

A COLOR STUDY OF VISUAL IDENTITY FOR PENYENGAT ISLAND TOURISM PROMOTION MEDIA DESIGN

Noeratri Andanwert¹, M. Nashir Setiawan² & Dastine Hariansen Yang³

¹Faculty of Art and Design, Tarumanagara University, Jakarta
Email: noeratria@fsrd.untar.ac.id

²Faculty of Art and Design, Tarumanagara University, Jakarta
Email: nashirs@fsrd.untar.ac.id

³Undergraduate of Interior Design, Tarumanagara University, Jakarta
Email: dastine.615210006@stu.untar.ac.id

Enter : 10-04-2023, revision: 11-05-2023, accepted for publication : 15-08-2023

ABSTRACT

Tanjungpinang City to develop Penyengat Island tourism which has a variety of tourism potentials: history. Color is an important part of visual identity. According to Bappelitbang Tanjungpinang City, currently, the tourism promotion media of Penyengat Island does not have good uniformity in visual identity, especially the use of color and typography. The purpose of the study is to produce visual identity, especially color aspects to be implemented in the promotional media of Penyengat Island. The research method used the descriptive qualitative method. The problem is limited to the aspect of color as a visual identity, which is a prominent aspect of the local culture of Pulau Penyengat. Visual analysis in this study uses color exploration using Adobe Photoshop software to get colors according to the desired palette. The result obtained from this study is the color palette is the visual identity of Penyengat Island to be implemented in the design of tourism promotion media.

Keywords: Visual identity, color palette, travel promotion, penyengat island

1. INTRODUCTION

Penyengat Island is administratively under the management of the Tanjungpinang City Government. The strategic position of Penyengat Island because it is directly opposite Singapore and Malaysia, supports the potential for professional tourism development. Historically, Penyengat Island had an inseparable past relationship, and together Singapore and Malaysia were one empire under the Malay Kingdom of Riau Lingga (Destiana et al., 2020).

Currently, the local government of Tanjungpinang City to increase tourist visits requires the participation of all stakeholders. Today, the strategic role of comprehensive development in advancing society is being highlighted (Mohebbi, 2014). Penyengat Island Tourism needs efforts to design promotional media to increase interest and the number of tourist visits. The increase in the number of visits is expected to increase the income of the community and the Tanjungpinang city government.

Promotion is carried out by a company to notify the existence of the product and give confidence about the benefits to the product for buyers. Promotion is one of the ways used to increase sales volume (Rangkuti, 2009). Promotional media is a tool to communicate a product/service/image/company or others to be better known to the wider community. Widely used promotional media such as brochures, posters, booklets, leaflets, banners, billboards, neon boxes, standing banners, and others.

Visual identity plays an important role in the life of any organization, institution, or company (Coman et al., 2021). There are many ways to interpret identity and many terms are used to define and describe it (Billot, 2010). In a broad and general way, identity refers to the "ability to know

who we are, who the other is and for others to know us” (Jenkins, 2014). Visual identity is one component of corporate identity. The visual identity of an organization usually consists of the name of the organization, its logo, slogan, colors, and also typography (Wrona, 2015).

Color is the impression that the eye gets from the light reflected off objects so that it forms color patterns such as blue and green. In another sense, color is a certain spectrum that is inside a perfect white light. The identity of this color is determined by the wavelength of light. Color is lightly carried at wavelengths absorbed by the eye that is converted by the brain into color. (Singh, 2006). Color is one of the important components in making a product, logo, and design. Color is used to create ideas, express a message, foster people's interest, and evoke emotions from its users. In marketing strategies, colors are used by brands to reach consumers on a deeper level and stand out in the market among competitors. (Cunningham, 2017)

A color palette or color palette is a set of colors that are *mixed and matched* to produce unique and interesting color combinations. Color themes or color palettes can greatly affect the quality and impression of a photo or graphic design (Phan et al., 2017). A color palette is a combination of colors used by designers when designing something. Color palettes serve to form the visual identity of the brand, help maintain consistency, and make the design more aesthetically pleasing and pleasant to use.

Color choice plays an important role in graphic art and design. However, it can be difficult to choose an interesting set of colors or color themes from scratch. They tend to choose a wide variety of colors and focus on colors in prominent areas of the image (Lin & Hanrahan, 2013). Some of the branding information suggests that color can trigger emotional responses, carry related and intrinsic meaning, and influence consumers' perception of what a brand communicates. The ability of color to change purchase intent can be beneficial in branding strategies. Many brand brands value color science and the research on color is done in the first (Cunningham, 2017)

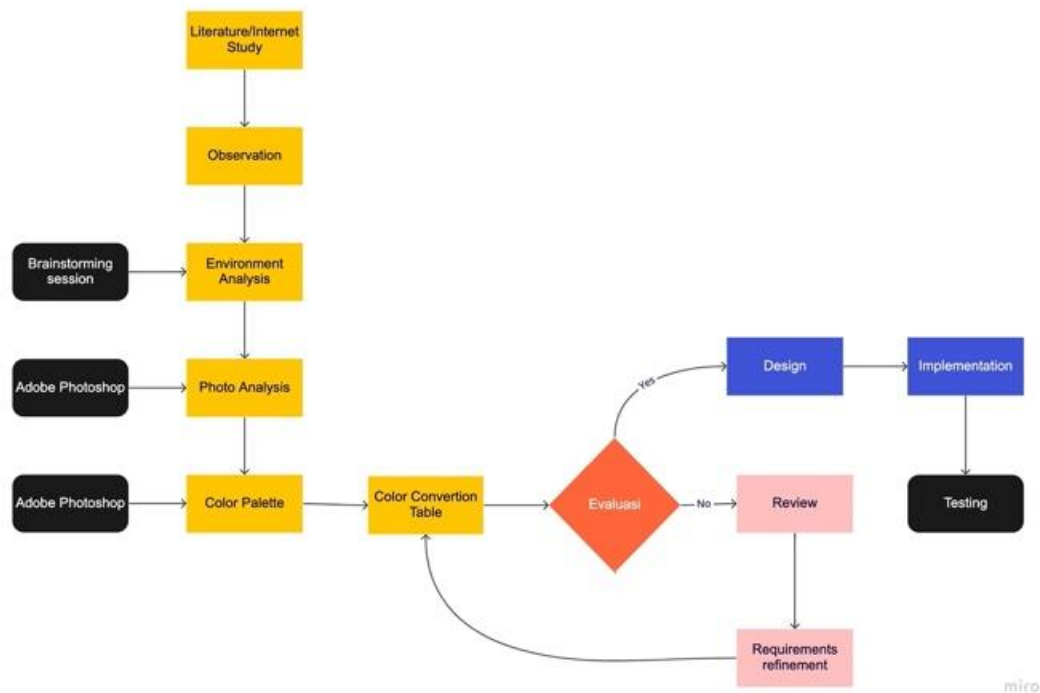
2. RESEARCH METHOD

Case study research involves diverse sources of information or multiple sources of information: e.g., observations, interviews, audiovisual materials, documents, and various reports (Creswell, 2014). The object of this study is the tourism potential of Penyengat Island which includes natural and cultural potential, including artifacts such as cultural heritage buildings. The subjects were resource persons who became informants in this study: the Head of Bappelitbang Tanjungpinang City and tourism managers on Penyengat Island.

Data were collected online and carried out on Penyengat Island by observation and interviews. Observations were made by documenting the condition of the object, while interviews were conducted with the leaders of the Planning, Research, and Development Agency (Bappelitbang) Tanjungpinang City.

Literature studies are also conducted to obtain theories related to visual identity for the tourism promotion of a place. Visual analysis typically progresses in an iterative process of view creation, exploration, and refinement. (Heer & Shneiderman, 2012). The technique of analyzing visual objects using Adobe Photoshop software to choose colors as a visual identity of local potential will be applied in the promotional media of Penyengat Island tourism.

Figure 1
Research Flow Chart



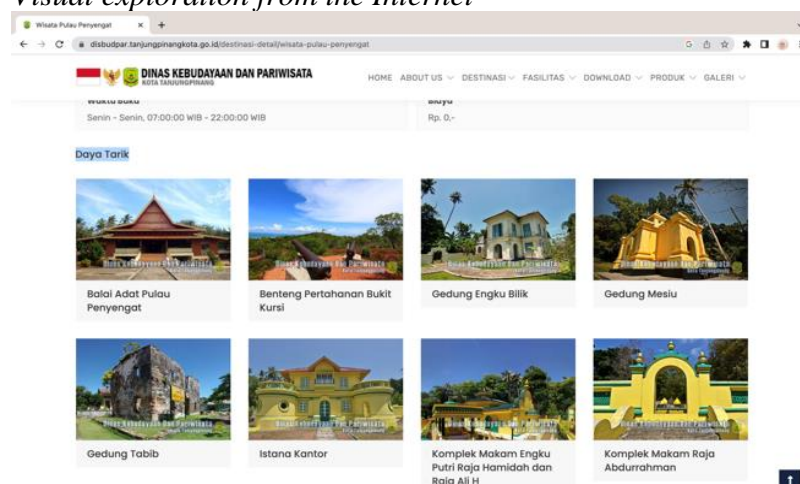
This article was written at a time when the research was running until the design step and had not yet reached implementation.

3. RESULTS AND DISCUSSIONS

Visual Exploration

A visual search is carried out through the internet to collect photos of tourism potential on Penyengat Island, because, at the beginning of the study, it was still during the COVID-19 pandemic. Tourism potential includes natural, building, and cultural potential. Most of the photos are collected from the official website of the Tanjungpinang City Cultural Office (<https://disbudpar.tanjungpinangkota.go.id>).

Figure 2
Visual exploration from the Internet



Color identity of Penyengat Island

Penyengat Island is a historical island and has an important position in the rise and fall of the Malay Empire. Penyengat Island is a Malay cultural heritage that stores historical sites related to the existence Malay kingdom of Riau Lingga. From the visual search results, Penyengat Island refers to historical buildings. The architecture in the cultural heritage building is a combination of local culture (Malay) and foreign cultures, namely the Middle East, India, and Europe.

The colors of the Malay culture are red, green, and yellow. ((Wijaya & Prawbawa, 2021). The yellow color is the identity of the Riau Malay culture because the yellow color for the Riau Malay tribe symbolizes majesty, splendor, glory, and purity. The green color symbolizes fertility and loyalty, and the blood-red color symbolizes courage and heroism (Batubara et al., 2022)

Through field studies on Penyengat Island, with historical building objects, the most widely used colors are yellow, green, and white. To add color to the palette, color tracing is also carried out using the potential colors of the natural environment: vegetation, sea, sky, beach, etc. The colors applied to these buildings are the result of revitalization carried out by the Tanjungpinang City Government to improve the aesthetic appearance of the building by considering the original Malay culture.

Figure 3

Some heritage buildings from the field study at penyengat island



Mood board

The next step is to compose visuals in a mood board. A mood board is an arrangement of images, materials, pieces of text, etc. intended to evoke or project a particular style or concept. Mood board (Garner & McDonagh-Philp, 2001) those assemblages of images and, less frequently, objects, which are used to assist analysis, creativity, and idea development in design activity.

The first thing to choose object: a photo image of the Penyengat Island area starting from natural conditions, buildings, local culture, and others which will later generate a *mood board*, making it easier to produce the appropriate color palette based on the region. The second is to determine the group of *images* to create a *mood board*: (1) architectural buildings; (2) nature & environment. Each mood board consists of photographs arranged using the Microsoft PowerPoint application.

Figure 4

Mood Board I

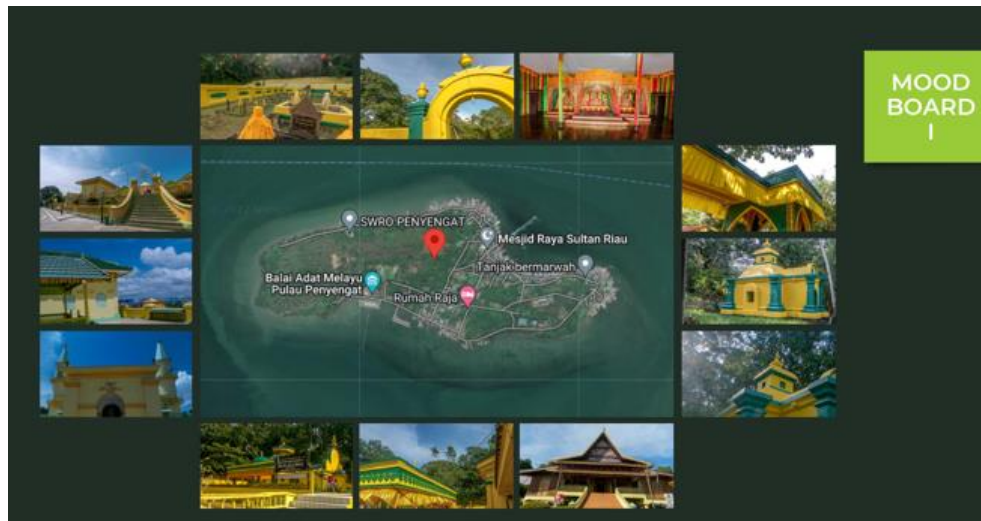
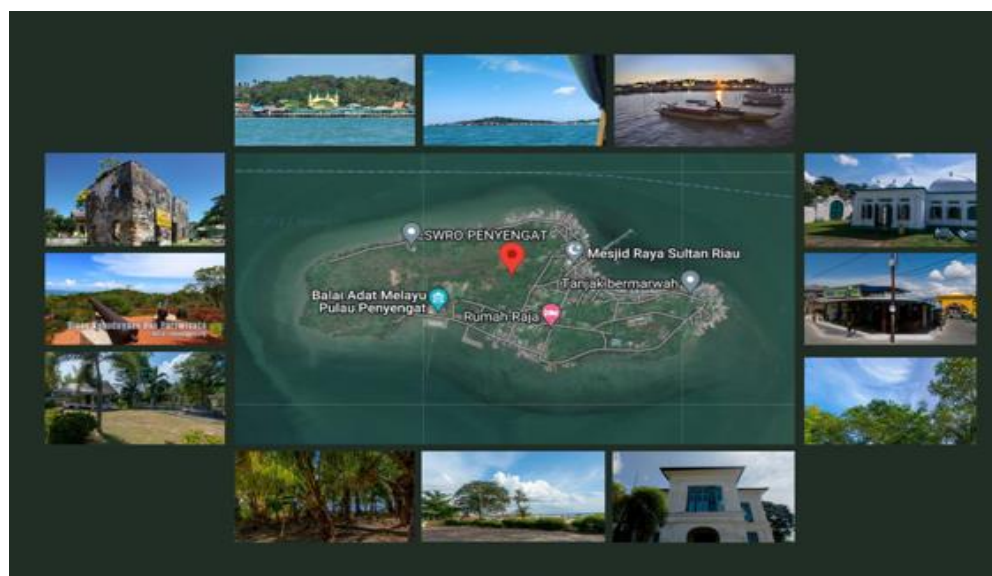


Figure 5

Mood Board II



After the mood board is arranged, proceed with the process of choosing colors to create a palette using the Adobe Photoshop application with the eyedropper tool (pipette). This tool can take a color sample from any area in the image and add it to the panel. The color chosen is the dominant color in each photo image. The choice of colors is then arranged into a color palette.

Preparing Color Palette

The next step is the color analysis and arranging a color palette based on a theme that represents the cultural potential and natural environment of Penyengat Island. The color palette will each have a name and 6 (six) colors that represent each mood board. Color selection uses Adobe Photoshop software with eyedropper tool to select colors taken from each photo object.

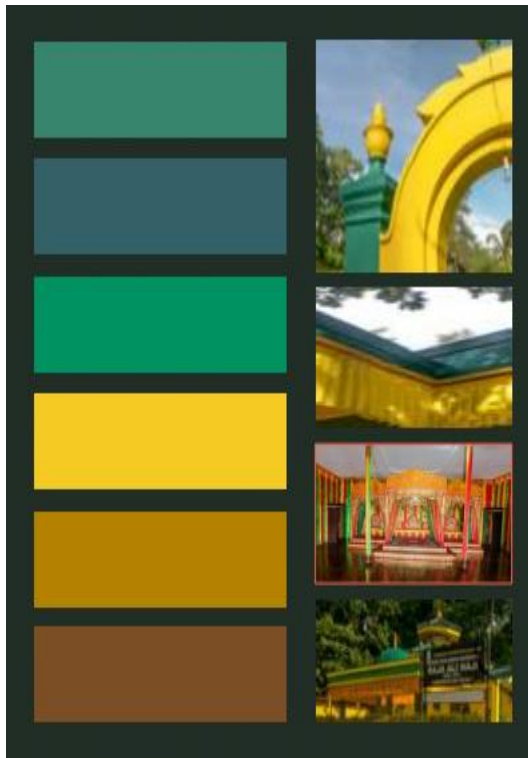
Figure 6

Color Palette I



First, the blue colors make the basis of the gradation of sky blue to sea blue with a touch of *broken* white that represents the color of the white clouds that affect the sky. In addition, the use of white and blue colors is also found in some of the looted architecture found on the island. The use of blue and white colors gives the impression of calm, cool, and clean. The green color of vegetation is obtained from the colors of plants that grow around the island ranging from types of coconuts, palms, and other types of trees. The use of green gives a *fresh impression*.

Figure 7
Color Palette II



The architecture of buildings on this island is dominated by golden yellow and deep green colors. The architecture of this island also makes Penyengat Island tourism in terms of history, which can also be interpreted as colors in the existing architecture being the hallmark of Penyengat Island. The building objects on Penyengat Island are mostly cultural heritage buildings including the Sultan of Riau Grand Mosque, Office Palace, Engku Putri Tomb Complex of King Hamidah and King Ali H, King Haji Fisabilillah Tomb Complex, Penyengat Island Traditional Hall, etc.

The use of yellow can give a philosophical impression, where each building has a background and story behind it. In addition, in the tradition of Melayu, yellow is interpreted as sacred. The color is taken from the symbol of the sun which is interpreted as purity, glory, majesty, and splendor. The yellow color is widely used in buildings and accessories of the tomb complex of the Sultan and his family, a place of worship on the island. Even in the Melayu tradition, green has the meaning of loyalty which is usually used in the traditional Melayu clothing worn by the royal treasurer. Green is a form of devotion to the Almighty. Red is a color that symbolizes heroism and courage, obedience, and loyalty to the king and the people. The blood-red exudes brilliance.

Color Palette of Penyengat Island

The final stage is the preparation of the color palette. The color palette of Pulau penyengat is determined based on the thematic mood board: Malay Delight and Penyengat Breeze. First, choose 4 (four) photos of objects that are a reference for 4 (four) colors in the palette. Then after the color in the palette is determined, the color is obtained, and the conversion in RGB (red, green, blue) and CMYK (cyan, magenta, yellow, key/black) mode. Both of these color modes are commonly used in the field of graphic design. After the 4 main colors are determined, then the derived colors are searched.

The first color palette is Malay Delight. This palette is inspired by the atmosphere of Penyengat Island, which is very pleasant, with the uniqueness of its buildings, culture, and warmth of its people. The colors included in this color palette: are golden yellow, deep green, emerald green, and golden brown.

Figure 8

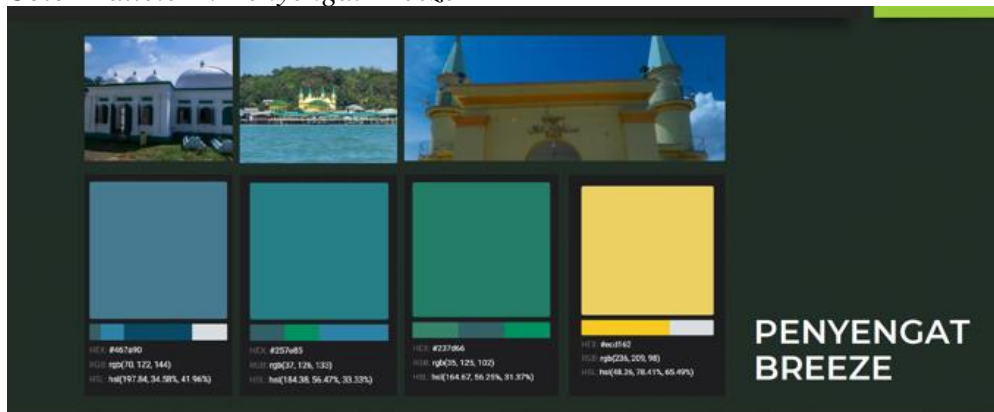
Color Pallette I: Malay Delight



The second color palette is Penyengat Breeze. This palette is inspired by traveling to Penyengat Island. Crossing Penyengat Island using a ‘pompong’ boat across the sea, enjoying the sunlight, blue sky, greenish sea, and breeze. The colors included in this color palette: are blue sky, turquoise, emerald green, and bright yellow.

Figure 9

Color Pallette II: Penyengat Breeze



These color palettes as a result of research were then used for the design of Penyengat Island tourism promotion media.

4. CONCLUSIONS AND SUGGESTIONS

The color palette for Penyengat Island is produced through color studies in certain areas with photo analysis of certain areas/objects: nature, and architecture. The resulting color palette becomes a visual identity guideline for Penyengat Island tourism promotion. The dominant colors of Malay culture: yellow and green are characteristic of the color palette of Penyengat Island. This study only discusses the aspect of color as a visual identity for promotional media. Suggestions for future research can be developed in other aspects.

Acknowledgement

This research can run well with the support in providing data and resource persons, also for financial support.

REFERENCES

- Batubara, B. J. D., Naufalina, F. E., & Wahab, T. (2022). PERANCANGAN WEBSITE UNTUK PELESTARIAN BUDAYA MELAYU RIAU. *EProceedings of Art & Design*, 9(5).
- Billot, J. (2010). The imagined and the real: Identifying the tensions for academic identity. *Higher Education Research & Development*, 29(6), 709–721.
- Coman, C., Bularca, M. C., & Repanovici, A. (2021). Constructing and communicating the visual identity of a university. case study: visual identity of Transilvania university of Brasov. *Sustainability*, 13(13), 7145.
- Creswell, J. W. (2014). *A concise introduction to mixed methods research*. SAGE publications.
- Cunningham, M. K. (2017). The value of color research in brand strategy. *Open Journal of Social Sciences*, 5(12), 186–196.
- Destiana, R., Kismartini, K., & Yuningsih, T. (2020). Analisis Peran Stakeholders Dalam Pengembangan Destinasi Pariwisata Halal Di Pulau Penyengat Provinsi Kepulauan Riau. *Jurnal Ilmu Administrasi Negara ASIAN (Asosiasi Ilmuwan Administrasi Negara)*, 8(2), 132–153.
- Garner, S., & McDonagh-Philp, D. (2001). Problem interpretation and resolution via visual stimuli: the use of ‘mood boards’ in design education. *Journal of Art & Design Education*, 20(1), 57–64.
- Heer, J., & Shneiderman, B. (2012). Interactive dynamics for visual analysis. *Communications of the ACM*, 55(4), 45–54.
- Jenkins, R. (2014). *Social identity*. Routledge.
- Lin, S., & Hanrahan, P. (2013). Modeling how people extract color themes from images. *Proceedings of the SIGCHI Conference on Human Factors in Computing Systems*, 3101–3110.
- Mohebbi, B. (2014). The art of packaging: An investigation into the role of color in packaging, marketing, and branding. *International Journal of Organizational Leadership*, 3, 92–102.
- Phan, H. Q., Fu, H., & Chan, A. B. (2017). Color orchestra: Ordering color palettes for interpolation and prediction. *IEEE Transactions on Visualization and Computer Graphics*, 24(6), 1942–1955.
- Rangkuti, F. (2009). Strategi promosi yang kreatif & analisis kasus integrated marketing communication. *Language*, 11(273p), 20cm.
- Singh, S. (2006). Impact of color on marketing. *Management Decision*.
- Wijaya, B., & Prawbawa, B. (2021). Perancangan Media Visual Promosi Wisata Pulau Penyengat Kota Tanjungpinang. *EProceedings of Art & Design*, 8(2).
- Wrona, K. (2015). Visual identity and rebranding. *Marketing of Scientific and Research Organizations*, 16(2), 91–119.