

The 2018 Pengging Fair's Logo As Visual Brand Strategy of Spiritual and Culture Tourism Area of Pengging Boyolali

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Abstract

This study examines the 2018 Pengging Fair's logo as a visual brand strategy in the Pengging spiritual and cultural tourism area, Bendan Village, Dukuh Village, Banyudono District, Boyolali Regency. This study focused on the 2018 Pengging Fair's logo as a visual strategy of the Pengging Boyolali spiritual and cultural tourism area centred on the appearance of the 2018 Pengging Fair's logo, the shape and visual aesthetic elements and the application of the 2018 Pengging Fair's logo in the media promotion of the annual Pengging Fair event in Bendan Village, Dukuh Village, Banyudono District, Boyolali Regency. This study uses a visual communication approach, semiotics, and aesthetics, with qualitative methods. This research focuses on the visual form of the 2018 Pengging Fair's logo as the character identity of the Pengging spiritual and cultural tourism area by utilizing local content (Pengging regional cultural arts) and the Pengging identity icon in building the Pengging brand. Three icons have been found and analyzed in the 2018 Pengging Fair's logo in this study; Candirejo Market icon, Pengging Springs icon, Ciptomulyo Mosque icon. Three things are questioned in this study; (1) the appearance of the 2018 Pengging Fair's logo as a visual strategy of the Pengging Boyolali spiritual and cultural tourism area; (2) the form of the 2018 Pengging Fair's logo as a visual strategy of the Pengging Boyolali spiritual and cultural tourism area; (3) the application of the 2018 Pengging Fair's logo in the media promotion of the annual Pengging Fair event in Boyolali. This study describes the reasons for the emergence of the 2018 Pengging Fair's logo, namely (1) the demand of Pengging community leaders (2) the need for events (3) creativity in making a logo on the promotional media for the 2018 Pengging Fair's event. There are four elements of the logo in the Pengging Fair 2018 event, namely (1) typography (headlines and sub-headlines on logos) (2) logo illustrations (3) logo colors (4) logo layouts. This study found that the application of the 2018 Pengging Fair's logo in the media promotion of the annual Pengging Fair event in Bendan Village, Dukuh Village, Banyudono District, Boyolali District: (1) the Pengging Fair's 2018 logo was used on several social media (2) the Pengging Fair's 2018 logo was used on some print media (3) the Pengging Fair's 2018 logo is used on audiovisual media.

Keywords: logo, visual brand, tourism area, spiritual, cultural, pengging

INTRODUCTION

As a spiritualist society, the archipelago has a variety of forms of art in culture. One of them is done by the Pengging Community. In a village located in Kelurahan Dukuh,

Banyudono Subdistrict, Boyolali Regency, in a public party event called "Pengging Fair". Where this event is a form of gratitude for the Pengging Society for historical relics including; Umbul Pengging, Cipto Mulyo Mosque by Pakubuwono X, Tomb of Pujangga R. Ng. Yosodipuro and the last Candirejo Market.

Arts is a human effort to find the meaning and value of life. (Karen Armstrong, 1993: 20) Pengging Community Wandering in discovering the meaning and value of life, through folk art activities and Pengging culture. Which event is the Pengging community's activity to harmonize nature, avoiding chaos to achieve harmony. In it, there was not only a folk art event to commemorate the Independence Day of the Republic of Indonesia which lasted for a week with the peak of the event being the last day of this celebration. But also carried out several ritual activities.

During the approaching August, the apem distribution ritual was previously held to commemorate the Sapar month called Saparan. Then a procession of prayer and tahlil was held at the Cipto Mulyo Mosque and continued with a pilgrimage at the tomb of R. Ng. Yosodipuro. Then proceed with the Kenduri ceremony and Sanggaran. The Saparan tradition is a reminder of the services of R. Ng. Yosodipuro as a poet, as well as a cleric who spread Islam during the reign of Pakubuwono II. He is known to be very close to farmers, thus influencing the people of Pengging in increasing agricultural output and repelling pests.

The art party activities of the people and culture of the Pengging fair began in 1967. This activity was conceived and worked on by the young generation at that time, in the spirit to love and preserve the culture and promote the region not only through natural wealth but also with art, culture, and heritage. history. Initially, this activity was carried out simply, which was preceded by a cultural rite and a procession of two mountains of apem and only one entertainment stage. Thus, there were more and more visitors coming and Pengging became famous for the Tourism Objects of Pengging Umbul Baths and the Tomb of Poet R. Ng. Yosodipuro. This is a party activity for traders, not only local traders but also from outside areas also helped enliven this event.

Arts and cultural performances are held along Jalan Pasar Pengging and then followed by a carnival event. This convoy started from the Banyudono sub-district office to the front of the Umbul Pengging Tourism Object. The evening continued with artistic entertainment. There are four stages of art, namely; traditional dance stages for adults and children, shadow puppet shows played by puppeteers from Pengging themselves, dangdut and campursari stages and finally the pop and rock bands. Seen here all types of art both modern and traditional can walk together.

As a means of promotion, the Pengging Fair activity which has increasingly advanced over time, starting in 2011 the young initiators and cultivators of this event began using branding by displaying logos and several other visual communication design media as supporting promotional media. Its philosophy and aesthetics are inseparable from the traditions inherent in people 's pengging and also their inheritance. The formation of the identity of the Pengging Fair folk party through structured visual elements from the formation of logos and other visual communication design media that are displayed to form aesthetic value is a replica and imitation of natural expressions and the chronology of human civilization that developed in Pengging. This is a media that is full of meaning for the Pengging community in conveying their aspirations socially, economically and psychologically. The symbolic communication made by the Pengging community through the Pengging Fair people's party activities is inseparable from the problems or issues that are being faced by the Pengging community.

According to the culture of pitutur and the belief of the Pengging community, all of these activities take place not apart from the element of the Javanese Single Chess

which oversees the geographical activities of the Pengging community through its historical heritage; including pennant or spring water is a symbol of energy sources and natural sources of life, the mosque as a symbol of the spiritual center, the tomb as a symbol of wisdom and market leaders is a symbol of economic activity and as a pillar of livelihood and interaction of the Pengging community (interview 30 September 2018). Allegedly Candirejo Pengging Market is not just an ordinary market, inside it there is also a historical site which is a "Lingga Yoni" in the form of a rice barn sculpture and is trusted by the Pengging community as a generator of energy driving the Pengging economy through market activities inside, which culminates in the implementation of the Pengging event. Fair for the form of gratitude for the people of Pengging. But rumors are reaping the pros and cons that are circulating lately that will be the restoration of Candirejo Market by the Boyolali Regent, which is where the development of the Pengging community from the days of the struggle of the ancestors of the archipelago to the modern era.

PURPOSE AND METHOD

This study aims to explain the emergence of the 2018 Pengging fair logo based on the inspiration of its formation from the icons of the Pengging spiritual and cultural tourism area. Describe visual elements of the form of the 2018 Pengging Fair logo. Describe their application to social media as part of a visual strategy.

Penelitian ini menggunakan pendekatan *local content* dalam mengkaji permasalahan dan menemukan makna serta identitas pada struktur logo Pengging Fair 2018 sebagai media publikasi kawasan wisata spiritual dan budaya. Berdasarkan tata susun (struktur) logo serta proses perupaannya dan pengembangan sesuai dengan bentuk visual *branding* media promosi dalam Pengging Fair sebagai publikasi kawasan destinasi wisata spiritual budaya dan *event* yang dilakukan tahunan. Penelitian ini dibantu dengan menggunakan tipe penelitian kualitatif, dengan pendekatan komunikasi visual yang menekankan pada penafsiran data dalam menemukan identitas. Penelitian ini menggunakan kajian logo dalam membentuk strategi visual dan media pada Pengging sebagai kawasan wisata spiritual dan budaya.

The primary data sources used in this thesis research are:

- a. The Pengging fair 2018 logo is the primary data source because from this data the forms or visual elements that are examined in the visual and media strategies are examined. From this data source, finally obtained forms of visual elements formed from local content to form an identity for the Pengging brand.
- b. Manuscript on Pengging in Radya Pustaka. This script is used as a source of data to find out the traces of the Pengging story recorded in the ancient manuscripts, with the hope of knowing the local content description of Pengging as a place of spiritual and cultural tourism to form an identity.
- c. Resource persons who understand Pengging as a spiritual and cultural tourism area.
- d. Documents in the form of pictures, photos, and advertising recordings as well as documentation of the Pengging Fair 2018 event to add references to the local content of Pengging as a spiritual and cultural tourism area and information on how the identity of Pengging is formed to create a brand for Pengging.

Data collection in this thesis is carried out by:

Observations were made to observe the form of branding or promotional media that had already existed in the tourism area and the annual Pengging event, especially the visual elements that formed the Pengging brand. Observations were made in a

village located in Dukuh Sub-District, Banyudono District, Boyolali Regency. From the observations obtained knowledge about local content that forms Pengging's identity as a tourist and spiritual area, as well as brand, visual and media strategies in it.

Literature study provides another view of the study of local content that shows the identity of Pengging. As the main source, local content about pengging, is obtained from manuscripts about Pengging related to the existence of the Pengging brand as an area of spiritual and cultural tourism, scientific journals, magazines, and internet sources.

The interview used is an in-depth interview to get accurate data following research needs. Interviews were conducted with (1) Mr. Hantoko as a Pengging community leader and Pengging activist. He obtained data from the icons in the area of spiritual and cultural tourism in Pengging; (2) Susilo Budiarto as the leader of Pengging youth activists. As a young man who is quite active in the events in Pengging every year, obtained data about the Pengging brand that has been ongoing is seen from the visual strategy and the media which each year become advertisements for events in Pengging as supporting the dissemination of information about Pengging as a spiritual and cultural tourism area in Boyolali and its surroundings. Interviews were conducted with a voice recorder and noted important things in the research logbook. Records of insights were then transcribed to facilitate the process of collecting data and conducting analyses.

The documentation technique or document review, according to Sugiyono (2013, 240) is a record of events that have already passed. Document review is conducted during observation and interview as supporting data in writing. Documents in the form of media branding Pengging, advertising records and documentation of annual events Pengging.

This research uses qualitative analysis. Sutopo revealed that in the process of qualitative analysis, three main components really must be understood by researchers, namely data reduction, data presentation, and drawing conclusions and their verification (2006,113)

Interaction analysis helps researchers to draw conclusions, with several stages (1) data collection or collecting data, data in accordance with research coded, and grouped according to research needs, using memos / field notes; (2) data display or display data, data that has been grouped and then displayed to interact between one data and another data; (3) conclusions, drawing or verifying or looking for conclusions, by juxtaposing similarities or differences to the data that has been the focus of the study; (4) data condensation or deposition of data that goes through the process of selection, focusing, simplifying, abstracting, and / or transforming visible data into field writing, interview transcripts, documents and other documentation material that aims to make it stronger. Of these four things, they are interconnected with one another to form structured, robust data and mutually confirm one data and the other data to answer the problem formulation that has been compiled (Miles and Huberman 2014, 30-33).

LITERATURE STUDY

Alina Wheeler writes in her book, 'Designing Brand Identity': "The meaning of a brand can change according to the context. Sometimes brand as a noun, sometimes as a verb. Sometimes it is the same as a company name, company experience, and consumer expectations. "In the general public, brands are popularly considered the same as logos, brands or entity names. All are physical. When in fact the brand is more a summary of experiences and associations of an entity, so it is far deeper than just physical (Surianto Rustan, 2009: 15).

Social identity is part of an individual's self-concept that comes from the effect of perception that is by the urban community in a social group (Turner, John, 1986: 25). Social identity theory introduces the concept of social identity as a way to explain behavior between groups (Tajfel H., & Turner J.C., 1979: 33).

Gestalt is a psychological theory that says that a person will perceive what is seen from his environment as a unified whole (Surianto R., 2009: 48). Developed by Max Wertheimer (1880-1943) and his colleagues, this theory can explain the tendency of perception formed in a person's mind. The principles in gestalt that are widely applied in logos include similarity, closure, ground figure and impossible figure.

RESULTS AND DISCUSSION

Understanding “structure” may be nothing more than a concession to a method. The structure is a term with a very limited meaning and has practiced its characteristic for decades (Levi-Strauss, 1958: 376). The Pengging fair's folk arts and cultural festivals have been in operation since 1967. This activity was initiated and operated by the younger generation at the time as a mediation activity to avoid the G30SPKI conflict. In the spirit of loving and preserving the culture and advancing its area not only through natural resources but also with the arts, culture, and legacy of the heroic history.



Image 1, the 2018 Pengging Fair Logo

Fair folk art Pengging Fair held to commemorate the anniversary of the Independence of the Republic of Indonesia. The event lasts a week with the highlight of the event being the last day of the festival. But there were also some ritual activities before. During the month of August, several ritual traditions were carried out; the aperture to commemorate the month of Sapar called the Saparan event. There was also a procession of the Kenduri ceremony with prayers and tahlil at the Cipto Mulyo Mosque. It is followed by a visit to the tomb of R. Ng. Yosodipuro is named Sacramento. The Saparan tradition is a reminder of R. Ng's service. Yosodipuro was a poet and a scholar who spread Islam during the reign of Pakubuwono II. He is known to be very close to the

farmers, thus affecting the people of Pengging in increasing agricultural productivity and expelling pests.



Image 2, Ciptomulyo Moque Pengging by Pakubuwono X

Initially, this activity was carried out simply, beginning with the ritual of the cultural club and the aroma of two hillbillies and featuring only one stage of entertainment. With that comes the increasing number of visitors and Pengging is well known for the Pengging Bulldog Tour Objects and the R. Ng's Tomb. Yosodipuro. This is a party of traders, not only local traders but also from outside regions who are also celebrating this event.



Image 3, Apem Keong for Sebaran Apem event (Saparan)

Arts and cultural performances are held along Jalan Pasar Pengging and then followed by a carnival event. This convoy started from the Banyudono sub-district office to in front of the Umbul Pengging Tourism Object. The evening continued with artistic entertainment. There are four stages of art, namely; traditional dance stages for adults and children, shadow puppet shows played by puppeteers from Pengging themselves, dangdut and campursari stages and finally the pop and rock bands. Seen here, all types of art, both modern and traditional, can run together.



Image 4, Pengging Fair 2018 Poster

As a means of promoting the Pengging Fair people's party activities that are increasingly advancing over time, starting in 2011 the initiators and cultivators of this event began using branding. One of them is by displaying a logo whose philosophy and aesthetic value are inseparable from the traditions inherent in the pengging people and also their inheritance. The formation of the identity of the Pengging Fair folk party, through visual elements that are structured to form a logo with aesthetic value as shown at the 2018 Pengging Fair with the theme 'People's Party Sewengi - ing gawe, rame ing adicara'. This is a replica and imitation of the expression of nature (nature) and the chronology of human civilization that developed in Pengging. For the Pengging Community, this is a media that is full of meaning in conveying its aspirations socially,

economically and psychologically. The symbolic communication carried out by the Pengging community through the party activities of the Pengging Fair is inseparable from the problems or issues that are being faced by the Pengging community itself, namely the relocation or destruction of some ancient sites in the Pengging Region.



Image 5, Umbul Ngabean is one of the springs in the springs area

Pengging Fair logo has a shape like a drop of water that falls on the surface of the water. Cone upwards like a temple shape with typography / decorative fonts in the form of tendrils of plants (vines), with the headline 'sewengi - ing gawe, rame ing adicara'. With a golden color ratio in the context of celebrating the 50th anniversary of the Pengging Fair. The gold color has the meaning of achievement, success, luxury, victory, and prosperity, while the red color symbolizes energy, passion, strength, passion, excitement, energetic (Surianto Rustan, 2009: 73). The combination of two-dimensional objects, namely; triangle and circle. Thus forming the character of the cone and curved lines, which form the character of water droplets and water ripples underneath. Like the curved line character that forms a container or bowl that is ready to accept or accommodate the impression of dripping from the water drop object. This is a representation of the Pengging community in gratitude for the harmony and harmony of the Pengging community through its historical heritage to form the character of a 'holopis kuntul baris' society (*bebarengan mrantasi gawe/ work with cooperation*) (Susilo Budiarto, 19 September 2018).

An identity that is displayed consistently will give a public image that the entity is consistent and professional. From there it is expected to increase brand awareness and positive brand image in the minds of the public. This is the purpose of the visual identity system (Rustan, 2009: 54-55). As a means of promoting the Pengging Fair people's party activities that are increasingly advancing over time, starting in 2011 the initiators and cultivators of this event began using branding. One of them is by displaying a logo whose philosophy and aesthetic value are inseparable from the traditions inherent in the Pengging people and also their inheritance. The formation of the identity of the Pengging Fair folk party, through visual elements that are structured to form a logo with aesthetic

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Image 6, "Yoni" site at Candirejo Pengging Market

According to the culture of pitutur and the belief of the Pengging community, all of these activities take place not apart from the element of the Javanese Single Chess which oversees the geographical activities of the Pengging community through its historical heritage; including pennant or a spring is a symbol of energy sources and natural sources of life, the mosque as a symbol of the spiritual center, the tomb as a symbol of wisdom and market leaders is a symbol of economic activity and as a milestone in the life and interaction of the Pengging community (Hantoko, 2018). Allegedly Candirejo Pengging Market is not just an ordinary market, inside it there is also a historical site which is a "Lingga Yoni" in the form of a rice barn sculpture and is trusted by the Pengging community as a generator of energy driving the Pengging economy through market activities inside, which culminates in the implementation of the Pengging event. Fair for the form of gratitude for the people of Pengging. But rumors are reaping the pros and cons that are circulating lately that will be the relocation of Candirejo Market by the Boyolali Regent, which is where the development of civilization of the Pengging community from the days of the struggle of the ancestors of the Archipelago to the modern era.

CONCLUSION

The study entitled the 2018 Pengging Fair logo as a visual brand strategy in the Pengging spiritual and cultural tourism area, Bendan Village, Dukuh Village, Banyudono District, Boyolali District provides an overview of the assessment of the 2018 Pengging Fair logo in terms of visual communication design. The form of Caturtunggal which is an asset of the tourist destination in the Pengging area, makes Pengging become one of the areas that is much loved by people outside of Pengging and in Pengging as a place for spiritual cultivation or a place of meditation. The local content approach and visual communication approach use the origin of the Pengging Fair 2018 logo as a visual brand strategy in the spiritual and cultural tourism area of Pengging, Bendan Village, Dukuh Village, Banyudono District, Boyolali District, can be concluded.

First, the appearance of the 2018 Pengging Fair logo as a visual brand strategy in the Pengging spiritual and cultural tourism area, Bendan Village, Dukuh Village, Banyudono District, Boyolali District is a place of meditation in finding meaning and meaning in human life, for people who do meditation rituals through water media in one of the tourism areas, namely Pengging springs.

Second, the existence of the Pengging tourism area, which forms the Caturtunggal order has a significant role. Based on historical relics including; some Umbul or engging springs, Cipto Mulyo Mosque by Pakubuwono X, Tomb of Pujangga R. Ng. Yosodipuro and finally Candirejo Market (there is an ancient site of the Yoni Arca). The elements of the existence of the Pengging tourism area affect the visual identity of the area in supporting the concept of the Pengging Fair 2018 logo based on history and rites found in the Pengging tourism area.

Third, the application of the 2018 Pengging Fair logo on the visual identity of the destination of the spiritual and cultural tourism area influences the awareness (awareness) of the people who already know and do not know about Pengging as the area of the spiritual and cultural tourism destination. Local content approach, to reveal the affective aspects of Caturtunggal Pengging as a tourist destination that is in line with Javanese culture. Chesstunggal has a spatial dimension that can store energy to influence the nature and attitude of people who come in the Pengging area.

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