

Heritage Tourism Logo Design of Kampung Kemasan Gresik

Syakirah Tsaltsa Fitriah, Aileena Solicitor Costa Rica El Chidtian, Aninditya Daniar

Visual Communication Design, Universitas Pembangunan Nasional "Veteran" Jawa Timur

Email: syakirahtf03@gmail.com; aileena.dkv@upnjatim.ac.id; aninditya.daniar.dkv@upnjatim.ac.id.

Accepted:
27 March 2026

Accepted After Revision:
9 April 2026

Published:
27 April 2026

Abstract

This study aims to design a logo for the Heritage Tourism of Kampung Kemasan, Gresik, as an effort to establish a visual identity that can communicatively and sustainably represent the area's historical, cultural, and multiethnic architectural values. This research is motivated by the absence of a standardized visual identity, particularly a regional logo. This deficiency has resulted in a weak and inconsistent image of Kampung Kemasan as a heritage tourism destination among the public and visitors. The study employs a mixed-method approach, combining qualitative and quantitative techniques through observation, interviews, and questionnaires. Data analysis was conducted using the TOWS Matrix method to formulate logo design strategies based on the internal and external factors of the area. The results indicate that Kampung Kemasan possesses strong visual potential, especially in its multiethnic architectural character that integrates European, Chinese, Arab, and Javanese elements, as well as its historical value as a former gold trading area. Based on these findings, a logo concept titled "Harmony of Multiethnic Architecture" is developed by integrating logogram and logotype elements, supported by the selection of colors and typography that reflect a heritage nuance. The resulting logo is expected to strengthen the area's image, enhance visitors' recall, and serve as a foundation for developing a consistent and sustainable visual identity system across various visual communication media.

Keywords: Multiethnic Architecture, Visual Identity, Logo, Heritage Tourism, Kampung Kemasan.

1 INTRODUCTION

Tourism plays an important role in national development. As a major source of foreign exchange, tourism helps drive economic growth and reduce social inequality. In addition, tourism contributes to promoting national identity and preserving the nation's cultural heritage. Indonesia's rich diversity of natural and cultural resources makes it an invaluable asset for tourism development [1]. With its abundant natural wealth and cultural diversity, Indonesia has great potential to develop various types of tourism, including cultural and heritage tourism [2]. Cultural heritage is an essential part of national identity and serves as one of the main attractions in the tourism industry [3]. Heritage tourism is a form of preservation-based tourism that emphasizes historical, cultural, and local identity values as its primary attractions.

Indonesia has many heritage areas shaped by the dynamics of trade history and cultural acculturation. Gresik is one of the oldest port cities in East Java, which developed through the interaction of Javanese, Arab,

Chinese, and European ethnic groups. The historical development of Gresik is described in detail by Nuruddin in his book, 'Fragments of Gresik's Local History – From a Port City to a Tourism Destination during the Dutch Colonial Period' [4]. Traces of this acculturation can still be found in Kampung Kemasan, a historic residential area that has developed since the mid-19th century and is known as a settlement of gold merchants. Kampung Kemasan features distinctive multiethnic architecture, incorporating Indische Empire, Chinese, Arab, and Javanese styles that remain relatively well preserved, making it a strong potential heritage tourism destination based on historical education [4].



Figure 1. Kampung Kemasan
(Source: Personal Documentation, 2025)



Despite its designation as a cultural heritage area and its positioning as a heritage tourism destination, Kampung Kemasan still lacks a standardized and easily recognizable visual identity. One key element that is still lacking is a tourism logo as the primary symbol of the area's identity. In visual communication design, a logo functions as a visual representation that encapsulates the character, values, and image of a destination. It also serves as a fundamental element in establishing consistent and sustainable destination branding.



Figure 2. Facilities in Kampung Kemasan
(Source: Personal Documentation, 2025)

The facilities in the Kampung Kemasan area of Gresik reflect a combination of social, cultural, and economic functions while preserving its historical values. One of the key facilities is Masjid Taqwa Kemasan, which represents the religious identity of the community, along with Sualoka Hub, a creative space that serves as a venue for exhibitions and the promotion of local SMEs. The presence of Sualoka Hub demonstrates efforts to develop the heritage area in a way that remains relevant to younger generations without losing its historical essence.



Figure 3. Kopi Kampoeng Kemasan
(Source: Personal Documentation, 2025)

There is also Kopi Kampoeng Kemasan, a classic-style café that serves as a tourist attraction, supported by facilities such as pedestrian pathways, thematic street lighting, and informational signage. The area is managed by the descendants of H. Oemar in collaboration with the Gresik Heritage community, with residents continuing to inhabit ancestral homes and engage in diverse livelihoods, thereby reinforcing Kampung Kemasan as a living and sustainable heritage tourism destination.

Recent studies show that destination logos have a significant influence on shaping destination image and brand awareness, and can enhance tourist attraction and

visitation interest. In the context of heritage tourism, a logo is not only required to be visually appealing but also to be contextual and rooted in historical and local cultural values. A logo designed without considering the character of the area risks producing a generic image that fails to represent the destination's uniqueness.

Several previous studies have examined Kampung Kemasan from various perspectives. Mariami et al., (2021) discussed the place identity of Kampung Kemasan and found that the area's identity is shaped by historical values and social attachment, but has not yet been strongly realized in visual representation [5]. Research by Maulana et al., (2025) focused on the design of a sign system to improve visitor orientation, however, it remains partial and does not yet place the area's visual identity as the main focus [6]. Meanwhile, studies on heritage area branding in other locations indicate that logo design plays a crucial role as the foundation of a destination's visual identity system.

Based on this review, a research gap can be identified, namely the absence of studies that specifically address the design of a logo for Heritage Tourism Kampung Kemasan, Gresik, as a symbol of the area's visual identity. Most existing studies still focus on spatial aspects, governance, or partial visual communication, without translating the multiethnic character and historical values of Kampung Kemasan into a representative and applicable logo. The lack of a regional logo has resulted in a weak and inconsistent image of Kampung Kemasan in the minds of the public and tourists. Consequently, Kampung Kemasan is less widely recognized compared to other heritage destinations in East Java, such as Kampoeng Kajoetangan Malang, which has successfully established its branding identity [7].

This article focuses on designing a logo for Heritage Tourism Kampung Kemasan, Gresik, using a visual communication design approach. The design process is carried out through the exploration of the area's multiethnic architectural character and historical values as the foundation for developing the logo's visual concept. The main objective of this article is to create a tourism logo that can visually represent the identity of Kampung Kemasan, strengthen its image as a heritage destination, and serve as a basis for the sustainable development of the area's visual identity.

2 LITERATURE REVIEW

2.1 Destination Branding

Destination branding, also known as place branding, refers to the application of branding concepts to a specific location with the aim of maximizing its potential. This approach seeks to increase the number of visits, both for tourism and business purposes, which ultimately contributes to foreign exchange and the

regional economy. Local governments typically initiate these efforts through well-organized public policies [8]. The success of destination branding not only impacts the growth in tourist numbers but also encourages the preservation of local culture, strengthens community identity, and creates opportunities for the creative economy that support the sustainability of the heritage area.

2.2 Visual Identity

Visual identity is an essential aspect of brand communication, consisting of graphic elements, colors, typography, logos, and symbols that help distinguish an organization, product, or service from its competitors. Visual identity is not merely a logo, but a comprehensive visual communication system that represents the values, character, and positioning of a brand [9]. To create a strong brand image, visual identity must be applied consistently across all promotional media [10]. In *Designing Brand Identity*, Wheeler, (2021) defines visual identity as the visual expression of a brand strategy, encompassing logos, colors, typography, grid systems, iconography, and even photographic styles that influence public perception [11].

2.3 Logo

The term “logo” originates from the Greek word *logos*, which means word, statement, proportion, or part. A logo is a visual symbol that has two main roles for a brand: identification and differentiation [12]. It is one of the key components of visual communication commonly used by multinational companies to strengthen their market position [13].

In graphic design, logos are generally divided into two main elements that are often interconnected, namely:

2.3.1 Logogram

A logogram refers to any visual image, ranging from simple lines to full illustrations, that uses literal imagery to represent and identify itself. A pictorial mark employs images to create a faster connection with potential audiences. Such visuals are universally understood and can transcend language barriers.

2.3.2 Logotype

The term “logotype” first appeared between 1810 and 1840 and is defined as the name of an entity uniquely designed using specific lettering or typography. The most fundamental form of identity is the name itself, followed by how that identity is visually presented [14]. Logotype/Typographic refers to words or letters that help interpret messages and describe visuals more

deeply, similar to a logogram or graphic symbol. There are several types of Logotype/Typography:

- a. Wordmarks are logos that consist solely of the name, displaying the brand or individual name in a stylized typographic form.
- b. Letterforms are logos that use a single letter or number. The strength of the chosen character often becomes the main identity that is easily recognized by the public.
- c. Monogram is a combination of two or more typographic characters formed into a logo. It is usually created using the initials of the entity being represented, for example, Chanel, which uses a monogram logo.

2.4 Typography

Typography is the art and technique of arranging type to convey messages visually. In visual communication design, typography goes beyond simply arranging letters; it also includes the selection of typefaces, size, spacing, color, and composition to communicate specific meanings. Therefore, typography functions as a visual language that can strengthen the identity of a brand or communication medium [15].

Typography in informational media must meet standards of readability and legibility so that text can be clearly read, easily seen from various angles, and quickly understood by users. Readability ensures that text remains visible under different conditions, while legibility becomes crucial when information needs to be conveyed rapidly, such as on road signs or wayfinding in tourist areas. In such situations, users must be able to grasp messages quickly without visual obstacles. Therefore, the selection of typefaces and the treatment of typography must be carefully designed to ensure optimal communication [16].

Typography can influence audience perception, mood, and responses to a message [17]. There are several types of typography, including the following:

2.4.1 Serif

Serif is a typeface that features small strokes or “tails” at the ends of its letterforms. This type of font is commonly used because it conveys a formal, classic, and trustworthy impression in visual communication design, especially in print media [18]. Examples of serif fonts include Times New Roman and New Century Gothic.

2.4.2 Sans Serif

Sans serif is a typeface without strokes at the ends of its letterforms, resulting in a simpler, more modern appearance and improved readability, particularly on digital screens. It is highly effective for digital branding due to its high legibility across various electronic devices

[19]. Examples of font Sans Serif include Helvetica and Avant Garde.

2.4.3 Slab Serif

Slab serif is characterized by thick and bold serif features. This type of font is commonly used for headlines and posters because it creates a strong and solid impression, making it effective in building a bold brand identity [18].

2.4.4 Display

Display typefaces are typically used for titles or large-scale text. They play a significant role in creating a distinctive visual impression, such as in posters, advertisements, and product packaging [20].

2.4.5 Script

It is a typeface that resembles connected handwritten lettering and conveys an elegant impression. Script fonts are commonly used in designs that aim to present a luxurious, romantic, or formal atmosphere, such as invitations or premium product packaging [19].

2.5 Color

Color is a visual perception experienced by the sense of sight, caused by the reflection of light from an object to the retina, which is then collected and processed by the brain. In art and design, color is not only seen as an optical phenomenon but also as an aesthetic element with symbolic and psychological meanings [21]. Furthermore, color serves an important role in visual communication by evoking emotions, connections, and specific identities [22]. According to the theory proposed by David Brewster (1781–1868), colors found in nature are categorized into four groups: primary, secondary, tertiary, and neutral colors [23].

2.6 Tagline

A tagline is a short phrase that reinforces a brand's identity and core message. It is designed to be memorable and to stay in the audience's mind. Studies in visual communication show that a tagline is more than just a phrase, it also plays a strategic role in enhancing brand awareness by conveying the brand's values and image [24].

3 RESEARCH METHODS

This design study employs a mixed-method approach, combining qualitative and quantitative methods to obtain a comprehensive understanding of the characteristics, historical values, and public perceptions of Heritage Tourism Kampung Kemas, Gresik. This

approach is chosen because logo design requires not only visual and historical data, but also the perceptions, preferences, and evaluations of the audience as the users and target of the visual identity.

3.1 Data Collection Techniques

3.1.1 Observation

Observation was conducted directly in the Heritage Tourism area of Kampung Kemas, Gresik, to identify the visual character of the environment, architectural elements, building ornaments, the atmosphere of the area, and ongoing tourism activities. The observation data served as the basis for determining visual potentials that represent the historical and multicultural values of Kampung Kemas.

3.1.2 Interviews

In-depth interviews were conducted with relevant informants, such as tourism area managers, community leaders, and individuals knowledgeable about the history of Kampung Kemas. The interviews aimed to gather information related to the historical background, area philosophy, cultural identity, and expectations regarding the design of the Kampung Kemas heritage tourism logo.

3.1.3 Questionnaire

The questionnaire was distributed to the public and potential tourists to obtain quantitative data on perceptions, levels of interest, and visual preferences toward the heritage tourism logo. The questionnaire data were used to identify respondents' tendencies in evaluating visual elements such as form, color, and the desired character of the logo.

3.2 Design Analysis Method

The TOWS Matrix is used as the analytical method to formulate the logo design strategy by linking the internal and external factors of Heritage Tourism Kampung Kemas, Gresik. Internal factors include the strengths and weaknesses of the area, while external factors consist of opportunities and threats. The results of the TOWS Matrix mapping serve as the basis for determining the visual concept and logo design strategy to effectively represent the identity of the area.

4 RESULT AND DISCUSSION

The data obtained were analyzed to identify the characteristics, visual potential, and identity-related issues of Kampung Kemas Gresik as a heritage tourism area. The results of this analysis served as the basis for formulating a logo design concept that is

capable of visually, communicatively, and sustainably representing the historical values, cultural aspects, and image of Kampung Kemasan.

4.1 Observation Data Analysis

Field observations were conducted directly in the Kampung Kemasan Gresik area on September 25, 2025. The observation activities aimed to identify the visual potential of the area, environmental characteristics, and identity-related issues associated with logo design as part of a heritage tourism rebranding strategy. The observations focused on physical elements that have the potential to serve as visual representations of the area's identity, including the entrance gate, information boards, architectural structures, pedestrian pathways, mosque, and creative public spaces such as Sualoka Hub and Kopi Kampung Kemasan.



Figure 4. Kampung Kemasan House
(Source: Personal Documentation, 2025)

The results of the field observations in Kampung Kemasan Gresik indicate that the area possesses strong visual and historical values, particularly reflected in the architectural character that combines European, Chinese, Javanese, and Arab styles. Visual elements such as tall pillars, large windows, facade ornaments, building colors, and the limasan roof form serve as distinctive and consistent characteristics with strong potential as sources of visual inspiration. Additionally, supporting elements such as classical-style pedestrian pathways, Masjid Taqwa Kemasan, and creative spaces like Sualoka Hub and Kopi Kampung Kemasan further enrich the area's character as a heritage tourism destination with significant historical, cultural, and social values.

The observation results also reveal that this visual richness has not yet been developed into an integrated visual identity system. The design of the area's entrance gate, information boards, and directional signage remains simple, inconsistent, and does not strongly represent the heritage character of Kampung Kemasan. Each point within the area still displays a separate visual identity and lacks a unifying symbol. This condition highlights the importance of designing a logo as the main

element of Kampung Kemasan's visual identity, which functions to unify the area's visual potential, strengthen its image as a heritage tourism destination, and serve as a foundation for the sustainable development of promotional media and area branding.

4.2 Interview Data Analysis

4.2.1 Historian Interview

An in-depth interview was conducted with Aria Bhaskara, a local historian, manager of Kampung Kemasan Gresik, and an active member of the Gresik Heritage Community, on September 25, 2025, in Kampung Kemasan, Gresik. The interview results reveal that Kampung Kemasan has a strong historical background that originated from gold craftsmanship activities in 1853 by Bhak Liong and later developed through the business of H. Oemar bin Ahmad since 1856. This history is reflected in the architectural character of the area, which combines European, Chinese, and Javanese elements, with distinctive visual features such as tall pillars, large windows, red-colored buildings, limasan roofs, and ornamental details representing prosperity and cultural acculturation. These visual characteristics serve as key assets with strong potential to be translated into the visual concept of the Kampung Kemasan logo.



Figure 5. Interview with Mr. Aria
(Source: Personal Documentation, 2025)

The interview results also indicate that the historical and visual potential of Kampung Kemasan has not yet been optimally communicated through an integrated visual identity system. The area does not yet have an official logo or a consistent environmental graphic system, resulting in a weak and less recognizable image of Kampung Kemasan as a heritage tourism destination. The absence of such visual identity affects the memorability of the area among visitors and reduces the effectiveness of tourism promotion media. Therefore, logo design is considered a fundamental and strategic necessity to establish a representative and communicative visual identity for Kampung Kemasan, as well as to serve as a foundation for the sustainable development of heritage area branding.

4.2.2 Tourist Interview

In this design process, interviews with tourists were conducted at Sualoka Hub on September 28, 2025, involving three visitors of Kampung Kemas as discussion participants. The interview results show that tourists are attracted to visit the area due to its strong historical value and the uniqueness of its well-preserved heritage architecture. The classical and authentic atmosphere provides a distinct experience compared to other tourist destinations in Gresik. However, tourists also experience difficulty in identifying key points within the area due to the lack of information systems, directional signage, and consistent graphic elements.



Figure 6. Interview with Tourists
(Source: Personal Documentation, 2025)

These findings emphasize that Kampung Kemas does not yet have an official visual identity capable of strengthening its image as a heritage destination. Tourists recommend the presence of an official logo, an integrated information system, and consistent visual communication media to improve information readability, spatial orientation, and visitor experience. Therefore, logo design becomes a strategic step to build the area’s visual identity, unify heritage elements in a communicative manner, and enhance the aesthetic and educational appeal of Kampung Kemas as a heritage tourism destination.

4.3 Questionnaire Data Analysis

The questionnaire data analysis was conducted to identify public perceptions, interests, and visual preferences regarding Kampung Kemas Gresik Heritage Tourism, as well as the need for a visual identity for the area. The questionnaire was distributed to residents of East Java and potential tourists from the region, predominantly those domiciled in Gresik. The respondents, aged 18–35, were predominantly university students with an interest in cultural and historical tourism.

Apa aspek visual paling penting menurut Anda dalam memperkuat citra heritage (cagar budaya) ?

133 jawaban

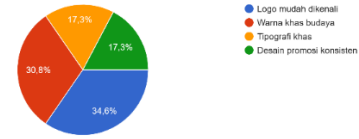


Figure 7. Diagram of questionnaire results on the most important visual aspects in strengthening image
(Source: Personal Documentation, 2025)

Adanya Logo resmi penting untuk memperkuat citra Kampung Kemas

133 jawaban

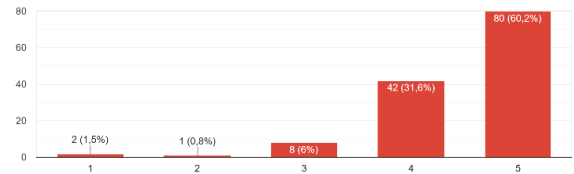


Figure 8. Diagram of questionnaire results on the importance of an official logo in strengthening image
(Source: Personal Documentation, 2025)

The majority of respondents, accounting for 60.2% of 133 participants, agreed that Kampung Kemas requires an official tourism logo as the area’s identity. The logo is considered important for strengthening the destination’s image, increasing memorability, and supporting tourism promotion. Respondents’ visual preferences tend toward logo designs that represent heritage and historical elements, with a simple and modern style. Distinctive architectural elements and classical color tones are considered the most appropriate to represent the character of the area.

Based on these findings, the questionnaire data emphasize the importance of designing a logo for Kampung Kemas Gresik Heritage Tourism as a visual identity that is capable of representing historical values and multiethnic character, while remaining relevant to the target audience of younger generations.

4.4 TOWS Matrix Analysis

The TOWS Matrix analysis was used to formulate the logo design strategy for Kampung Kemas Gresik Heritage Tourism by correlating internal factors (Strengths and Weaknesses) with external factors (Opportunities and Threats). This analysis aims to produce a logo design strategy that is contextual, representative, and capable of strengthening the visual identity of the area.

Table 1. Results of the TOWS Matrix Analysis

TOWS Matrix	Opportunities (O) <ul style="list-style-type: none"> Increasing interest of younger generations in heritage tourism Digital media and social media as tools for tourism promotion 	Threats (T) <ul style="list-style-type: none"> Competition with other heritage tourism destinations Risk of degradation of historical values due to commercialization
Strengths (S) <ul style="list-style-type: none"> The multiethnic architectural character of Kampung Kemasari is unique and well-preserved The historical value of gold trade and its status as a cultural heritage area 	Strategi S-O <ul style="list-style-type: none"> Utilizing the multiethnic architectural character and historical values of the area as the main concept in logo design Optimizing the visual strength of Kampung Kemasari's heritage through a communicative and easily recognizable logo in digital media 	Strategi S-T <ul style="list-style-type: none"> Designing a logo with distinctive visual characteristics based on historical values to differentiate Kampung Kemasari from other heritage destinations Maintaining the visual authenticity of the area through contextual logo design rooted in local historical values
Weaknesses (W) <ul style="list-style-type: none"> The absence of an official tourism logo and area visual identity The visual image of the area is not yet strong and consistent 	Strategi W-O <ul style="list-style-type: none"> Addressing the lack of visual identity by designing a logo as the main symbol of the heritage tourism area Developing a flexible and applicable logo to strengthen the area's image through various digital and print promotional media 	Strategi W-T <ul style="list-style-type: none"> Designing a simple, consistent, and meaningful logo to avoid scattered visual elements Applying a research-based design approach so that the logo is not generic and can adapt to changing visual trends

school/vocational high school (SMA/SMK). The selection of respondents is based on the consideration that, at this level, respondents generally have a sufficient ability to understand visual information and design concepts.

4.5.2 Geographic

Local tourists from Gresik Regency and surrounding areas (Surabaya, Lamongan, Sidoarjo, and Mojokerto). The location is easily accessible by private vehicles and public transportation. The target consists of active and creative urban communities with a strong interest in local culture and aesthetic values, who prefer educational, historical, and visually appealing destinations, and frequently visit for photography, content creation, or learning about the history of Gresik.

4.5.3 Psychographic

Tourists have an active, modern, and creative lifestyle, and enjoy visiting places with cultural and historical themes. They are also active on social media to share experiences, photos, and engaging travel content. They uphold values of cultural preservation, education, and local authenticity. Tourists believe that historical heritage should be preserved and introduced in ways that are appealing and relevant to younger generations.

4.6 Logo Design Concept

4.6.1 Logo

The logo designed for Kampung Kemasari Heritage Tourism combines logotype and logogram elements as a representation of cultural harmony and the aesthetic of multiethnic architecture found in the area. In the design process, references were taken from the logo of Sidoharjo Tourism Village, Gunungkidul Regency.



Figure 9. Logo Reference (Source: <https://jadesta.kemenparekraf.go.id/desa/sidoharjo>)

4.6.2 Color

The selection of the color palette in the logo adopts an earth tone nuance, dominated by cream and ivory colors to create a sense of nostalgia and visual

4.5 Target Audience

4.5.1 Demographic

- Age : 18–35 years old.
- Gender : Male and female
- Marital status : Married and unmarried
- Income : Lower-middle to middle income
- Education : Minimum high

warmth that reflects the character of Kampung Kemas as a historical area. Maroon red is used as a symbol of the aesthetic strength of multiethnic architecture that characterizes the heritage building facades, while gold represents the glory of gold trading in the past, which significantly contributed to the development of the area. This combination of colors creates a harmonious visual with a historical and elegant impression, while strengthening the image of Kampung Kemas as an authentic and culturally rich heritage destination.



Figure 10. Color Palette Reference
(Source: Personal Documentation, 2025)

4.6.3 Typography

The typography used in the Kampung Kemas logo applies a serif typeface, TAN Pearl, as the primary typography for the headline. Meanwhile, the secondary typography uses the sans-serif font Poppins for body text. The form of TAN Pearl, which features decorative flourishes, reflects the ornamental details of the houses in Kampung Kemas, creating a unique and elegant impression. On the other hand, Poppins presents a modern style. The combination of these two typefaces creates balance and harmony in the visual appearance of the logo.



Figure 11. Kampung Kemas Typography
(Source: Personal Documentation, 2025)

4.6.4 Brainstorming Keyword

To identify visual components that can serve as the foundation for designing the Kampung Kemas logo, the design planning process begins with a brainstorming session using the keyword “Harmony of Multiethnic Architecture” to generate key visuals, which are then used as the basis for icon studies.

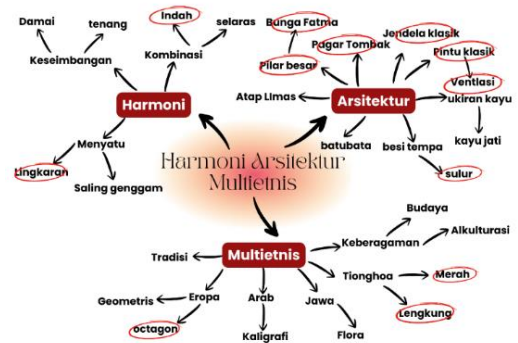


Figure 12. Brainstorming Keyword
(Source: Personal Documentation, 2026)

4.7 Icon Study

The visual references at the icon study stage were generated from the process of exploring keywords through brainstorming. The results of this exploration were then processed and combined into basic logo sketches that reflect the concept of “Harmony of Multiethnic Architecture.”

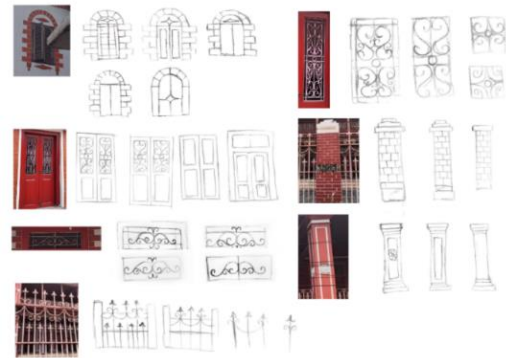


Figure 13. Icon Study
(Source: Personal Documentation, 2026)

4.8 Rough Sketch

After conducting the icon study, the next stage is rough sketching, which involves arranging icons derived from the icon study to form alternative logo sketches.

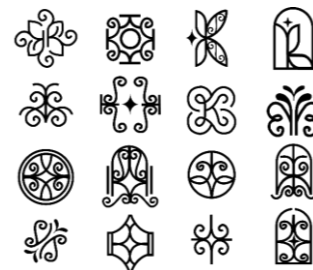


Figure 14. Rough Sketch
(Source: Personal Documentation, 2026)

4.9 Comprehensive Design

The comprehensive design stage is a selection process to determine the most optimal logo sketch, which is then continued to the digitalization stage. The logo is developed by integrating logogram, typography, and colors that align with the predetermined keywords. Furthermore, the design alternatives produced at this stage undergo a validation process with partners and experts in logo design and environmental graphic design.



Figure 15. Logo Alternatives (Source: Personal Documentation, 2026)

4.10 Design Validation

The design validation process was carried out to determine the best logo among the three alternatives that had been created. The selection involved partners, namely the Gresik Heritage Community, as well as experts in logo design and environmental graphic design (EGD). The results of this process established the first logo alternative as the selected design.

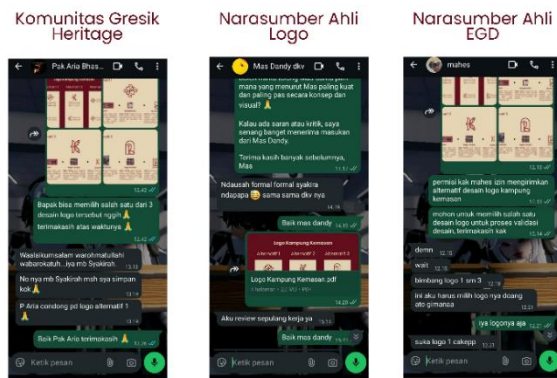


Figure 16. Design validation evidence (Source: Personal Documentation, 2026)

4.11 Final Design

After completing the design validation process, the selected logo alternative was further developed into the final design, which will be applied across various implementation media.



Figure 17. Final Logo Design (Source: Personal Documentation, 2026)

4.12 Tagline

The tagline used for the Kampung Kemasari heritage tourism logo is “Ragam Budaya, Satu Harmoni.” This tagline emphasizes a tourism experience that invites visitors to explore the stories of history, culture, and multiethnic architectural visuals that blend harmoniously within Kampung Kemasari. The tagline functions as an emotional identity that reflects the character of the area as a living, human-centered historical space rich in shared values, thereby fostering a meaningful connection between visitors and the cultural heritage presented.

5 CONCLUSION

The design of the Kampung Kemasari Gresik Heritage Tourism logo was carried out to address the need for a visual identity that is capable of strongly representing the area’s historical and cultural character. Based on the results of observations, interviews, and questionnaires, the area possesses the visual potential of

multiethnic architecture and historical values that have not yet been integrated into a visual identity system. Through the TOWS Matrix analysis, a logo with the concept of “Harmony of Multiethnic Architecture” was developed by combining logogram and logotype elements, along with color and typography that represent heritage values, with the aim of strengthening the image and memorability among tourists. The recommendations include consistent application of the logo across various media, the development of brand guidelines, and further expansion into environmental graphic design systems to optimize the area’s visual identity.

REFERENCE

- [1] Y. S. Isma, “Pengembangan Daerah Tujuan Wisata: Peran dan Strategi Dinas Pariwisata Kabupaten Aceh Tengah,” *Stud. Adm. Publik dan Ilmu Komun.*, vol. 2, no. 1, pp. 179–191, 2025, doi: 10.62383/studi.v2i1.164.
- [2] K. Prayoga, “Pengembangan Ekowisata Heritage Berdasarkan Preferensi Pengunjung di Kecamatan Mentok Kabupaten Bangka Barat Provinsi Kepulauan Bangka Belitung,” *Inst. Pertan. Bogor*, 2024.
- [3] P. G. P. Putra et al., *Warisan Budaya Sebagai Kekayaan Pariwisata*. Badung, Bali: Intelektual Manifes Media, 2024.
- [4] Nuruddin, *Serpihan Sejarah Lokal Gresik- Dari Kota Bandar Menjadi Destinasi Wisata di Masa Kolonial Belanda*. Surabaya: Airlangga University Press, 2024.
- [5] I. Mariami, J. Parlindungan, and K. Sari Eka, “Faktor faktor pembentuk place identity di kampung kemasan gresik sebagai warisan sejarah,” *Plan. urban Reg. Environ.*, vol. 10, no. 1, pp. 33–40, 2021, [Online]. Available: http://ww1.utusan.com.my/utusan/info.asp?y=2009&dt=1228&sec=Dalam_Negeri&pg=dn_17.htm
- [6] R. D. F. Maulana, A. R. Nugroho, R. C. Laksmi, A. Hasnaa, R. C. Phramesti, and W. Widyasari, “Designing a Sign System for the ‘KAMPUNG KEMASAN’ in Gresik,” *J. Humanit. Educ. Manag. Account. and Transportation*, vol. 2, no. 1, pp. 373–380, 2025, doi: 10.57235/hemat.v2i1.5067.
- [7] H. P. Widodo, M. A. Ghofur, and A. N. Ince, “Identity Branding: Kampoeng Kajoetangan Sebagai Wisata Ikonik Kota Malang,” *J. Komun. Nusant.*, vol. 6, no. 1, pp. 136–144, 2024.
- [8] M. B. Wiryawan, *Kamus Brand*. Jakarta: Gramedia Pustaka Utama, 2020.
- [9] A. Mubarak, “Visual identity design as a communication strategy for SMEs,” *J. Komun.*, vol. 15(2), pp. 123–134, 2021.
- [10] R. Aisyah and D. Putri, “Consistency in visual identity for brand equity building,” *J. Brand. Stud.*, vol. 8(1), pp. 45–56, 2023.
- [11] A. Wheeler, *Designing Brand*. 2021.
- [12] Y. Hadiprawiro, “Desain Logo dan Maskot ‘Difabel Klaten’ sebagai Brand Awareness Kampanye Sosial Peduli Masyarakat Disabilitas di Klaten, Jawa Tengah,” *J. Desain*, vol. 5(02), pp. 135–144, 2018.
- [13] A. Listya and A. K. Dawami, “Perancangan Logo Organisasi Forum Komunikasi Masyarakat Peduli Difabel (FKMPD) Klaten,” *J. Desain*, vol. 5(02), pp. 61–73, 2018.
- [14] M. Evamy, *Logotype*. Laurence King Publishing Ltd, 2012.
- [15] H. Kurniawan, “Eksplorasi Tipografi dalam Desain Poster Sosial,” *J. Desain Komun. Vis. Nusant.*, vol. 9(2), pp. 110–122, 2020.
- [16] A. S. C. R. El Chidtian, D. Aqidatun, A. Chandra, H. Nur, and H. O. S, “PENTINGNYA TYPEFACE SEBAGAI IDENTITAS VISUAL KAWASAN WISATA PANTAI PARANG DOWO,” vol. 1, no. April, pp. 38–48, 2020.
- [17] A. Putri, “Tipografi dalam Media Sosial: Analisis Engagement Konsumen,” *J. Komun. Vis.*, vol. 14(2), pp. 145–157, 2022.
- [18] W. A. Pageh, I. K. S. A. Yasa, and N. K. Ratna, “Perancangan Font Jenis Serif Display di Studio Nirmana Visual,” *ISI Denpasar*, 2025.
- [19] A. Zainudin, *Tipografi*. Semarang: Penerbit Yayasan Prima Agus Teknik, 2021.
- [20] P. U. D. Satrio, A. D. W. Utami, and M. R. Tanazudin, “Proceeding of International Conference of Visual Communication Design: Design, Technology and Local Culture,” *ISI Yogyakarta*, 2025.
- [21] F. Astutik, “Peningkatan Kemampuan Kognitif Mengenal Warna Melalui Kegiatan Pencampuran Warna Menggunakan Bahan Alam Pada Anak Usia Dini,” *Univ. IVET*, 2024.
- [22] D. Lazuardi, “Perancangan Desain Komunikasi Visual Destination Branding Kelurahan Mentawir,” *STSRD VISI*, 2021.
- [23] W. Widyasari and A. Ardiwilaga, “Desain Buku Ilustrasi Pembelajaran Reuse, Reduce, Recycle (3R) untuk Anak-anak Jenjang Sekolah Dasar,” *J. Strateg. Desain Dan Inov. Sos.*, vol. 2(1), p. 45, 2020.
- [24] D. Angraini, “Perancangan Media Promosi Pondok Pesantren Nurul Falah Pekanbaru,” *Univ. Islam Negeri Sultan Syarif Kasim Riau*, 2021.