

## Making a Logo as Destination Branding: Case Study Kebon Jayanti Ceramic Centre

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**Abstract.** Bandung is a city known for its various local wisdom and diverse cultures. Continuing to preserve the value of intergenerational traditions in the current of modernization. Among the various creative industries that Bandung has, there are communities that are trying to maintain the traditional pottery culture. The Kebon Jayanti ceramic centre is a center for pottery craftsmen in Bandung, which was inaugurated in 1960 by the Bandung City Government as a tourist spot for shopping for ornamental pottery. Its products have been marketed to all regions in Indonesia. Since its inception, the products of the Kebon Jayanti ceramic centre have continued to change in terms of form, function, and style due to changes in business owners. This condition is vulnerable to the identity of the producer which is difficult to identify. So that the brand from Kebon Jayanti ceramic centre is less well known, and also has an impact on its existence. The method used in this research is qualitative approach, revealing identity through the history, purpose, and role of craftsmen in the Kebon Jayanti pottery industry and then translated into a visual identity. This research produces a visual identity in the form of a logo that can be used to build the image of the Kebon Jayanti ceramic centre. The logo that has been designed is also applied to the media for supporting the brand image. Starting from stationery design, packaging, merchandise, and signage that can introduce, strengthen, and expand the reach of the Kebon Jayanti ceramic centre brand. Through this visual identity design, it is hoped that consumers can easily remember and identify the Kebon Jayanti as a ceramic center that has unique culture and is interesting to visit.

### 1. Introduction

Ceramics is a word that comes from the Greek "keramikos", which means objects made of earth (pottery). Mills argues, "keramikos" is a general term for the study of art and pottery which means broad, including objects made of clay that harden after going through the combustion process. Pottery was a hunter-gatherer innovation that first emerged in East Asia between 20,000 and 12,000 before present [1]. According to Utomo, initially pottery tended to be made to meet the needs of "containers" [2]. Starting from the use of thick skinned fruits such as pumpkin and coconut that have been discarded [2]. In the prehistoric people used bamboo baskets covered with clay as a place or container for liquids that were intentionally thrown into the fireplace to be destroyed, but after going through the burning process, the layer of clay was still left and hardened. From this experience, prehistoric societies began to produce clay as a whole as a container/place. In Indonesia, Glover found the appearance of pottery and imported wild and domesticated animals into eastern Indonesia of expanding agricultural populations from the

west or north [3]. Carson also found traces of pottery in Indonesia, at least 50,000 years before the discovery of Lapita [4]. This type of pottery is thought to have existed since prehistoric times, where humans at that time had started farming and living sedentary lives. The ability to produce pottery in Indonesia continued and developed during the Hindu-Buddhist kingdom, as Utomo said, the development of Indonesian society in producing pottery started from the era of the Hindu-Buddhist kingdom which mostly made clay products in the form of statues and water containers (jugs), then continued into the era of the Islamic empire whose clay products were in the form of bricks and tiles, then continued with the entry of traders from the West, Europe, and China who made the ceramic industry continue to grow and become a small industry in Indonesia [2].

The traditional ceramic industry in Indonesia continues to grow. One of the ceramic businesses that still survives is the Kebon Jayanti ceramic centre, which is located in Kiaracandong District, Bandung City, about 7 km to the east from the center of Bandung. The Kebon Jayanti ceramic business has been established since 1931 and was inaugurated in 1960 by the Bandung City government which has marketed its products to several regions in Indonesia along with the existence of the Kebon Jayanti ceramic centre among other pottery centers in Indonesia. The culture of producing pottery in Kebon Jayanti continues to be passed down from generation to generation. So that almost all craftsmen at the Kebon Jayanti ceramic centre still have family relationships. In addition, since its inception until now, the products of the Kebon Jayanti ceramic centre continue to experience changes in product, function, style, and marketing. For example, in the beginning the pottery products that were made functioned as "containers", while nowadays these products tend to function as decorations or decorations. This makes the Kebon Jayanti ceramic centre difficult to identify and difficult to compete with competitors in the market. This market competition can have a negative impact on the existence of the Kebon Jayanti ceramic centre. In addition, Kurniawan stated that cultures that cannot survive will experience a process of fusion and even elimination [5].

To overcome these problems, it is necessary to take an action that aims to strengthen the existence of the Kebon Jayanti ceramic centre in the market. Many efforts have been made to strengthen the traditional craftsmen. Temelta and Kaya provide the view that collaborative efforts between designers and craftsmen will improve the quality of the work [6]. Triharini, for example, proposed the One Village One Product program (OVOP) [7]. But unfortunately this program only focuses on improving pottery production skills, not paying more attention to post-production efforts such as branding efforts. According to Kuniawan, the design of a product will give people a mindset so that it is influenced by the product design [8]. If this continues, the craftsmen will only have product reinforcement and will have difficulty marketing it. Therefore, this research will make a new proposal in providing credit by creating a brand identity. Walker said that design can make a positive contribution to traditional production [9]. In line with that, the purpose of this research is to produce a design product in the form of a visual identity that can build a unique and superior image of the Kebon Jayanti ceramics centre. The study will use a method with a qualitative approach, through in-depth interviews with craftsmen, traditional elders, and observations aimed at obtaining local values that will be translated into visual images.

The model that will be used in the distribution strategy is creating destination branding to create a production ecosystem while opening up sales opportunities through tourism branding. Brand design through logo as the main medium is the main thing that cannot be eliminated. Stide and Lee revealed that at least a well-integrated Brand and Brand Management is needed [10]. Meanwhile according to Trembath, in forming a Destination Brand, very careful treatment is needed in order to provide positive encouragement to potential consumers [11].

## 2. Methods

The method used in this design study is to design the visual identity of the logo first, then apply it to various supporting media. The visual elements of the logo are made in such a way, so that it refers to the concept that has been carried, then applied to supporting media that are directly related to the target

audience. The logo will be created with an immersive approach. Involving historical aspects, and traditional values that will have a positive impact on internal and external branding. This in-depth approach is in line with Tua's opinion, that an in-depth approach that takes into consideration the voice of designers and the context in which their experiences are embedded [12]. The supporting media chosen must always be related to the activities of the target audience so that effective communication can be established. As stated by Kamleitner that merchandise is part of the marketing silence, which serves to trigger consumer interest as well as provide a strong memory of the brand [13].

### 2.1. Target Audience

The target of this design study is people in big cities in Indonesia who are around 45-60 years old. The last education that meets the requirements from high school to college, in the middle to upper socio-economic strata range. This is based on the determination of the visual identity design target from the previous Kebon Jayanti ceramic centre. This design strategy is aimed at adults with middle to upper economic status who have an interest in exploring their hobbies and culture. As Hurlock said, in adulthood the interest to explore hobbies and culture tends to increase because it is a substitute for activities that are usually done with peers [14].

Consumer insight was obtained by interviewing using the consumer insight ladder method. This method is included in the quick insight category, which is a method that allows consumers to gain insight in a short time by using the key question "Why?" to challenge the hypothesis. So that the consumer insight obtained is that the target audience wants something that has meaning in their lives which can later be told to their children and grandchildren.

### 2.2. Communication Strategy

The design of this visual identity focuses on informative. It is hoped that this visual identity design can provide information about the characteristics possessed by the Kebon Jayanti ceramic centre to the wider community and can strengthen the existence of the Kebon Jayanti ceramic centre in the minds of customers, especially regular customers, because according to Rustan, visual identity design can embrace the target market so that the target market can reach the target market. Target can reach the target market. Target can reach the target market. The target feels made the right choice in the purchase. The design of this visual identity uses a communication approach consisting of verbal and visual approaches. The verbal approach uses a blend of Indonesian and Sundanese which is polite and friendly. Indonesian is more dominantly used because it adapts to audiences who use Indonesian in their daily lives. While the use of the Sundanese language aims to strengthen the characteristics of the Kebon Jayanti ceramic centre from the Sunda region, Bandung. The visual approach used aims to build a legendary and historic impression, as shown in Figure 1. Legendary here means that the Kebon Jayanti ceramic centre is the first and only pottery center in Bandung.



Figure 1. Illustration

### The Mandatory

The mandate of this design is an institution that is directly related to the Kebon Jayanti ceramic centre, namely the Koperasi Serba Usaha Warga which can be seen in Figure 2. This is because the cooperative accommodates small industries around Kebon Jayanti Village which are responsible for



capital and sales. One of the industries managed by the cooperative is the ceramic craft center which is included in the small industry of the handicraft sector.



**Figure 2.** Koperasi Serba Usaha Warga Logo

### 2.3. Creative and Media Strategy

In achieving a goal, the creative strategy used is to design a visual identity that takes from the cultural characteristics of the Kebon Jayanti ceramic centre which is a family business that has been passed down from generation to generation.

*2.3.1. Copywriting.* The copywriting that will be used consists of the tagline and the type of attachment. The tagline used is "keramik warisan budaya" which is useful as a positioning. The sentence is inspired by the culture of producing pottery which is one of the characteristics of the Kebon Jayanti ceramic centre which has been passed down from generation to generation and is one of the distinguishing characteristics from competitors. While the type of attachment used is "since 1960", which is to strengthen the historical impression of the Kebon Jayanti ceramic center. For headlines and bodycopy, use simple, polite and informative Indonesian, referring to an audience in late adulthood.

*2.3.2. Visual design.* The visual concept in this design is taken from the characteristic of the Kebon Jayanti ceramic centre which has been running the family business for generations. The visuals that are displayed want to show the close kinship between craftsmen who cannot be separated from the culture of producing decorative jars. Overall, visuals use a blend of styles and illustrations that support each other. Stylization or simplification of shapes is applied to the logo as shown in Figure 3.



**Figure 3.** The Kebon Jayanti Ceramic Centre Design Logo

The logogram is rounded at every corner to give a welcoming and friendly feel. The thickness and indentation in each line are made in such a way as to reflect the elastic properties and density of the clay. While the illustration is applied to the supergraphic as shown in Figure 4.



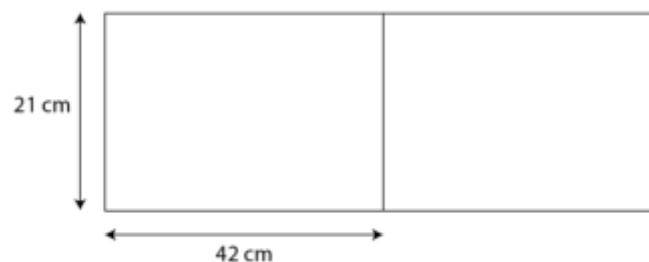
**Figure 4.** Exsample of Illustration

The illustrations used apply the visual style of sketches/hand drawings and the selection of objects arranged in such a way that they are inspired by relics/artifacts. This aims to support the legendary and historic impression, adapting to the concept that was carried. Strengthen the impression of heritage to gain empathy during the internal and external branding processes.

### 3. Results and Discussion

#### 3.1. Manual Book Design

The main media in designing this visual identity is the logo application guide book which contains the concept, rules, and conditions for the application of the logo on the supporting media as shown in Figure 5. This manual is very important to be made so that later it will be used as a main guide for the branding process. So that consistency will be maintained properly.



**Figure 5.** Manual Book Logo Design Format

The manual book material above uses 150 gsm art paper on the inside and hard cover on the outside / cover with a format measuring 29.7 cm x 42 cm (A3). The A3 was chosen because it was the right size, not too small and not too big so that it could contain pictures and small objects such as numbers and text, which the user manual hoped would be easy to read and have more optimal functions.

#### 3.1.1. Layout.

Almost all the contents of the manual apply the same layout, namely the text and explanation sections are placed on the left and the image section is placed on the right of the manual. It aims to facilitate the direction of reading, namely from left to right. The final sketch and layout of the layout applied to the manual can be seen in Figure 6. The order selects and ranks priority in which direction to read. Sequences can make the eye see what it wants [15].



**Figure 6.** The Layout

In it there is an explanatory text on the left and an explanation of the image on the right. This aims to build emphasis (emphasis) on the explanatory text so that it is hoped that it will make it easier for readers to understand the rules for using the logo contained in the identity manual for the Kebon Jayanti ceramic centre. The top and bottom margins have the same size at 2.5 cm, while the right side is made wider so that the contents are not cut off during the bookbinding process. Supergraphics are applied as supporting elements and are applied to the lower left of the field with the aim of not disturbing other visual elements but still supporting the overall visual. The letters and colors used are in accordance with the rules for using the visual identity of the Kebon Jayanti ceramic centre which has been previously designed, namely the Croissant One letter is used as the headline and the Raleway letter is used as the body text. The use of these letters aims to build an image of the visual identity of the Kebon Jayanti ceramic centre, because according to Rustan every visual element needs to be arranged in a layout because visual elements have different roles in building the overall layout [15].

### 3.1.2. *Typography.*

Typography is the study of letters. According to Sihombing, letters have an important role in the art of visual communication, both as the main element and as a complement. The main font used in designing this visual identity is a decorative font, while the complementary font is a sans-serif type. A decorative font will be used as the logotype and a sans serif font will be used as the body text. The display of decorative letters, namely Croissant One, can be seen at Figure 7.



**Figure 7.** Decorative Font Used in Logo

This font was chosen to represent the impression of pottery shape because its elastic and dense shape adapts to the nature of clay. In addition, curved letters give a "welcoming" impression inspired by the shape of the gate. While the sans serif font, Raleway, can be seen in Figure 8. Raleway is used as bodytext because the thickness of the letters varies and has good legibility at small sizes.

ABCDEFGHIJKL  
MNOPQRSTUVWXYZ  
abcdefghijkl  
mnopqrstuvwxyz  
1234567890

**Figure 8.** Raleway Font as Bodytext

### 3.1.3. Illustration.

Illustrations are used as complementary elements in addition to the logo, because according to Maharsi, illustrations can help convey messages quickly and precisely [16]. The illustrations used in this design apply the visual style of sketches/hand drawings and the selection of objects arranged in such a way that they are inspired by relics/artifacts as can be seen in Fig. 9. It aims to support the impression of a legendary and historic, adapting to the concept that was carried. In addition, the illustrations made refer to the target audience who are starting to like things related to culture.



**Figure 9.** Some of Illustration Study

### 3.1.4. Colors.

The colors in the packaging design elements can help provide communication to the product. Color can form a brand in consumer image. Because, color gives a personality that will make a difference from its competitors. The study of product color has been investigated by Kurniawan [8], a study related to color perception and consumption desire. The color that will be used adjusts to the typical color of the clay, namely brown which has been arranged in such a way as to support the message of the designed logo. The main color references can be seen in Figure 10.



**Figure 10.** Color scheme.

The choice of color is because it wants to give the impression of "pottery" which is expected by the audience to immediately associate the color with pottery. In addition, the color also represents a "friendly & warm" impression according to the mood design that has been made because according to Nugroho, brown and its derivatives are included in the warm color scheme [17].



### 3.2. Design Results

The logo that has been designed is then applied to several supporting media as a medium of communication to the public. Supporting media is divided into 2, business cards, aprons, x-banners and packaging. The business card can be seen in Figure 11.



**Figure 11.** Bussiness Card Design.

Next is the apron which can be seen in Figure 12. The apron above displays the main logo with the background color using the main color. Aprons are used as protective equipment worn by craftsmen as well as the identity of the craftsmen at the Kebon Jayanti ceramic centre. On the apron, colors and logos are applied using alternative rules attached to the logo application manual. The logo is applied to the top so that it is clearly visible when the apron is used, considering that the apron will be used by craftsmen in a sitting position. The color combination above was chosen because it matches the color of clay which is the raw material for pottery. Also, choosing a color is useful for refracting any clay that might be sticking to the apron so it doesn't look too dirty.



**Figure 12.** Logo Application on Apron.

Other supporting media are parcels packages used to wrap primary packages such as paper bags which can be seen in Figure 13. This media is used as an amplifier for product promos, made in the form of a tote bag at the time of purchasing a promo package and can be reused for other items. Packaging design illustrations generally visualize the instructional information on the steps in the guide to make them look more specific. Illustration can communicate product image through a style that can give an impression on the brand. Illustrations in packaging also function as advertisements that represent the specifications of product excellence in visual form, Kurniawan and Rochmawati [18]. Illustration is an image that is used as an explanation or a specific purpose expressed through visual design.



The packaging functions as a storage medium for decorative jars that have been purchased and it is hoped that these shopping bags can be reused by consumers so that they can become effective supporting media. On shopping bags, the main logo format is applied at the top, complete with a tagline. There is a supergraphic placed at the bottom. The placement of the two objects aims to divide the plane that extends upwards so that it looks more proportional. The material used in the shopping bag is Dinir D300 measuring 30 cm x 40 cm. This material was chosen because the D300 has strong durability for the size of polyester fabric and is water resistant, considering that the function of a shopping bag is as a place to store and protect decorative jars, so that the function of a shopping bag becomes more optimal. The production technique uses digital printing techniques. The digital printing technique was chosen because it has good precision and accuracy for printing at an affordable price, so that the production of logos and supergraphics on shopping bags becomes more effective, because they can be produced in large quantities at affordable prices.



**Figure 13.** Final Packaging.

Another media that is made is x-banner which can be seen in Fig 14. X-banners are used as supporting media that will convey brief information about the Kebon Jayanti ceramic centre to visitors who come. X-banners will be placed at each entrance to the crafter's house. The material used in the banner is Chinese flexi, measuring 160 cm x 60 cm and weighing 270 gsm. This material was chosen because Chinese flexi has good durability and an affordable price, especially when used in indoor media. The X-banner will be applied indoors, so that material selection becomes more effective. The production technique uses digital printing techniques. The digital printing technique was chosen because it has good precision and accuracy for its prints at an affordable price.



**Figure 14.** X-banner Design.

#### 4. Conclusion

The design of visual identity needs to be considered, because visual identity in the form of a logo is one way to build a brand image with the aim of getting a position in the minds of the public. In addition, with a visual identity, the delivery of information to consumers becomes more structured. Through this visual identity design, it is hoped that consumers can easily remember and identify the Kebon Jayanti ceramic centre as a ceramic center that has unique culture and is interesting to visit.

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