Iconic Illustration as Tourism Identity of Surabaya Submarine Monument

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ABSTRACT

The Submarine *Monument Monkasel* is one of the evidence of maritime glory in Surabaya. *Monkasel* is one of the heritage tourism and education in the maritime sector that has an attraction for tourists. The purpose of this research is to design heritage icons, and to brand Surabaya heritage tourism so that visitors will increase. This design can support the city branding *Sparkling Surabaya* in heritage architecture. The data in this research is obtained by observation and documentation. Data is needed as information to build creative design concepts from *Monkasel* illustrations. The data obtained were analysed through the 5W1H approach. This design resulted in two iconic *Monkasel* illustration designs.

Keywords: *Submarine monument, Surabaya, Iconic illustrations, Heritage tourism.*

1. INTRODUCTION

The city of Surabaya has developed into one of the metropolitan cities as the second-largest city in Indonesia, after Jakarta. Administratively, the city of Surabaya is located as the capital of the province of East Java. In terms of facilities and infrastructure, the rapid development of Surabaya occurred, among others; high-rise buildings, and shopping centres in the central business district [1]. The strategic location of Surabaya, which can be reached by land and sea, became an attraction for other countries to come to Surabaya at that time. The northern part of Surabaya located in the east Java Island facing the Madura strait makes it an easy entrance from sea or water routes. Therefore, the track record of maritime history is in Surabaya.

The maritime track record in Surabaya is marked by the presence of monuments including the Sailing Monument, the Jalesveva Jayamahe monument, and the Submarine monument. The Sailing Monument is located in the northern part of Surabaya, precisely in the Barunawati Park. This monument is in the form of a ship with waves underneath. The name of the ship is My Saleh which is located at the back of the ship. At the end of the eastern fleet pier, Surabaya stands the Jalesveva Jayamahe Monument. Jalesveva Jayamahe is the motto of the Navy which means *In the Sea, We are Victorious*. The third monument is the Submarine Monument, which is located in the centre of Surabaya on Pemuda Street number 39, Embong Kaliasin, Genteng,

Surabaya. These monuments are the heritage tourism destinations in addition to nature tourism, cultural tourism, and shopping tourism in Surabaya.

The Submarine Monument, known as *Monkasel*, is the only largest submarine monument in Asia, KRI Pasopati 410 submarine. The main attraction of this Submarine Monument is the monument itself which contributes to the people of Surabaya. The construction of the Submarine Monument as a means of inheriting the value of historical education is a reflection of the greatness of Indonesia as a maritime nation. This monument encourages people to know and love marine history better. *Monkasel* is considered to have Surabaya's high historical value in buildings because *Monkasel* is seen as having a monumental philosophical value to the struggle. Apart from that, *Monkasel* does not have effective promotion indicators [2].

Monkasel, as one of the heritage architecture, is an educational tourism object in the maritime sector. It is an attraction tourism in Surabaya. Visitors can enter and enjoy the atmosphere inside the submarine. However, it is the strategic location in the middle of the city of Surabaya has not aroused the awareness of tourists to come to *Monkasel*. The visitors are only from Surabaya and its surroundings, thus, it is necessary to promote this *Monkasel* as one of the tourism destination in Surabaya. Tourism in Surabaya is increasingly showing its existence after the issuance of the Decree of the Mayor of Surabaya No. 188.45/30/436.1.2/2001

concerning the establishment of the Surabaya Tourism Promotion Board (STPB), which is a non-profit organization that has legality in promoting Surabaya tourism at the same time, complementing the STPB, launched the city branding *Sparkling Surabaya* [3].

Heritage tourism is a journey to enjoy places, artefacts, and activities that authentically represent the stories/history of people past and present [4]. Heritage tourism is the integration of nature that meets culture, past meets present, monumental, and moving heritage meets the intangible, protection of cultural heritage, as an expression of living culture, contributing to development community and peace building. Based on its diverse origins and the various influences that have shaped it throughout history, cultural heritage takes various tangible and intangible forms, all of which are of great value to cultural diversity as a source of wealth and creativity [5].

Tourism requires a very strong and distinct image and reputation to get the attention of visitors. *Monkasel* tourism destination is one of the most complex products, formed by various factors, including climate, natural or cultural attributes, as well as infrastructure. The image of a destination through place branding is very important because it will affect the perception of tourists to visit the destination. It can also be defined as the impression of what he saw [6]. An image can be attached to branding. The image of the *Monkasel* tourist destination is as a maritime educational tourism in Surabaya.

A brand is a name, a term, sign, symbol, a design or a combination of them, which is intended to identify the goods and services of sellers to differentiate them from those competitors [7]. The purpose of branding is to build differentiation from one product to other similar products. In its development, branding is not only attached to products or services, so the term place branding appears. Places or destinations can be branded by creating a logo or in the form of an appearance to invite visitors. Places that are attached to a brand or are considered as brand are called place branding. Place branding can include cities, tourist attractions, provinces, villages, and even countries. City branding is the image management of a destination through strategic innovation and coordination of economic, commercial, social, cultural, and government regulations [8]. City branding is part of urban planning through efforts to build differentiation and strengthen the identity of the city. Thus, it can compete with other cities to attract tourists, investors, reliable human resources, industry, and improving the quality of the relationship between the city and its residents [7].

One of the tourism potentials in the form of historic buildings or heritage architecture to support the Surabaya tourism branding strategy is by making souvenirs that have iconic characteristics from historical places that tourists have visited, as souvenirs as well as a sign that they have been there. Surabaya has many historical records and cultural heritage. In addition, the character of Surabaya youth who are brave and outspoken is also the hallmarks of Surabaya. Those points can be reflected into a form of souvenirs. It happens because at this time typical Surabaya souvenirs are still lacking in terms of design and type.

An icon is a sign that has a similarity between the sign and the thing it represents [9]. In Pierce's semiotic system, an icon is a sign that can function by resembling the object or making the same [10]. Various icons in Surabaya are in the form of artefacts, namely the form of culture as objects made by humans such as monuments, historical buildings, and various cultural heritages. Various icons that exist in Surabaya are identities and are the image or characteristics of the city of Surabaya itself. Several historical buildings and monuments have become icons of the city of Surabaya, including Submarine Monument, Hotel Majapahit, Red Bridge, Heroes Monument, House of Sampoerna, Siola, Sura and Baya Monument.

This research aims to design heritage icons, to brand Surabaya heritage tourism so that visitors will increase who can support the city branding *Sparkling Surabaya* in heritage architecture.

2. METHODS

The design process requires research methods. The research method used in this research is the descriptive qualitative research method. Starting with the problem, and continued with data collection. Data were collected by observation, interviews, and documentation. Observations were conducted directly in the location of the *Monkasel*, to see firsthand the actual condition of *Monkasel*, its facilities, and the surrounding environment. Interviews with employees were conducted to seek information related to the history, condition of the tourist attractions, and the management of *Monkasel*. Interviews were also conducted with visitors, to obtain information regarding their motivation for visiting *Monkasel* and their impressions after visiting *Monkasel*. Documentation was also carried out to dig deeper the data related to the graph of the number of visitors, age of visitors, their reason for visiting *Monkasel*, and else. This is to determine the target audience of the design to be made. In addition to these three methods, as supporting data, a literature study was carried out to obtain data through books and sources on the internet.

The data collected is then identified, is being reduced and then is analysed by the 5W1H analysis method. These include: (1) what, (2) when, (3) why, (4) who, (5) where, and (6) how. This method used to determine answers that are already known about a topic,

to develop questions to become more focused and meaningful [11]. It finds out how the behaviour of the design targets the problems in this design, based on the data that has been collected, the following is an analysis using the method [12] which are as the following:

1. What is the problem in this design? What is the cause of the problem in this design? What is the solution to the problem?

2. Where is the design produced or made?

3. When will the design be published?

4. Why must the design be made?

5. Who is the target audience of this design?

6. How to make a communicative and appropriate design for the target audience?

After the data is analyzed, the design concept is determined which consists of creative concepts and visual concepts. The next stage is the visualization of the concept. The visualization stage begins by creating a thumbnail in the form of a basic sketch with paper and pencil. The selected thumbnail is made of tight tissue, which is a color sketch. Alternative tights tissue was chosen as the best for the final design.

3. RESULTS AND DISCUSSION

3.1. Data Identification

After the data is analyzed, the design concept is determined which consists of creative concepts and visual concepts. The next stage after the concept is the visualization of the concept. The visualization stage begins by creating a thumbnail in the form of a basic sketch with paper and pencil. The selected thumbnail is made of tight tissue, which is a color sketch. Alternative tights tissue was chosen as the best one for the final design.

The Submarine Monument or what is known as *Monkasel*, is one of the marine educational tourism spots as evidence of maritime history in Surabaya. *Monkasel* visitors consist of kindergarten students and elementary school students, early childhood, teenagers, and families. However, most of the visitors are teenagers from Surabaya and its surroundings because it is located strategically on Pemuda Street number 29, Embong Kaliasin sub-district, Genteng sub-district, Surabaya, East Java. *Monkasel* is located on the banks of Kalimas, east of the Plaza Surabaya parking area. With its strategic location, it is easily accessible by visitors.

Operational hours before the COVID-19 pandemic are from Tuesday to Sunday, and around 08.00 to 21.00. During the pandemic, it opens for public from Tuesday to Sunday, around 08.00 to 17.00 with strict health protocols. Entrance tickets are affordable. It costs Rp15.000,- only. In *Monkasel*, visitors can enter into a submarine in which there is a submarine room and its complete equipment. Each piece of equipment has a description so that visitors can find out more about its detailed information. In addition, officers are also ready to guide the visitors. The monument area is supported by a video drama that presents a film with the KRI Pasopati 401 Submarine Monument theme. This way, it will help the visitors to get to know the Indonesian Navy better. There are also live music entertainment stages, and Kalimas water tourism which provides water bikes, dragon boats, and motorboats. To the north of the multimedia building, there is an outlet selling souvenirs. Other facilities include a prayer room, playground, toilets, and a large parking area.

3.2. Data Analysis

Monkasel is one of the heritage architectures in Surabaya in the form of a monument. The monument has a high philosophical and struggles value. Despite its strategic location, *Monkasel* has not been able to strengthen the image of the monument, which can increase the number of visitors both in Surabaya and outside Surabaya. It is necessary to design an illustration that describes *Monkasel*. In the future, these illustrations will serve as images that can be applied to branding, promotional media, and visual identity so that they can strengthen the image of *Monkasel*.

The illustration designs will be distributed during the weekend, year-end holidays, and before the turn of the new school year. These times are the right time for the target audience to visit *Monkasel*. This design was made to increase the number of visitors and expand the tourism market in Surabaya and its surroundings, also in Indonesia and even the world. In addition, this design also needs to strengthen the image of *Monkasel* and support the branding of the city of Surabaya, namely *Sparkling Surabaya*.

The primary target audience for this illustration design is teenagers aged 12 to 19 years old students and college students in Surabaya and its surroundings. Besides, *Monkasel* as a maritime education media is suitable for teenager visitors. The intended secondary target audience is parents who have school-age teenagers, as well as mothers and fathers who are teachers.

The illustration design will visualize the physical form of *Monkasel* seen from the front side. It is presented in a realistic illustration style with a flat design style according to the target audience, namely teenagers, who tend to like simple, practical and colours that reflect the uniqueness of *Monkasel*, which is green, yellow and blue.

3.3. Design Concept

An illustration is an image that is used to clarify a purpose and objective visually. The illustration is a pictorial art used to send an explanation of a message contained in a particular work that is conveyed visually [13]. Illustrations have several roles, including as a tool for telling stories, also called narrative illustrations, which are often found in murals. Another illustration is as a persuasion tool that is widely used in advertising, both for the production of services, tourism, and so on [14], [15]. The illustration is also the identity of *Monkasel* to be different from other tourisms and to add aesthetic value to make it look attractive.

The role of illustration is used as the context of product or company presentation. Apart from being used as brand recognition, illustrations can also be used for identity purposes. Illustrations are visualized in a realist style. The realist style is the visualization of an image style that is close to or similar to the original. The resulting visual is the actual one as it is without an emphasis on concepts, allegory, and metaphor, prioritizing accurate details. It can be said that the definition of a realist image or image is a representation of a place, large or small with components such as humans or other objects with positions or interactions in a credible visual form [15]. The realist style was chosen so that the target audience of teenagers clearly understands the shape of the submarine. This illustration style is combined with a minimalist flat design style. The presentation of a simple, realistic style only uses three colours, so that teenagers easily remember the shape of *Monkasel*.

The monument depicted is taken from the point of view of a normal human eye. The front part of the Monument body is pictured from the front and the side. This way, the characteristic of the submarine is visible, particularly the shape of its long and oval hull. The perspective of the hull looks intact from the front to the rear.

Implementation steps in the market penetration strategy in *Monkasel* include increasing and instilling a sense of love for the city of Surabaya to school children by cooperating with schools to be included as a mandatory program to visit *Monkasel* in supporting school lessons [2].

3.4. 'Focus' Visualization

The keywords used in the iconic design titled 'Focus' are *Monkasel*, the rudder of the ship, and the waves. Then look for images that are used as visual references based on these keywords. This visual reference comes from photos of *Monkasel* to locations and searches on the internet. From several pictures of browsing results on the internet, the pictures are determined as references

used as mood boards. This mood board is a guide for the next sketch process so that the sketches do not deviate from the specified design concept. Here's a mood board as a guide.
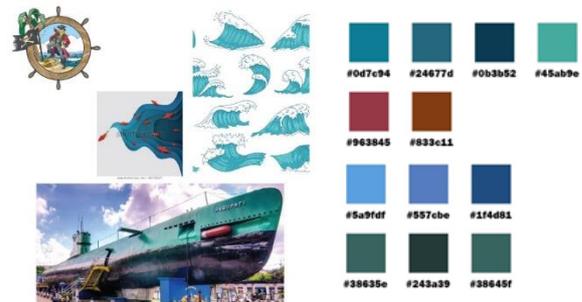

Figure 1 Mood board and colour palate of design 1.

A rough sketch or thumbnail sketch is an image made by outline only. Scribbles of the first idea were poured into sketch. However, only one will be selected and will be developed into an illustration. The sketching technique is done manually by drawing on a paper, then transferring it in digital form and processing it on software. After being transferred in digital form to the software, the next step is to refine the rough sketch. Manual sketches on the software are processed in terms of outline, image details, and composition. In addition, in digital processing, the actual size is made. The next step is to provide an appropriate colour alternative.

This final design is the illustration master applied to the logo as a visual identity and *Monkasel* branding. In the final design, the colour majority is blue. Blue is associated with the sea and sky. The positives are knowledge, coolness, peace, intellectual [16]. The classic color concept is characterized by a dark blue color that has a strong and trustworthy connotation. Blue warrants with a strong hue have the meaning of fullness of soul which is in line with monochromatic [17].

Blue depicts the sea, and the blue gradation towards black means that the submarine can penetrate the depths on the seabed where light cannot penetrate dark and there is no life. The blue color is also associated with knowledge and intellectuals, which depicts *Monkasel* as a center for maritime knowledge for teenagers. By visiting *Monkasel*, the teenagers get more knowledge, and experience increases towards intellectual improvement. The rudder of the ship contains a submarine being hit by waves, it is intended to show the physical form of a submarine that is different from other ships. The pounding waves illustrates how strong a submarine in the middle of the ocean; crashing the waves and diving to the bottom of the ocean. The combination of waves, ships, and the sea is presented

with asymmetrical balance as the center point as well as the point of interest, namely the steering ship containing in the submarine. It wants to directs the audience to the center, and to focus on the object. It illustrates that in studying science, a student or teenager must focus and pay to attention. Composition portraits illustration to facilitate the application of media such as x-banners, room doors, stationery.
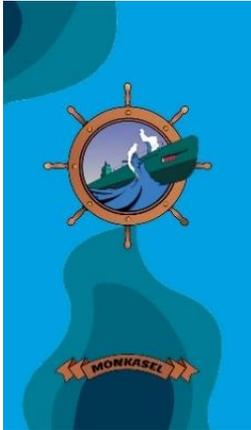

Figure 2 Final designs 1 of Focus.

3.5. 'Monkaselku' Visualization

The keywords used in the iconic design titled *Monkaselku* are *Monkasel* and sunrise. The two keywords and images are used as visual references. This visual reference comes from photos of *Monkasel* on searches from the internet. From several pictures on the internet, then the images are determined as references to be used. The images are sorted and grouped, then combined. Next, image development is carried out. The combination of the monument and the sky are developed into a rough sketch or thumbnail sketch.

Figure 3 Visual reference and colour palate design 2.

The image from the photo is made from a rough sketch or thumbnail sketch. A rough sketch is made in outline while adding the necessary objects. The sketch is

a combination of images and the results of the development of the designer's imagination. Only one is selected and will be developed into an illustration. The sketching technique is done by using the Adobe Illustrator software. The sketch on the software is followed by a tight tissue. Tight tissue is the next step from thumbnails. In this stage, the details of the object being illustrated are carried out. The details are including the appearance of the outline, outline, and composition. In addition, in digital processing, the actual size is made. Next is providing an appropriate colour alternative. This final design is the illustration master applied to the mural as a visual identity of *Monkasel* and as a promotional media for *Monkasel*.

The final design consists of three colors, namely green, blue and yellow. Green is the color identity of *Monkasel* and it emotionally symbolizes security. Additionally, it symbolizes growth and hope. Green also means honor, naturalness, and the environment given by the community, which then in everyday life becomes a social label for an object of reality [18]. Energetic green and yellow colors signify joy and even the impression of disobedience. This color also seems to live loudly at all times [17].

Green as the visual identity of *Monkasel* means that submarines swiftly secure the maritime affairs of the Indonesia. It is hoped the spirit of the submarine with toughness and the spirit of securing Indonesia from internal and external threats will inspire teenagers. Yellow is a warm effect from the rising sun. Yellow is interpreted as a new spirit, passion, and it stimulates mental activity, and arises joy. *Monkasel* is considered as an encouragement for mental activity and a source of joy for teenagers in loving their homeland. The blue color represents the sky and the sea. The blue color in the Figure 3 is interpreted as intelligence, lightness, and breadth. It is hoped that with this illustration, the youth will have broad knowledge, as wide as the ocean and the sky that shelters it. The composition of the three colors green, blue, and yellow is very appropriate for the spirit and mentality of teenagers.
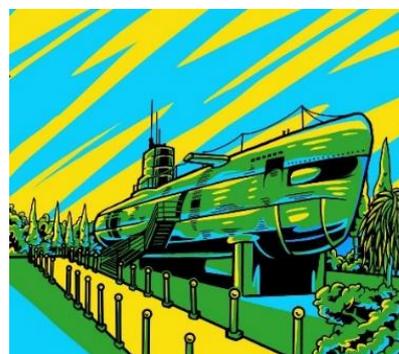

Figure 4 Final design 2 of *Monkaselku*

The visualization in Figure 4 is an iconic shape and atmosphere in *Monkasel*. This iconic style is depicted true to the original. An icon is a sign that has a similarity between the sign and what it represents. In Pierce's semiotic system, an icon is a sign that can function by resembling the object or making the same [9]. According to Pierce, an icon is a link between a sign and its reference which is related to resemblance [19]. This illustration is made in a realist style that displays the same as the original. It shows the same position of the submarine, the point of view, and the placement of other attributes such as fences, gardens, plants, and others. The description shows that the target audience or potential visitors will be able to know clearly about *Monkasel*. The illustration style is combined with the flat design style. The principle of flat design is minimalism, which simplifies from the original form but does not eliminate the characteristics of the original form [20]. Color composition and landscape square illustrations to facilitate application with screen printing techniques or manual paint on media, such as murals on interior or exterior facilities as a visual identity for *Monkasel* and souvenirs as *Monkasel* branding.

4. CONCLUSION

The illustration is also the identity of *Monkasel* to be different from other tourism objects and to add aesthetic value to make it look attractive. Lastly, the function as design and illustration has a correlation; makes it an opportunity for an illustrator as a designer. The illustration design is presented using firm and simple approaches to make the message easy to understand. The illustration in this case acts as the identity of *Monkasel*. The monument depicted is taken from the point of view of a normal human eye. This design resulted in two iconic *Monkasel* illustration designs. The first iconic design titled 'Focus' depicts the rudder of a ship containing a submarine being hit by the waves. This first design uses a dark blue colour and brown accents on the ship's rudder. While the second iconic design entitled '*Monkasel*ku' is a visualization of the shape and atmosphere in *Monkasel*. The colours displayed are more energetic using a combination of bright green and yellow.

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