

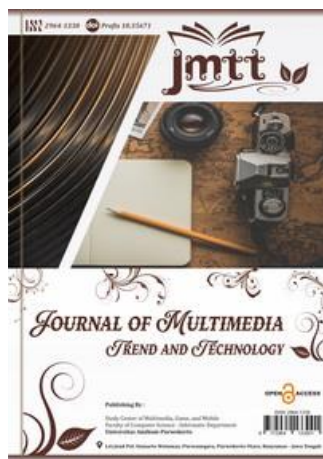
City Brand Logo Design Methodology Using Local Citizen Participation Approach

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ABSTRACT

The cruciality of a logo for city branding interests is comparable to the need for seriousness in the design process. Several studies have stated that the main problems with city brand logo design methods are: the ineffective involvement of local communities, and the low understanding that city branding is more than just designing a logo. This study aims to formulate a city brand logo design method that (1) involves local communities and (2) is connected to the overall city branding process. To that end, a study was conducted on city branding theory, brand personality, city brand visual identity, including case studies of city brand logo design in Indonesia. The city brand logo design method formulated here is divided into the idea search stage (research, brand personality exploration, city branding concept) and the visualization stage (testing preferences for logo types and their visual elements). At each stage, community involvement is carried out through questionnaires while the design team plays a role in designing alternatives for the community. This proposed method is able to facilitate collaboration between designers and the community in designing the city's visual identity, as well as providing branding output that is (not only a logo and slogan, but) integrated with the brand's personality, core ideas, and all strategies that play a major role in implementing city branding as a whole.

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INTRODUCTION

In the midst of global competition between regions, only regions that dare to be different and have special features will win. In terms of cities, for example, competition between cities is getting tighter because almost all cities are competing to claim themselves as "unique and different" [1]. In addition to the issue of competition, a city is actually a very complex entity, so communicating this special feature is not as easy as selling products in the form of goods [2]. From here, a way is needed so that a city can be recognized for its uniqueness in a simple way. From here, the city branding logo is designed for this purpose. A city logo condenses such a complex reality into a simple single statement that can be managed, modified, developed, and matured over time. A city branding logo can accelerate people's understanding of a city, and can even create emotional desires and influence people's attitudes towards the city. The crucial role of a logo for a city's branding efforts is comparable to the need for seriousness in the design process. Facts show that an inappropriate method for designing a city branding logo can cause serious problems. A real example of the problem that arises is related to an inappropriate method for designing a logo [3].

Several studies have discussed the general issues of logo design methods for city brands. The first is related to the inappropriate involvement of the community in the logo design process [4]. Several cities design their logos through professional consultant services with no or minimal involvement from their community. When talking about city branding, cities seem to become cities, for example in the case of city branding in Yogyakarta and Semarang. In the case of Jogja, the rebranding logo created by the branding consultant actually drew criticism from designers and local residents because of the low readability of the logo, unrepresentative colors, and the use of English as a tagline which was considered inappropriate [5]. Similarly, in the case of Semarang branding, the city logo which was the work of the winner of an open competition also drew criticism from the community regarding its visual quality such as the character of the letters, colors, and characters chosen [4][6].

In fact, local residents have the most vital role for the city to revive its social, cultural, environmental, and economic pulse, become an integral part of city branding, and even a credible ambassador for their city [7]. Still related to the inappropriate involvement of the community, on the other pole, many cities also try to involve their citizens through holding a city branding logo competition [8]. Instead of being effective, with lay participants, such an approach is certain to produce subjective and unprofessional designs. The second problem (which is more fundamental) is related to the lack of understanding of the science of city branding itself [9]. Many cities claim to have done branding when in fact all they have done is design a logo. In fact, this is only part of the entire branding process. In many cases, city branding efforts begin and end with the design of a logo that should be included as an integral part of the overall city branding [10]. Following up on these main problems, this study highlights the importance of formulating a method for designing a city brand logo that (1) involves the city's residents themselves proportionally, and (2) is integral to the overall city branding process. In addition, this method is also expected to provide optimal space for interaction between designers (team of experts), government, and local communities in branding their city. For this reason, as a method framework, this study uses a basic pattern of logo design in the form of an "idea search stage" and a "visualization stage". From there, it is determined what are the specific

and distinctive things that create a city brand identity (logo) [11]. This is in line with what has been expressed that a good corporate identity is one that shows and expresses the personality of the company, and which reveals that conceptualizing a brand through a personalization approach is the right way to build a brand identity[12]. On that basis, the author is interested in researching the "City Brand Logo Design Method with Local Citizen Participation". In addition to being able to create a sense of ownership of the city brand because the process involves collaboration between the government - team of experts - community, the findings of this method are also expected to provide a more comprehensive city branding output (not just logos and slogans). Thus, city branding can truly be understood not as a process of producing the "right logo" alone, but as a joint effort to build the city itself in real terms.

METHOD

Basically, the process of designing a visual identity goes through two stages, namely idea searching and prototyping. Idea searching begins with an understanding of the purpose and context of the design, then continues with the prototyping process through research and visualization[12][13]. A similar thing was also stated who said that the process of designing a logo is carried out in two major stages, namely mind-mapping and sketching. These two basic stages accompany other, more in-depth stages [14]. In the idea searching stage, for example, things like positioning and business strategy must be understood first so as to produce a brand identity that supports the strategy.

The author applies a number of qualitative steps to formulate a city logo design method that involves local communities and is integrated with the overall city branding process. The following is a sequential image of the stages to complete the logo in the discussion of this paper:

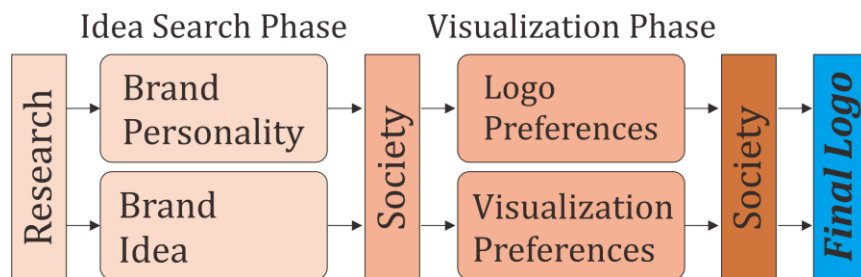


Figure 1. Explanation scheme of city brand logo design method with community involvement.

First, a literature study of city branding methods, logo design methods, and branding concepts that influence them. This is done to obtain a solid foundation and parameters for the formulation of the proposed method.

Second, a study of existing city logo design cases. This is done to ensure that the proposed method truly answers the methodological issues so far. In addition to being a means of benchmarking the proposed method against existing methods, case studies are also conducted to see the continuity between design theory and its practice in the field.

Third, formulation of the proposed method. After understanding the problem points in the previous methods, a proposal method is prepared that starts from logo design theory, overall city branding steps, and "problem gaps" in the reality of city logo design practices so far. The output of this section is a proposed method scheme that is ready to be tested.

Fourth, analysis and reflection. The proposed method scheme that is made is then analyzed, questioned again, and reflected on so that the formulation is increasingly scientifically mature. The method used is to correlate the proposed method with theories of logos and city branding as well as city logo design practices that have been carried out.

The main thing to be answered from this section is how the arguments and desires of the local community become the main material in the process of designing a city's brand logo. For that, starting from the basic conventional steps of designing a logo, the researcher conducted a review and determined what specific steps should be taken to involve the community in it. Similar to the general order of logo design in general, the design of a city's visual identity is divided into two levels, namely the "idea search level" and the "visualization level".

RESULT & DISCUSSION

There are 4 stages of the city brand logo design method with community involvement, namely (1) searching for the city brand personality; (2) determining the core idea of the city brand; (3) preferences for the type of visual communication of the city brand logo; and (4) preferences for the visual elements of the city brand logo.

Stage I, Searching for the City Brand Personality. There are several ways to search for brand personality, but in this proposed design method, it is recommended to use the Brand Personality Scale. BPS Aaker is used because it is the most stable, reliable, and comprehensive brand personality measurement tool. This method is also seen as an objective way to directly position the general public as vital decision-making parties. BPS Aaker must be adjusted to the context of the place where it is applied, including translating the language into the local language. Starting from the elimination of adjectives that are considered inappropriate to describe a city according to local residents, from there the local city community chooses which adjectives are appropriate to describe their city. The findings from this stage are in the form of adjectives chosen by the community that are considered dominant in describing their city.

The second stage is determining the core idea of the city brand. Starting from fact-opinion research on the city being branded (history, society, education, events, and various characteristics), an analysis is carried out to define the strengths and weaknesses of the city. Through reflective thinking techniques while combining with the findings of the city brand personality from the previous stage, the output of this stage is an alternative core branding idea for a city that has been agreed upon by the expert team. Because these ideas will be asked to the public through a questionnaire, they need to be summarized in a simple and attractive form: a slogan. The slogan approach as an effort to crystallize the idea of city branding can use the city branding approach, namely spatial positioning (such as "Solo, The Spirit of Java"; "Jogja, Never Ending Asia") and spatial anchorage (for example "Sparkling Surabaya" and "Enjoy Jakarta").

Next, the third stage, namely the preference for the type of visual communication of the city brand logo. This stage is the stage where the findings of the city brand personality

and the choice of the city's core branding idea are translated into several types of logo visualizations. The type of logo in question emphasizes the type of visual communication and not the visual elements (type of illustration, typography, color). For this reason, the logo categories used are descriptive mark, metaphoric mark, found mark, abstract mark, and letter mark. In the questionnaire, the logo is left monochrome (black and white) so that the assessment process is not influenced by color preferences. Questions about the color that represents the city are actually also asked separately in the same questionnaire so that the results can be immediately applied in the next stage. The colors determined for respondents to choose are "common colors" that are known to the public for generalization of findings. From there, respondents will choose one color that describes their city.

The final stage, namely the preference of visual elements of the city brand logo. At this stage, development is carried out on the logo choices in the previous stage. The concept will remain the same, but the visual execution style (variations in types of illustrations-typography-color) will be differentiated. Determining the visual style at this stage is the "freedom" for designers to determine their categories by considering the findings in the previous stage, design principles, target audiences, cultural contexts, and application techniques. Because alternative designs will be asked back to the community, it is necessary to note that the output produced does not have too many choices in terms of quantity, and is quite different in terms of visual style. The result of this stage is the final beta version of the logo that only needs to go through the "refinement stage" by the designer. Thus, this logo can be said to be a form of crystallization of the community's ideas in terms of conception (brand personality and core idea) to visualization (style preferences and visual communication elements).

3.1. Position of Methods towards Previous Research and Overall Steps of City Branding.

From the explanation of the three types of city branding logo design methods, the position of the proposed method in this study is in the area of three-party cooperation patterns (government-experts-community). The argument is that this pattern gives each party (especially the community) the opportunity to contribute to the design of their own city's visual identity. As the party that most supports city life, not involving local communities in city branding can destroy the potential for the formation of an authentic city branding strategy. A participatory approach with stakeholders can support a sense of ownership of the city brand, and will also make it easier for them to voice and realize it.

In terms of its relationship with the overall branding steps Figure 2, it is clear that the professional cooperation pattern method (including the proposed method in this study) has the advantage because it always starts with in-depth research. This of course maximizes the potential for producing an optimal brand identity in the next stage (forming brand identity). It can also be seen that the output produced is not only focused on the logo and slogan, but also the complete brand identity. The completeness of this brand identity is concretely useful for moving a city brand so that it does not only end up with a logo, but also brings it to life so that it runs to the level of real action that builds the city. From here, it can be considered that in fact the method of designing a city brand logo that involves the community is directly a method for involving local communities in determining the branding of their city as a whole. In addition to answering the research objectives, this

study also provides answers to the hope for a concrete method in involving the community for the interests of city branding, and about the extent of community involvement in it.

TAHAPAN CITY BRANDING	START UP & ORGANIZATION	RESEARCH	FORMING BRAND IDENTITY			MAKING, EXECUTING, & ENFORCING THE PLAN	IMPLEMENTATION & FOLLOW UP
TAHAPAN DESAIN LOGO			TAHAP PENCARIAN IDE	TAHAP VISUALISASI	HASIL		
PEMERINTAH - MASYARAKAT	Pemerintah Brief lomba Masyarakat	"riset"	Brand Identity - Ide-ide - Filosofi	Logo-logo Juri	- Pemerintah - Tim Ahli Brand Identity - Logo final - Slogan - Filosofi		
PEMERINTAH - TIM AHLI	Pemerintah Tim Ahli	riset	konsultasi Brand Identity - Core idea - Positioning - Personality - Strategi - dll.	konsultasi Logo-logo Pemerintah	Brand Identity - Logo final - Slogan - Filosofi - Core idea - Positioning - Personality - Strategi - dll.		
PEMERINTAH - MASYARAKAT - TIM AHLI	Tim Ahli Brief lomba Masyarakat	"riset"	Brand Identity - Ide-ide - Filosofi	Logo-logo Juri riset & perbaikan	- Pemerintah - Tim Ahli Brand Identity - Logo final - Slogan - Filosofi		
PEMERINTAH - MASYARAKAT - TIM AHLI METODE USULAN	Pemerintah Tim Ahli	riset	konsultasi Brand Identity - Core idea - Positioning - Personality - Strategi - dll.	konsultasi Logo-logo Pemerintah Masyarakat	Brand Identity - Logo final - Slogan - Filosofi - Core idea - Positioning - Personality - Strategi - dll.		

Figure 2. Comparison scheme between types of methods with the proposed method based on its relation to the overall city branding steps.

3.2. Discussion.

Regarding the style of the image, there is an opinion explaining that the style and execution of the design can bring its own feel (soft, hard, flexible, stiff, etc.) and sometimes a concept related to the characteristics of a particular region or era [15]. Erik Spikermann stated that not only conveying what is written, a typeface also communicates a hidden message [8]. Regarding color, color is used to show emotion and express personality, stimulate associations and accelerate brand differentiation, trigger memories, and give sensations. Another opinion says that often decisions about design and logo choices are part of the executives who make decisions subjective [16]. In fact, the distribution and

promotion of this kind of visual identity is an important public relations activity, so the absence of systematic audience testing can put its clients at risk. Without involving the community, a logo design will be distant from the community, will not have a sense of belonging for its citizens, and may even be disliked or accepted. On the other pole, there is also a tendency to interpret community involvement in designing a city branding logo as holding a logo design competition that is open to the public. Even though you can get lots of ideas quickly and easily, this kind of design method through a competition is prone to producing designs that are not optimal.

CONCLUTIONS

In accordance with the research objectives, the conclusions of this study are related to two things, namely the formulation of a city branding logo design method that (1) involves local communities and (2) is integrated with the overall branding steps. The formulation of a city branding logo design method that involves local communities is the focus because of the many city branding phenomena whose development processes have minimal participation from local residents, especially in the area of branding logo design. The tendency to involve the community in designing city brand logos through competitions also needs to be criticized because it is not on target and has the potential to produce designs that are not optimal. In addition (more fundamentally), there are still many tendencies for cities to assume that they have done branding when in fact all that is made is a logo and slogan. In general, the proposed method for designing city brand logos in this study consists of two stages, namely the "idea search stage" and the "visualization stage". After (of course) conducting initial research on the facts and opinions of a city that is being branded, the idea search stage contains the exploration of the city brand personality and the determination of the core idea of city branding, while the visualization stage contains the determination of the type of visual communication of the logo and the visual elements of the logo. Overall, this logo design proposal method is qualitative and quantitative. The qualitative side is when research and determination of alternative ideas and designs are carried out by the designer team, while the quantitative side is when the community makes a selection of all alternatives provided through a questionnaire. Qualitative and quantitative sides like this are always present at every stage, both at the idea search stage and at the visualization stage.

By comparing it with several existing design methods, it can be concluded that this proposed method is classified as a government-expert-community scheme method where the role of the designer is as a team of experts who bridge the government's vision with the wishes of its people. More specifically, this proposed method facilitates collaboration between the team of experts and the community throughout the city brand development process. At this level, the community plays an important role in developing alternative ideas at every stage, including decision-making on them.

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