revitalization because previously the account was not managed well as a branding tool.



Figure 8. Thumbnail Feed Design

Branding through social media is currently vital in building brand awareness to a broader audience. This process has an impact on the marketing strategy of the followers who act as potential audiences because they have an interest and suitability of interest[16]. In the branding strategy on social media, it does not only display visual identity and attractive visual content to the audience, but also content that contains value so that brand followers can get new insights so that such engagement between the brand and the followers as prospective consumers can be achieved properly.

4. CONCLUSION

Visual Identity plays an important role in designing branding, and the Semolowaru Culinary Tourism Center in its revitalization process requires a visual identity that can communicate the environmental goals and good marketing strategies. A well-designed visual identity should make it easier for the consumers to recognize the brand through the delivery of character, commitment, and product values articulated into visual aspects in the form of logos and design entities.

The design utilized as the visual identity of Semolowaru Culinary Tourism Center is developed through morphological design stages, and the use of visual elements was based on the consumer’s comfort, interests, perception, and expectations. The application medium was also adapted to the needs both for branding at the location and increasing brand awareness on social media. It is expected that the results of the design and application of the visual identity will help the revitalization of the culinary tourism center.

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