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CHAPTER II

LITERATURE ANALYSIS

2.1. Branding

2.1.1. Definition of Branding

In her book, *Brands and Branding*, Rita Clifton (2009) stated that the word brand could be defined as a trademark that is useful to differentiate one brand to the other, making an impression that resonates with the mind of the audience (p. 15). A brand consists of a not only logo, but Aaker (1996) also stated that he considered a brand with five dimensions:

- a. **Excitement:** being bubbly, a sense of child-likeness.
- b. **Sincerity:** being humble, truthful, ethical, and virtuous.
- c. **Sophistication:** luxury, opulence, extravagance, elegance.
- d. **Ruggedness:** mentally stable and rough.
- e. **Competence:** dependable, able, and cleverness (p. 15).

2.1.2 Types of Branding

According to Landa (2005), in her book, *Designing Brand Experience*, some cases can be solved with the right application of visual communication branding (p. 14).

Here are the types of branding stated in the literature:

2.1.2.1. Consumer Branding

Branding which application is linked directly to the consumer. It consists of: household items, electronics, computer software, and hardware (p. 14).



Figure 2. 1. Example of Consumer Branding

(Courtesy: <https://www.thebrandingjournal.com/2015/05/what-to-learn-from-tropicanas-packaging-redesign-failure/>)

2.1.2.2. Corporate Branding

Corporate branding is developed to open up the possibilities of revitalizing and renewing its visual identity. It's all done to create a new, fresh perspective of this corporation's aim and goals (p. 15).



Figure 2. 2. Example of Corporate Branding

(Courtesy: <https://www.behance.net/gallery/3555425/QATAR-BUSINESS-MANAGEMENT-GROUP>)

2.1.2.2. Digital Branding

Digital branding mainly facilitates on-screen digital media. The scope is to launch and strengthen the bond between user and server and as visually pleasing and interactive as possible (p. 16).



Figure 2. 3. Example of Digital Branding

(Courtesy: <http://instagram.com/esteelauder>)

2.1.3 Social Value of a Brand

According to Giles Gibbons in the book *Brands and Branding*, a brand is a pledge or words of assurance. From the perspective of its history, a brand is often linked to quality, service, and experience. Rapid economic growth that conjoint with a brand allows a brand to gain its social value and good reputation. Without positive recognition, it is impossible to obtain customer loyalty. There will be no fixed revenue guarantee; stakeholders will not invest; employees will turn their eyes on

other companies; at the end there will be no revenue, wealth or retribution whatsoever. This is why branding is so valuable and one of the things that should be done in order to regain a sense of quality, a brand should be able to ensure the society (p. 45).

2.1.4 Brand Experience

Neil Gains stated in his book, *Brand EsSense Using Sense, Symbol and Story to Design Brand Identity*, author must understand the reality of perception when communicating a brand, a brand experience is a communication between audiences and a brand. Be it a positive, negative and neutral experience. Every human interaction with a brand creates a perception. How does one build a brand experience? The truth to a great brand is to use suitable symbol, give meaningful impact, value and story to customer that always reflecting the essential core.

These signals and noises come from our sensory systems: sight, hearing, touch, smell and taste. Each sensory system is measured by bandwidth and conscious perception. The higher the bandwidth the easier it is to stick to the minds (p. 201).

Table 2. 1. Brand Experience Table

Sensory system	Total bandwidth	Conscious bandwidth
Eyes	10,000,000	40
Ears	100,000	30
Skin	1,000,000	5
Smell	100,000	1
Taste	1,000	1

2.2. Destination Branding

2.2.1. Definition of Destination Branding

As stated in Oxford Advanced Learner’s Dictionary, destination can be defined as a location in which things (persons, goods, messages) are sent to (p. 397). Whilst, branding is taken from the word “brand”, it refers to the name of various products or services that have distinctive qualities One of the earliest written destination brand theory was initially provided in 1998.



Figure 2. 4. Examples of Destination Branding Logos

(Courtesy: <https://bft-int.com/wp-content/uploads/2017/11/Tourism.jpg>)

According to the statement of Nigel Morgan, Anette Pritchard and Roger Pride in 2004, there stated that destination branding is a manifestation a value of a brand. That statement is not yet minding about the effort to distinguish one place to its competitors and communicate what’s unique and worth visiting. It consists of logo, color choice, and other visual and graphic components that distinguishes a destination from the other (p. 6)

2.2.2. History of Destination Branding

A man of scholar named Michel Girard stated in 1999 in the book *Destination Branding* by Anette Pritchard, Nigel Morgan and Roger Pride, that destination branding is begun in France. It's written in the history that France has undergone several "branding" since its revolution in 1789. France has ever been a part time egalitarian and absolute royalist, republican and imperialist, all changed time to time by the ruler of its time. First, there was Louis XIV and Marie Antoinette with the most extravagantly autocrat tradition of *le Roi Soleil* that took place in the Versailles. Versailles is the true embodiment of absolute strength and dignity (p. 18). The revolution didn't only disperse the traditional value, it also executed the royal family. It also shifted the cultural and social system, republic was proclaimed and the flag of France, or as we all well-aware of, the Tricolor successfully eliminate Fleur de Lys Marseillaise, new calendar system is brought out, and many more. Then came the Napoleon Bonaparte era. H 1940 (se page

2.2.3. Psychology of Destination Branding

Morgan and Pritchard (2004) stated that making a visual brand for a destination can bring out the best out of this destination and position it on the right audience. These are the qualities to build a strong emotional attachment between the right audience and a certain destination, they are:

- a. Accountability
- b. Ability to be delivered
- c. Distinguishable
- d. Possess a strong idea
- e. Profitable for stakeholders
- f. Relatable for visitors (p. 70)

2.2.4. Importance of Destination Branding

According to Robert Govers (2009), destination branding refers to forming a brand equity and place branding to either a country, city, region or a certain location. Brand equity is built by preserving loyalty, good reputation, awareness, the ability to deliver good quality, other assets and trademarks. With combining value-adding stakeholders, from either governmental or private networks, building a destination branding can open up new perspectives. Moreover, to build a new cycle of tourism, economy revival that will deliver bigger chances of employment and regional revenue (p. 6).



Figure 2. 5. Wishnutama Kusubandio, Minister of
Tourism and Creative Economy

(Courtesy: <https://katadata.co.id/berita/2019/10/21/profil-wishnutama-calon-anggota-kabinet-bidang-ekonomi-kreatif>)

As stated by Wishnutama Kusubandio, Indonesia's Minister of Tourism and Creative Economy during an interview with kumparan.com in the rubric of Food and Travel on November 22, 2019 that culinary and brand can assist in building travelers' awareness about Indonesia and regions in Indonesia. Kusubandio also underlined that tourism in Indonesia needs to possess the ability to manage and sustain one area's creativity. So that tourists are willing to come back to a second, third, fourth even fifth visit and hopefully elevate retribution and the prosperity of the local businesses (<https://kumparan.com/kumparantravel/cara-wishnutama-dongkrak-pariwisata-indonesia-di-kancah-internasional-1sImLX83cOX>, accessed on February 27, 2020).

2.2.5. Intentions of Visiting a Destination

According to Merriam-Webster Dictionary, intention is defined as an act of doing something with a purpose and considerations behind it. It is also stated in the book

of Satyarini et al, the tourist's interest of visiting a certain destination parallels with the concept of "purchasing" something. When a visitor decides to go to a certain destination, it is based on a concept or certain understanding that become the foundation of their visit. They will not just visit unintentionally.

2.2.6. Visual Components in Destination Branding

This section consists of the visual components in destination branding that needs to be achieved. According to Landa in her book *Designing Brand Identity*, here are the most crucial things to have in Brand Identity:

1. Trademark, visual marks and logo



Figure 2. 6. Example of Trademark
(Courtesy: <https://www.logaster.com/>)

2. Name of Company

1. **Aspirays** (aspire + rays)
2. **Aspiroad** (Aspire road)
3. **Oraclead** (Oracle + lead)
4. **innovecho** (innovation echo)
5. **Wisempire** (wise empire)
6. **Growval** (growth + value)
7. **Vitalaid** (vital + aid)
8. **Alliancore** (Alliance + core)
9. **Maxlliance** (Maximum Alliance)

Figure 2. 7. Combination of Company Names

(Courtesy: https://cdn3.f-cdn.com/contestentries/325687/13843353/56924f8a54c4f_thumb900.jpg)

3. Name of Division

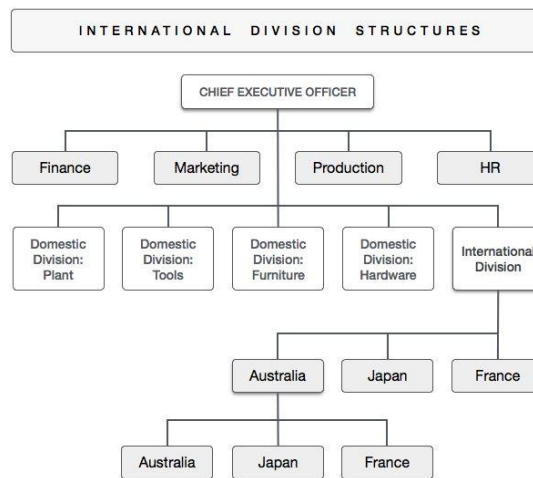


Figure 2. 8. Combination of Name of Divisions
(Courtesy: <https://www.tutorialspoint.com/htm>)

4. Tagline



Figure 2. 9. Example of Tagline

(Courtesy: <https://www.garrettspecialties.com/blog/wp-content/uploads/2015/11/slogans-popular.jpg>)

5. Trademark owned

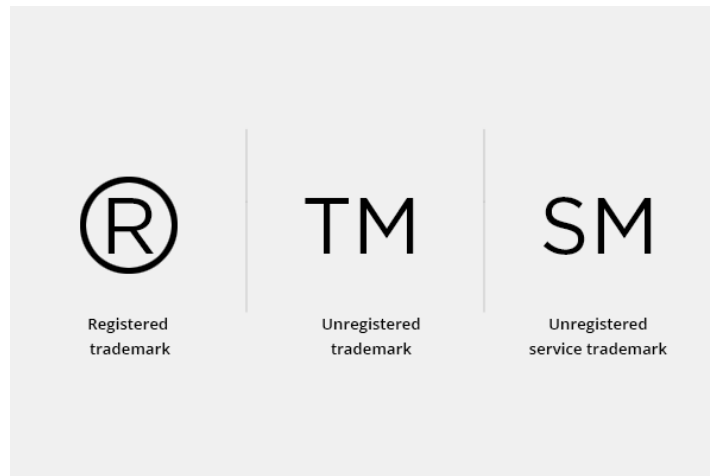


Figure 2. 10. Example of Trademark

(Courtesy: <https://customsandinternationaltradelaw.com/wp-content/uploads/2019/01/trademark-symbols-1.png>)

6. Standard guideline or Graphic Manual Book

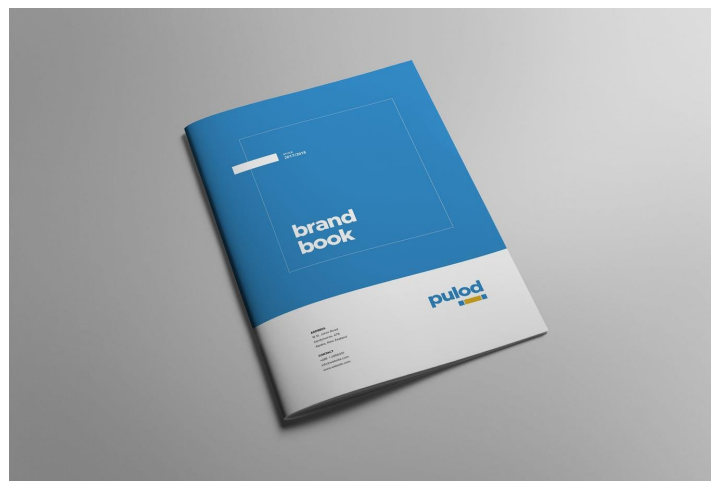


Figure 2. 11. Standard guideline or Graphic Manual Book

(Courtesy: <https://elements.envato.com/minimal-brand-book-U5X9RU>)

And to achieve the big idea, here are the most important components to identify:

1. Attributes
2. Vision and Mission

3. Key Products
4. Target Market
5. Value Proposition
6. Key Stakeholders
7. Competitive Advantage
8. Key Competitors

2.3. Visual Branding Communication Strategies

2.3.1. Copywriting

2.3.1.1. Definition of Copywriting

According to Oxford Dictionaries, copywriting is a profession of establishing specially crafted text for the reason of advertisement, done by a copy-author. The finish product done by a copy-author is called a copy which aim is to improve people's awareness of a certain brand and to get them convinced to buy a company's product. A good copywriting is resourceful for many kind of advertisement medias such as: social media posts, invitation letter, billboard ads, online or offline newspaper, TV commercials, promotional purposes for new companies and many other purposes (Myers, 2009, accessed through theguardian.com/books/booksblog/2008/jan/18/copywritingisstillwriting).

2.3.1.2. Beginning of Copywriting

According to Vanessa Jones (2018) in her entry at *American Advertising Federation Hall of Fame*, one the earliest copy-authors was John Emory Powers. He worked in United Kingdom (later in the United States), his writing career began as an

independent institution that he built, he would copy-write for a gazette, produced 6 advertisements for some department stores namely Wanamaker's, and Lord & Taylor in one week. He actually started writing before the year of 1870 but along the way he was still attempting to figure out a way to perfect his narratives. Until his years of working in Lord & Taylor, he eventually figured out what his personal characteristics of making ideal copywriting.

2.3.1.3. The Commandments of Copywriting

In this specific section, author will briefly elaborate the ten rules of writing a copy-write, based on the experience of skimming a book titled *Ten Rules of Copywriting, A Bullet Guide* (2011), by Tina Konstant a South African author.

a. Spectators, medium and message

The succession of copywriting lies in the ability to connect three of its most valuable components: *spectators, medium and message*, they are three inseparable elements of copywriting. A copyauthor must understand what their spectators' characters: what do they believe about them? What do they care about? Where are they from? What culture or belief do they really live by? And often times, a copyauthor also has to be sensitive towards issues that has been or still happening, it is far better not to bring a sensitive topic as a copywriting material.

In conclusion, a copyauthor should act like a chameleon in order to produce a more relatable copy (p. 7). The accessibility of the message deliverance matters too. It can be through emails, flyers, brochures, social media, posters, magazine, local newspaper, TV commercial, and many others.

Every message must fit to each media but with the same and consistent theme. For instance, do not put 3 paragraphs long of copywriting in a 10-second TV commercial. It is impossible to read therefore it's a waste of money (p. 8). The message that you're presenting to the audiences should be clear and doesn't confuse the audiences. If so, chances are they will not be interested in what you're advertising about (p. 10). There are 5 types of messaging purposes: instruction, persuasion, information, warning and update. A successful copy is indicated when people start to do as what's been instructed in the copywrite (p. 11).

b. Avoiding making audiences disconnect or sway off

A good thing to start when a copyauthor decides to write for audience is that imagining them as copyauthor's best friends (p. 16). Then, in order for a product to be talked about, repeated over and over and forwarded to other audiences, the usage of language that are easy-to-understand and witty way of delivering the message can add up to the attempts (p. 17). The next one is using jargon and acronyms. At times, if these complex languages can be frustrating to some people, therefore it leads people to be confused, annoyed, slow them down and finally disconnect with the copy. Usage of jargon and acronyms is recommended only when there is no other alternative on providing informations (p. 18). Keeping copies honest and straight to its point is also a good way to deliver a product's message. One page of important information is always much better than ten pages-long

full of polished and perfected words. Eventually people will manage to skip all these words and skim until they find the informations they need (p. 22).

c. Audience is all that matters

There are five types of audiences: One, *persons of verified fact*. These individuals will demand data, facts and scientific explanation on things and silently do examinations to verify the information. Two, *the social audiences*. They speak up their minds regarding what they think of a product and advocate other people's point of view as well. This typical audience will spend their time to go on a socialization and persuade other people to do as so (p. 26). Three, *the present players*. They enjoy speaking up about what is actually occurring to them right now and how that thing really puts an impact on them. Four, *the future seeker*. They have the tendency of finding out about planning and projecting themselves using certain products they are being offered with. This kind of audience will start act on and do something once they know what their purposes are and the reasons why they do this. Last but not least five, *the scrooge*. The scrooge will not say much about anything but when they do have something in mind and speak it out, they tend to joke about it. Their mottos are: "If it is free or cheap, people will be interested". Bargaining is what they really like to do. But above all five, a copy-author's job requires understanding each of them and look for insights then they will be able to sympathize toward those people (p. 33).

d. Words with meaning

A good copy is well-written, measured and perfected to carry impactful message to the audiences. In the other hand, the hard truth is that audiences don't pay so much attention about struggling to get the main idea. When they think that a copy is excellently executed, they will be so enthusiastic about it. If not, they will be very easy to get distracted. That is why writing with intention is so crucial (p. 38). Three important suggestions to follow when writing a copy: *avoid repetition*, by formulating copies wisely with suitable verbal and visual components. *Avoid being verbose*, only say the points and what important messages one product wants to deliver. Being too much of a wordy is never a good quality, it is irritating at times. *Occupying all spaces with words is never a good idea*. The design is a part of the content that is same as important, adding intentional blank spaces for audience to breath is important (p. 47).

e. Be honest, do it gently

The aim of this section is to talk about integrity and customer loyalty. Being honest with audiences make them stick with one product, and copywriting is one of the most important ingredients to market honesty in products through humble and simple words. When people trust one brand and so stick-minded to it, they will start to spread words about it and no matter how other brands may try to convince them they have the same product but with cheaper price, stick-minded audience will not be well-assured enough to leave this product (p. 59).

2.3.2. AISAS

2.3.2.1. Definition of AISAS

AISAS is an effective advertising method claimed by Kotaro Sugiyama and Tim Andree from Dentsu in the year of 2004. They consecutively stated that this is a very excellent approach to marketing in the modern era. Whereas its predecessor, the AIDMA model too old-fashioned or obsolete for this era. AISAS is an abbreviation of: Attention, Interest, Search, Action, Share. By using the AISAS method, one can wish to get:

- a.** Discovering a systematic and understandable route to the purchase.
- b.** Crafting an engagement, a bond or relationship with customers.

2.3.2.2. From AIDMA to AISAS

As claimed by Kotaro Sugiyama and Tim Andree (2011) in their book *The Dentsu Way*, the way the world perceive information makes their behavior of consuming things shifted. Nearly one century ago, one man named Roland Hall introduced the AIDMA model in the United States. The aim of AIDMA is to get customers to always come back and use a product over and over again for the long run despite many competitors in the industry. This method may work for companies whose customers aren't really given so much choice but just to use their products. Also, the customers who don't really have to work on understanding what the advertisements actually mean before purchasing it (p. 78). Here is AIDMA's advertisement scheme:

Attention → Interest → Desire → Memory → Action

The purpose of advertisement is to earn attention. Attention attracts interest in buying, that will eventually turn to desire of buying. When the desire is finally completed (means that the customer has already purchased the product), that will determine memory. *Was the experience good enough? Was the product worth it? Do I have to repeat buying from the same brand?* Those questions will emerge in the minds of the customers. It leads to the final destination of action, in a state where customers are willing to repeat purchase.

The globalization and digitalization era has majorly shifted people's behavior and social environment. This makes Dentsu takes action to advocate this new idea of advertising called AISAS. This type of advertising is believed to resonate with the current global industry. AISAS stands for:

Attention → Interest → Search → Action → Share

Firstly, the purpose of advertising is to grab people's attention. A good quality attention soon will become an interest. In this internet-based era, the way to find out about something is by searching it on search engines. Then when it meets their needs and budget, people will take an action and buy it. Once it is bought online or offline, people will share it in social media platforms. What for? To create a content and so that people don't internalize or assume that their social media profile is still in use or active (p. 78-79).

2.3.3. Brand Identity

2.3.3.1. Definition of Brand Identity

According to Alina Wheeler, a brand identity is a tool to build a brand equity which purpose is to conduct the rise of awareness, it will eventually lead to a brand loyalty of one company's goods and services. Brand identity can be felt by human senses. It can be touched, seen, held, listened to and moved. This will help to make a brand easy to distinguish and it can also be controlled by a company in terms of what kind of experience does the company wants the customers to feel (p. 4).

2.3.3.2. Ideal Brand Identity

According to Alina Wheeler (2009), there are nine major aspects of brand identity ideals to follow when conducting a branding attempt:

- a. Vision:** Vision consists of sustainable products or service to offer, wrapped in a visual interpretation that consists of big idea. Vision is a very important component of brand identity (p. 30).
- b. Distinguishable:** A distinguishable brand is going to earn better attention and by earning attention, a branding attempt is successful. Each brand is unique and they are always in a state of competition. Being distinguishable is an important visual value to have (p. 30).
- c. Flexibility:** Flexibility means to always innovate in accordance to the era, market's tendencies and people's behavior (p. 30).

- d. **Meaning:** Symbolization is an ideal way to represent meanings of a brand. And it has to be applied consistently on representing a brand's core values and personality (p. 30).
- e. **Durability:** Everything change as time goes: people's behavior, science, lifestyle, et cetera. But how one brand manages to stay true to its core values bring the best and commit to its equity is called durability (p. 30).
- f. **Commitment:** It is important to always follow the guidebook of the system and the standardized guides of marketing in sustaining the assets that includes brand name, trademark and marketing techniques and strategies (p. 30).
- g. **Authenticity:** Accentuating its unique qualities: vision & mission, historical value, personality, cultural heritage, philosophical values (p. 30).
- h. **Coherence:** A good brand leaves mark for consumers to remember every experience when using their products (creating and sustaining good qualities) (p. 30).
- i. **Important value:** A good branding takes part in the society and gaining suitable profits from them (p. 30).

2.3.3.3.Elements of Branding Identity

a. **Brandmarks**

A brandmark according to Alina Wheeler is the same thing as trademark, symbolization, and marks. Brandmark ≠ logo. The process of conducting a great brandmark is by researching all the possible solution that is based by the aspiration

and use of the solutions. A brandmark should work coherently with tagline and logotype so therefore it will be known as a signature mark of a brand (p. 50).



Figure 2. 12. Examples of Brandmarks

(Courtesy: <https://luta.io/wp-content/uploads/2016/11/graphic-type-3-brand-mark.jpg>)

b. **Cognition Orders**

This cognition is supported by visual identities that are very easy to remember.

These identities create a perception and association of a brand. The components are as follows:

- Shape: the easiest way to identify a brand.

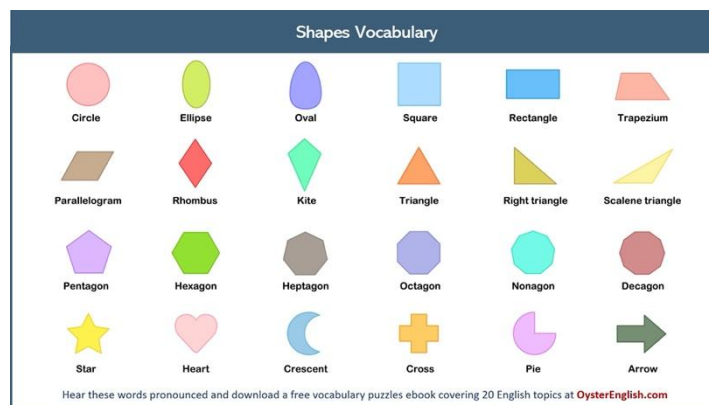


Figure 2. 13. Shapes

(Courtesy: <https://www.oysterenglish.com/images/shapes-vocabulary.jpg>)

- Color: association of emotions is gathered by color.



Figure 2. 14. Hex Color

(Courtesy: https://www.w3schools.com/colors/colors_picker.asp)

- Form: the geometrical, symmetry or assymetry identity or shape of a logo (p. 50).

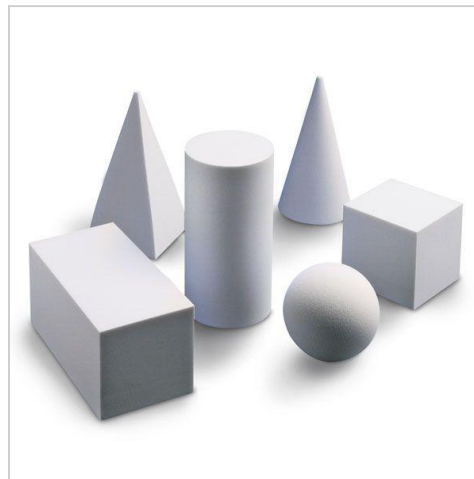


Figure 2. 15. 3D Shapes

(Courtesy: <https://whsdesignandphoto.weebly.com/>)

c. **Typography**

According to Morrioka (2004), the classification of typography is as such:

- Humanist, the calligraphy typefaces, such as Gill Sans
e.g. Lorem ipsum dolor sit amet
- Old Style, such as Garamond and Caslon
e.g. Lorem ipsum dolor sit amet
- Transition, such as Arial schoolbook and Merriwether
e.g. Lorem ipsum dolor sit amet
- Modern: such as, Bodoni and Walbaum
e.g. LOREM IPSUM DOLOR SIT AMET.
- Slab Serif: a square-ended typeface, such as Rockwell, Clarendon.
e.g. Lorem ipsum dolor sit amet.
- Sans Serif: typeface without hooks, such as: Calibri, Arial, Helvetica
e.g. Lorem ipsum dolor sit amet.
- Script: Cursive typography, such as: Edwardian
e.g. Lorem ipsum dolor sit amet.
- Decorative: The purpose of this font type is to decorate (p. 50)
e.g. Lorem ipsum dolor sit amet.

d. **Look and Feel**

The things that can be seen or sensed/felt builds a strong visual that is easy to remember. The vision (look) is supported mainly by the definition of colors, imageries, proportions, typography, et cetera. Whilst the feel is supported by

emotions that can be supported by taglines, colors of choice. A successful branding consists of the success of these components (Wheeler, 2009, p. 65).

2.4.1. Illustration

2.4.1.1. Illustration in Visual Communication Design

In the book titled *How to be an Illustrator* written by Darrel Rees (2012) founder Heart Agency, illustration plays a big role in the world of visual communication. It was during an interview with Mark Porter, *The Guardian's* foregoing creative director, Porter stated that, ideally, an illustration can immense people's outlook towards a story and enhance the experience of reading. Illustration is often used as a tool to uplift and motivate readers' mood towards an arguably boring or heavy subjects so that readers will feel that a book is not so rigid and strenuous (p. 14).

2.4.1.2. Illustration Principles

Author has come across to a book written by an award winning American children book illustrator Molly Bang (1991) in her book, *Picture This: How Picture Works*. The main reason why author decided to finally remark and to make citation on her works was that Bang inserted the rationale logical basis of illustration. Not only an illustration aims for aesthetic pleasure, but it also employs the justification with the intriguing abstract philosophy of human nature. Here are the principles:

1. Sense of tranquility and solidity provided by smooth, flat, horizontal shapes.

Bang stated she affiliated horizontal shapes with the surface of the planet earth alongside with its horizon, with flat surfaces on earth just like in the prairie, tranquil waters of the sea, grounds. Tranquility is a sense of being safe and an assurance that one can't fall because of the gravity pulling every

being from deep inside the earth. With emphasizing this structure of horizontal it'll therefore enhance the feeling of being secure (p. 42).

2. Vertical shape indicates something that is fun, ambitious, energized and vigorous. It feels like this line is revolting against the gravitational force and reaching out to the skies and the heights of the universe (p. 44).
3. Tensions are created by the shapes of diagonal objects for involving motion and rigidity. Bang stated that diagonal objects are often associated with tension because it looks like falling pillars. The top of the object may seem like they are about to fall, but the gravity still pulls it towards the embrace of the earth (p. 46).
4. Objects placement in picture or illustration, it's either at the half-top or half-bottom of the paper/artboard. Placing an object half-top indicates a sense of dominance, victory, and liberation. We can see clearly what is happening at the bottom at our enemies, in bird's eye view (analogy). Verbally speaking, placing something at top indicates something or someone is far more superior, for instance: Suzy is top of the class, top 3 restaurant in Milan, top of the mountain, top of the world, ice cream topping, *et cetera* (p. 52).

Whilst in half-bottom, many interpretations say more of negative than positive of being at the bottom. People are so engrained with the idea that being at the bottom means failure, dirty, always lacking and never meet with expectations. But not all interpretations of being at the bottom are necessarily saddening. Being at the bottom means an object is getting closer

to the ground, it builds up a sense of being grounded, humble, being attached to the earth, safe and secure (p. 56).

5. The most ideal object placement lies in the center of the page for this placement catches most and direct attention from the audience.
6. Bright color is normally a better option for a background because the human vision performs better at day than nighttime, that is a natural human encounter. When a light-color object is placed in a black background, it will “glow” because of the contrast level. Whilst putting bright colored object in a lighter background causes the receptors of our eyes enables us to see that object with a bleaching effect of the white background (p. 69).
7. Sense of security goes away when we encounter pointy illustration. This feeling of weariness comes from human’s survival nature that if being touched by pointy object, the human skin will be teared and moving deeper inside to the organs and eventually shutting down the human body. It is a complete threatening and tense situation. We are more comfortable with object that is curving that feels full of embrace and calming sensation (p. 70-71).

2.5. Photography

2.5.1. Understanding Photography

Michael Langford, an American photographer and author of *Langford’s Basic Photography* stated that the interpretation of the definition of photography varies. But the highlighted keywords on defining photography are capturing memories. It can be happy memories: the birth of a child, a trip to Italy with the whole family.

Occasions that are becoming a part of people's lives and because they want to cherish it forever and makes people realize what their lives mean to them (p. 1). It can also capture unfortunate events, like a natural disaster. It doesn't necessarily mean that the should always dwell and mourn in it, but using it as a powerful visual tool that we get reminded of how important it is to be good to one antoher.

2.5.2. Composition and Techniques in Photography

According to a photography book titled *Kamera DSLR Itu Gampang Kok!* written by author Husna Widyani and Jane Marsha in 2016. Photography techniques ranges widely but the authors summed up eleven most important practical techniques to make photographs:

1. Framing and Composition

Framing shoots will make it more secure and gives it a sense of meaning.

The benefits of framing are: the photo will have a sense of purpose, giving them depth and dimension, deciding where the focal point is, some people will be intrigued by how a photographer is apt in bringing a sensation to the audiences.

2. The Golden Rule/Rule of Third

To achieve the rule of thirds, a photographer must understand that their screen will be divided into nine sections by 3x3, DSLR camera actually has this system where they have built-in rule of thirds viewing. By putting a few interesting objects in more than 2 boxes, the bigger the chance that the composition of this shoot is going to be a very attractive.

3. Bulbing

The bulbing technique is usually done at night where the color of light usually be more vivid (because the surroundings are darker). To achieve the right bulb, the usual time to let the shutter depress and capture all the lights is 30 seconds. This technique is done for several purposes: when hiking to the mountain and wanting to capture galaxies or night star trails, doing light painting, on New Year's Eve when people wants to take a picture of the fireworks at night, and so on.

4. Panning

This technique is all about combination of object's motion and slow shutter speed. In that way, photographers can achieve a sense of focus, while the background of the object is usually blurred in motions.

5. Zooming

This is how a photographer makes an object of photograph appear nearer than the real distance (when seen by eyes). This tool is usually built-in in lenses.

6. Eye Level Shot

The result that eye-level shoot gives is a sense of standing right in the same height of the object in the picture. Because the camera is put in an angle that is the same height with the person who sees it, it gives the picture a sense of familiarity and relatability.

7. Bird's Eye Shot

When the angle is elevated and when the camera is being put above the object, it will create a bird's eye view shoot. The meaning of this technique is so literal, for we actually see from a bird's angle from above when flying.

8. Frog Eye Shot

In contrary with bird's eye view. When the angle of shooting is seen from bottom of object, it will create a sensation where the object looks gigantic so it will create a sense of strength and power. The meaning of this technique is so literal, for we actually see from a frog's angle from bottom.

9. Medium Shot Photo

Medium shot photo is a photo which framing is covering $\frac{3}{4}$ of the whole object. For example, a picture of a man but the framing only covers his head down until his knees only.

10. Long Shot Photo

Long shot photo can be defined as a technique where a photographer takes a picture very far from the object. This shoot causes an object appear little and tiny.

11. Top Light Photo

Top light photo can be defined as a placement of light above the object when taking a picture. This will accentuate a sense of mystery (p. 35 – 51).

2.6. Tourism

2.6.1. Definition of Tourism

As adapted in the statement of Goeldner and Ritchie, there are four definitions of tourism. Each definition is stated in accordance with perspectives of different doers.

They are: the tourist, the businesspersons or companies providing goods and services, the government and the hosting community:

2.6.1.1. The Tourists

Tourism in the perspective of the tourists emphasizes the travelers' needs of seeking new physical gratification and experiences. By going to the site they have never been to before and doing desired leisure activities. It can be done alone (solo traveling), in a private/group tour, backpacking, "staycation", et cetera (p. 3).

2.6.1.2. The Businesspersons

Tourism in the perspective of businesspersons is a promising opportunity of gaining profitable revenue by providing services like restaurants, hotels, museums, massage parlors, rentals, historical sites. Or goods such as boutiques, souvenir shops and convenient stores that are certainly required and needed by the tourists (p. 3).

2.6.1.3. The Government

The government would see tourism also as a promising opportunity to gain revenue by promoting more, attract more travelers to visit their countries. More revenue will come charged by taxes and levies earned from tourist expenditure (p. 3).

2.6.1.4. The Hosting Communities

Bigger employment chances will be opened. As all the companies which provide services and goods would need labor and employees to sustain their day-to-day business. And what would be a better option than to enroll from

local communities? Business-wise, it usually brings more convenience and efficiency (p. 4).

2.6.2. History of Tourism

The chronological timeline of travels is divided into two sections: Ancient-time migration, early world explorations and historical affairs and the schemes of local hosts (business, facilities, equipment and supplies). Here are some of the historical accounts:

2.6.2.1.1. Brief Historical Timeline of Ancient Migration

1. 1,000,000 years ago

Homo erectus or the upright men were originated from the eastern and southern part of Africa massively migrated to Asia and Middle East (p. 44).

2. Year of 4,000 B. C. E. (Before the Common Era)

People of Sumerians that were occupying the regions of Babylonia in Mesopotamia initiated a new payment system (money), cuneiform scripts, wheel mechanisms to easily move things and the conception of a tour guide for visitors outside their residing region (p. 44).

3. Year of 336 – 323 B. C. E.

The great voyage of basileus Alexander the Great and his army from Macedon, Greek Peninsula crossing the mountains in Hindu Kush. The route was begun from the region of Afghanistan, to Kashmir

and finally reached to the Sindhu Rivers or as people nowadays known better with the term of the Indus River, Pakistan (p. 44).

4. Year of 1492 – 1502 C. E. (The Common Era)

It was an era of exploration in European countries. On August 1492 an Italian explorer Christopher Columbus was undergoing a grand exploration to discover a new world. Columbus and his crew departed from Palos de la Frontera and finally reached the island of Bahamas, that was his first self-claimed discovery of the continent of America. Then, his ship would travel down south to the island of Cuba, Jamaica then Central America. His four major voyages would have paved the way for other succeeding major European explorations (p. 45).

5. Year of 1768 – 1780

The exploration went on for James Cook, an Englishman who discovered New Zealand, the continent of Australia and Hawaii in the North Pacific Ocean (p. 45).

6. Year of 1969

A team of NASA's aeronautical engineers: Neil Armstrong, Edwin "Buzz" Aldrin and Michael Collin made a groundbreaking journey up to the moon that changed the world. In a launching rocket named Saturn V then underwent a very successful spaceflight of Apollo 11 that took time from July 16 – 24, 1969 (p. 45).

2.6.2.2. Brief History Timeline According to Local Hosts

1. Year of 2000 B. C. E.

The first inn was established with the name of Caravansaries. It was located in Near East and the Orient providing resting areas for travelers and traders. Including their camels and donkeys (p. 46)

2. Year of 1829

The Tremont House in Boston, MA was established as the first modern hotel (p. 46).

3. Year of 1926

The establishment of America's first airline: Varney Airlines (p. 47).

4. Year of 1945

End of World War II led to mass tourism (p. 47).

5. Year of 1985

Indonesia's very own Soekarno-Hatta (CGK) airport in Cengkareng operated in May 1, 1985, to substitute the Kemayoran airport and focusing Halim Perdanakusuma as the home for exclusive personnels only, military, VVIP and chartered airplanes.

6. Year of 2001

Denis Tito, a multi-millionaire mogul departed to the space station as a mark of first paid 8-daysvacation in space station (p. 47).

7. Year of 2006

Anousheh Ansari, an Iranian-American engineer went on a first paid trip to the space (p. 47).

To sum up, over the centuries, many early explorations took time and has eventually made available the things that have always been imagined but never been seen or done before. Their pioneering bravery and spirit of broadening new horizons of endless amount of knowledge and opportunities. These humans had provided all with blueprints and easier access to all accommodations known to this vast contemporary world (p. 47).

2.6.3. Components Tourism

2.6.3.1. Accommodation

It is divided into two. One, primary accommodation which include hotels, resorts, villas, apartments, et cetera. And two, secondary accommodation which include motels, farm houses, caravans and holiday centers (p. 3).



Figure 2. 16. Accommodation

(Courtesy:

https://d1nhio0ox7pgb.cloudfront.net/img/g_collection_png/standard/512x512/hotel.png)

2.6.3.2. Accessibility

Accessibility is the ability of accessing or reaching out to the desired destination, where attractions are located at. It usually refers to

transportation mode. Be the modes are through air, or water, rail and land. Accessibility is a very important component as it will be a determining factor whether or not this activity of traveling be enjoyable. Travelers may prefer to spend their leisure time effortlessly without any particular barriers (p. 4).



Figure 2. 17. Accessibility

(Courtesy: <https://www.agewisekingcounty.org/wp-content/uploads/sites/197/2016/07/accessible-travel-tourism-banner.jpg>)

2.6.3.3. Amenities

Amenities can be defined as the most basic defining factor to support traveler's convenience. Some amenities are natural amenities, while the rest are man-made amenities. The examples of natural amenities are sandy beaches, possible treks at the forests or mountains, excellent tides for surfers, et cetera. In the other hand, there are man-made amenities, such as maintained trek at the mountain, entertainment, cable car, spots which cater more preparations to get to, et cetera (p. 6).



Figure 2. 18. Amenities

(Courtesy: https://img.theculturetrip.com/768x432/wp-content/uploads/2018/04/roads_of_agumbe.jpg)

2.6.3.4. Attractions

Attractions are referring to exhibition for cultural assets made interesting and budget-friendly. Or historical buildings that emphasize craftsmanship and dedication. Examples of man-made attractions are Candi Borobudur, Candi Mendut, Gedung Marba, Semarang, Chinatown Semarang, Disneyland, Monas, Louvre, MoMA, et cetera. Natural attractions are such as national parks, beaches, lakes, rivers, mountains, et cetera (p. 7).



Figure 2. 19. Attractions

2.6.3.5. Activities

According to Merriam-Webster dictionary, activities can be defined as a condition of moving doing something useful for oneself. Activities can be cleaved up into three major parts: physical activity, criminal activity and economical activity. Activities in tourism are classified as following: tourism, facilities, entertainment and sports and tourism reception facilities (p. 8).



Figure 2. 20. Tourist Activity

(Courtesy: <https://www.idntimes.com/travel/destination/birgitta-angie/7-spot-bungee-jumping-terekstrim-di-dunia-1>)

2.6.4. Classifications of Tourists

According to the statement of Isdarmanto (2017), tourists are certain individuals who are doing an act of visiting a place, region, city or country for leisure (p. 24).

It is stated in the record of World Tourist Organization (WTO) the people with these characteristics are considered tourist, the behaviors are:

- 2.6.4.1.** The visit is recreational and for enjoyment purposes.
- 2.6.4.2.** The visit is voluntary, without any constraints or coercions.
- 2.6.4.3.** Temporary residency.
- 2.6.4.4.** The visit is not for monetary purposes, meaning the tourists should not attempt on earning money.

Whilst, the kinds of tourists are:

- a. National Tourists: The combination of local and domestic tourists as one unification.
- b. Domestic Tourists: Tourists who live in the same country with where the attractions are located at.
- c. Local Tourists: Living in the area where attractions are located at.
- d. International Tourists: Tourists whose residencies are outside the country.
- e. Immigrants: Foreign tourists whose visits are permanent.
- f. Foreign Tourists: The combination of international, immigrant tourists as one unification (p. 25).

2.6.5. Benefit of Tourism for a Certain Area

According to Isdarmanto (2017), tourism activities have many positive impacts on the economy of one region. The arrival of tourists to a place of tourism will bring in foreign exchange. From a macroeconomic perspective, the positive impacts of tourism on an area include:

2.6.5.1. Career Possibilities

Through the existence of tourism, the bigger the employment chances become, for the people who live in a certain region that is near where the attraction is located at. Because the more people come, the higher the demand for many useful services to eventually meet the needs, expectations and bring comfort to tourists (p. 21).

2.6.5.2. Tax Revenue and Levies

According to the Law of the Republic of Indonesia No. 28 of the year 2009 concerning regional taxes and levies, which at number 10, it is stated that: “Regional tax, hereinafter referred a tax, is a mandatory contribution to the region owed by individuals or certain entities that are coercive based on the law. However, by not getting a direct reward and used for the needs of the region to sustain the prosperity of the people.” Thus, it can be concluded that tourism also contributes to the implementation of regional development or other needs, through tax inclusion of 10% tax on tourists (p. 21).

2.6.5.3. Accelerating the Equitable Distribution of Regional Revenues

This is caused by a phenomenon called “the multiplier effect”, and what does it do? It tarnishes the circular flow, where there is a tourism activity that injects

the desire of tourists to do other activities. Thus, tourists exchange from a region's tourism sector will increase and attract more revenue (p. 21).

2.6.6. Culinary in Tourism

According to Lucy Long (2004) in her book *Culinary Tourism*, it is stated that culinary is an attempt to pursue experiences of a certain culture. Experiencing culinary activities such as cooking classes, attending food-related festivals, dining experience and touring and get to try local foods (p. 20).

2.7. Visual Communicaton Design

2.7.1. Definition of Visual Communication Design

According to Ken Smith (2005), in his book *Handbook of Visual Communication: Theory, Methods and, Media* the definition of visual communication design is a tool of carriage or transporter of information. The information that was once in the form of a readable texts, sound, touch, *et cetera*. Then it was configured, where the information can be seen with the eyes, using people's visual ability. This field of design encompasses a lot of fields, namely: advertisement, animations, motion graphics, illustration, graphic design, sign design or signage design, industrial design and photography. It is also impossible for a graphic designer to work in the fields of interior design or other design fields because a visual communication designer has possessed the ability of making drafts, convey researches or photography skills. So, visual communication design is a large-scale design field (p. 123).

2.7.2. Brief History of Visual Communication Design

The history of visual communication design dated back to nearly 50,000 years ago. As we all know, prehistoric people has begun to develop a visual skill by painting on caves. The oldest cave painting is located in Maltavieso cave in Spain (64,000 years old) and also two caves were recently discovered in Lubang Jeriji Saleh in the island of Borneo, Indonesia. It is stated that its astounding figurative prehistoric painting that has been sitting there for nearly 53,000 years. Then also the one in the island of Sulawesi in the region of Maros Pangkep, the figurative painting was painted nearly 44,000 years ago. The two notable findings of figurative cave painting are said to be two oldest and pioneering cave paintings amongst 350 other caves, in the area of Europe that have been or yet to be discovered (p.15-16).

In early nineteenth-century right until the starting point of World War I, two major separators for visual communication design were artists and printers.

2.7.3. The Purpose of Visual Communication Design

Why visual communication design? The main purpose of visual communication design is to communicate certain information that are challenging to be stated verbally or audibly. The aim is to make a good use of human's natural state of being visual creatures, then, handing out challenging information to be effortlessly absorbed using suitable visuals and right touchpoints. However, unfortunately visual communication designers forget the essence of visual communication design itself. A good visual communication design product can be judged by how effective and quick it can be received. Designers should not distort the true purpose of visual communication design. It is not always about the visual appearance that needs to be

executed prominently but also how one can prioritize on pushing it to reach its peak performance (p. 12).

2.7.4. Visual Communication Design Practices

2.7.4.1. Visual Communication Design for Information

VCD can be used as an instrument on handing out information to audiences. The information can be given out through published products (books, magazine, tabloid, newspaper); signage or sign systems (directory, emergency exit, storefronts); numeric tables or textual tables (map or directions, tables); informative and administrative instruments (boarding pass, concert ticket, stock slot paper, bank papers); et cetera (p. 128-130).

2.7.4.2. Visual Communication Design for Persuasion

VCD can be used as a tool to affect and give a certain impact on the society. Design for persuasion mainly focuses on these three different things:

- Commercial & advertising (ice cream advertisement commercial on TV, website banner, *et cetera*). This stage needs a relatively large-scale marketing research which needs many stakeholders to be involved, such as point of view of psychologist, sociologist, anthropologist and many other expertise (p. 140).
- Propaganda (talking about political beliefs: republican, democrat or other point of views). This particular advert is made to affect the point of view of people regarding politics and public opinions. And this section is said to be the most challenging amongst all because it could be conflicting to few people (p. 150).

- Social campaigns (no smoking campaign, vaccination campaign, on how to survive a natural disaster, et cetera) (p. 152).

2.7.4.3. Visual Communication Design for Education

VCD in the fields of education lies broadly between persuasive and informational attempts. Every school has its own teaching tools and assistance, as visual communication design takes its part to the educational system, it has to have tools and use them intentionally to meet the needs of students who come from various backgrounds. The field of VCD can be used to teach mainly about showing world map, region map, material for art classes, show and tell and many other right brain development programs (p. 151-152).

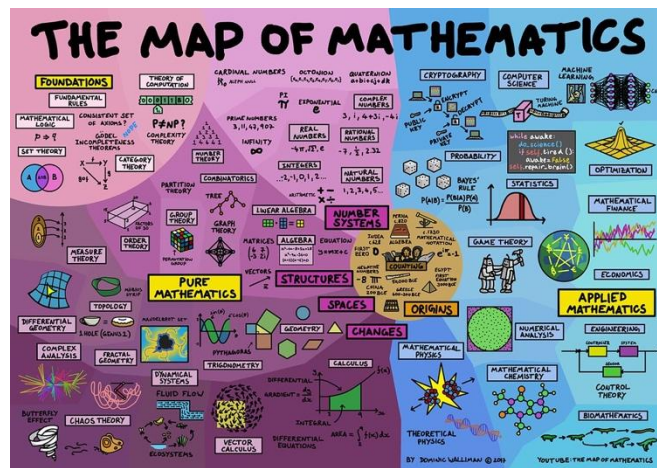


Figure 2. 21. Visual Communication Design for Education
 (Courtesy: https://live.staticflickr.com/272/322644483720_c51bdde679_b.jpg)

2.7.4.4. Visual Communication Design for Administration

VCD in the fields of administration contribute to help companies or organization on delivering certain information or corporate messages. Such as, making boarding pass for airlines, admission forms, diagrams, presentation for a pitch, diagrams, post

stamp, and other administrative instruments that will help company to run their businesses and look even more professional and possess a high level of credibility (p. 160).

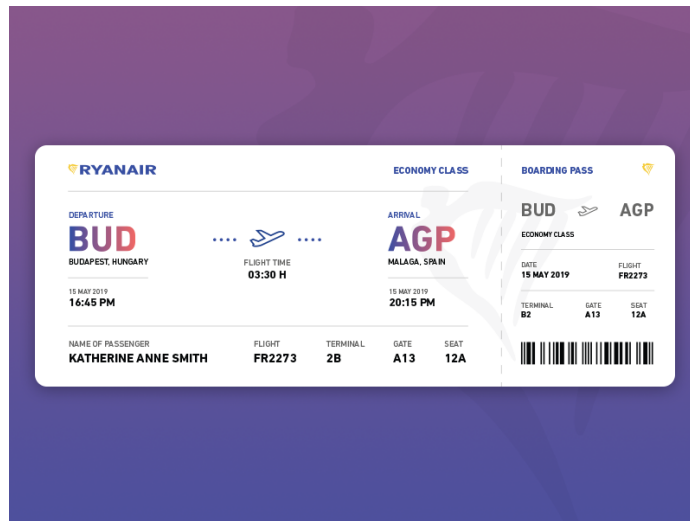


Figure 2. 22. Visual Communication Design for Administration

(Courtesy: <https://cdn.dribbble.com/users/90440/screenshots/5775661/boarding-pass.png>)

2.7.5. Visual Communication Design Functional Needs

2.7.5.1. Perception and Interpretation

Design which uses visual as the key element must be able to gain attention from the audience by enhancing and make the key visual element the most visible and the easiest to be seen. Clarity of the element is very important. People do not want to see what is difficult for them to see at the first glance. That is why building a significance is very important in this matter (p. 58). Example: posters, signage, magazine, *et cetera*.

2.7.5.2. Language and Signification

Language plays a significant role in order to a successful visual communication.

The reasons are:

- If successful, the right language choice will enhance content to make more sense. If it fails, it will make less sense (Question to ask oneself: What is the actual connection between the visual and the topic?) (p. 62)
- Suitability of context is measured by the success of addressing advertisement to the right market (Questions to ask oneself: Will these visuals go to the right market? Will they be appropriate to be published for this kind of society? Will the messages provoke them to the better?) (p. 62)
- Quality and depth of an idea (Questions to ask oneself: Was the idea intentionally manifested or was it just another meaningless pretty advertisement?) (p. 62)
- Quality and depth of form (Question to ask oneself: Will these components work out together as a unity?) (p. 62)
- Legibility (Question to ask oneself: Will these typefaces be comfortably readable?) (p. 63)
- Creativity (Question to ask oneself: Is it presentable enough? Will it be catchy?) (p. 63)
- Quality of the advertisement's medium (Question to ask oneself: Will this material suitable for such weather and will the technology sustain if one places this advertisement in certain uncanny areas?) (p. 63).

2.7.5.3.Communication

The most important quality as a designer is to possess the ability to constantly meet with the need of client's diverse desires and needs, but still connected to the client's project core meaning. Naturally, the main purpose of communicating, besides presenting data or information of one's environment is to survive adversities and place a new perception in people's mind (p. 64). Important notes on communication in visual communication design are the following statements:

- Visual elements ought to have meaning and possess accountability.
- Messages have to undergo a series of translation (should not be literal).
- Layout has to have meaning and possess accountability.
- Message ought to generate the society to do something.
- The integrations are based on the Gestalt's main principles, namely: similarity, proximity and form (p. 68).

2.7.5.4.Aesthetics

Visual communication design cannot exist without aesthetics. Here are why aesthetic matters in design:

- Aesthetic can grab people's attention. Either way, it is a tool to know a defining moment whether people will be drawn or drift away from an advertisement product. It is like love at first sight.
- Aesthetic communicates a language.
- Aesthetic helps people to memorize what the messages that the advertisement is trying to tell.

- Aesthetics affects people whether or not they will use an advertised product (p. 74).