



ANALYSIS OF THE VISIT BEAUTIFUL WEST SUMATRA 2023 LOGO WORK THROUGH VISUAL SEMIOTICS APPROACH

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Abstract:

Purpose: Visit Beautiful West Sumatra (VBWS) is an activation program for post-pandemic tourist visits which has become the starting point for the revival of tourism in West Sumatra. One of the important points in this activation program is the identity design in the form of a logo. This study aimed to analyze the Visit Beautiful West Sumatra 2023 logo work through a visual semiotics approach.

Research methods: This study is qualitative using descriptive methods.

Findings: The results showed that the logo has layers of expression/senses (signifier) and layers of meaning/perception (signified) with the spirit of synergy, collaboration, and innovation.

Implications: The logo, as part of the identity, has been implemented for West Sumatra tourism stakeholders.

Keywords: analysis, logo, visual semiotics, VBWS.

INTRODUCTION

West Sumatra is the first province in Indonesia to design a post-pandemic activation program to increase the number of tourist visits, encourage economic value, and open jobs in all existing tourism sectors. The program is named 'Visit Beautiful West Sumatra 2023' or is more popular with the brand name VBWS. The launch of the logo and program was carried out on Saturday 24 December 2022 in Bukittinggi, West Sumatra, Indonesia by the Governor of West Sumatra and tourism stakeholders. This is in line with the 5th mission in Regional Regulation No. 6 of 2021 concerning the West Sumatra RPJMD, to increase the creative economy and tourism competitiveness.

Synergy, collaboration, and innovation are the spirit of Visit Beautiful West Sumatra 2023. Budianda [7] based on data from the tourism office in 2019, there are three main motives for tourists coming to West Sumatra: 1. Distinctive culture, 2. Good and delicious food, and 3. Beautiful nature. These are the basis for West Sumatra tourism in carrying out an activation program, one of which is designing a logo as an identity which is the most important part of tourism



branding. According to Haris [5] branding is a continuous process, making the invisible visible and being taken into account.

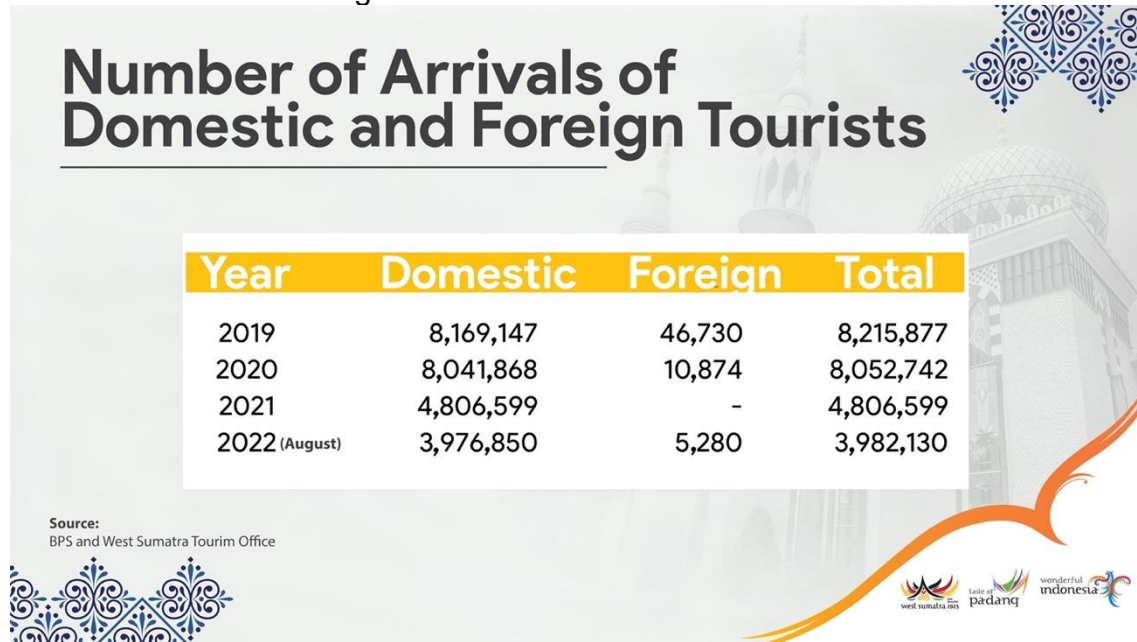


Table 1: Number of Arrivals of Domestic and Foreign Tourists
[Source: BPS and West Sumatra Tourism Office, 2022]

West Sumatra is targeting 8.2 million tourist visits with the Visit Beautiful West Sumatra (VBWS) 2023 program. A series of tourism branding starts with designing an identity, namely the VBWS logo. Two important notes need attention at this stage. First, the VBWS branding process is carried out so that it is better known by the public. Second, the process of local identity branding through concepts and signs in the logo design. These two things are important to the branding process of the movement of visual identity which is disseminated to the public, through various existing signs and meanings.

Morioka [8] explains that a logo is a sign and symbol for a company or service. In the activation program, the existence of a logo is very important and has a strong influence on branding the product or service in the public. A logo can also be a visual representation that makes a product or service more unique and attractive. A logo that is designed by taking into account the principles of visual communication design will produce a communicative and informative design.

Meanwhile, Aurumajeda [14] explains that logos and symbols are a set of images or letters created to indicate originality, ownership, or association. Although the key element in a brand is the brand name, logos, and symbols are also elements that are remembered in one's memory.

Referring to Rustan [11] a logo as an image element or visual identity symbol is divided into two. First, the logotype is defined as the writing of the entity name that is specially designed by using a lettering technique or a certain type of font. Second, the logogram is defined as the image and writing element on a logo

that has a word/meaning. So, it can be concluded that a logo is a visual identity that can be in the form of writing, images, or even a combination of the two.

Piliang [15] in his book "Contemporary Cultural Theory: Exploring Signs and Meanings" states that visual culture is the result of a cultural process with visual values and images dominating. With this definition, the existence of the VBWS logo in visual culture has an important position. Apart from being a post-pandemic branding process for West Sumatra tourism, it is also a branding effort in exploring local and cultural values that exist in the province of West Sumatra, in general.



Figure 1. VBWS 2023 logo
[Source : West Sumatra Tourism Office, 2022]

The VBWS logo was first introduced to the public on 1 October 2022 through the tourism office. This introduction coincides with the 77th anniversary of West Sumatra. This logo is the joint work of the West Sumatra tourism visit work team in 2022-2023. This logo has also been implemented on various communication platforms, both offline and online by West Sumatra tourism stakeholders.

Visual communication as a system for fulfilling human needs in the field of visual information through visible symbols is currently experiencing very rapid development. According to Hadi [4] as a language, visual communication design is an expression of ideas and messages from the designer to the intended public through symbols in the form of images, colors, writing, and others. It will be communicative if the language conveyed can be understood by the public. It will also be impressive if, in its presentation, there is a distinctiveness or uniqueness so that it appears in a special way, easily distinguished from the others. So in communicating, a sufficient amount of knowledge about the intended public and the best way to communicate with them, are required.

Tinarbuko [12] semiotics is the study of signs (the sign of sign), derived from the word semiology. Visual semiotics is the layers of expression/senses (signifier) especially visually, whose meaning emerge through the layers of meaning (signified) visually. John [6] starting from this semiotic view, if all social practices can be considered as language phenomena, then everything – including works of visual communication design – can also be seen as signs.

Tinarbuko [13] explains that semiotics is the study of signs. These signs convey information so they are communicative. Their existence can replace something else and can be thought of or imagined. This branch of knowledge originally developed in the field of language, then also developed in the field of design and fine arts.

Saussure [2] defines a sign as a unity of two inseparable fields - just like a piece of paper - namely the signifier or form and the signified—concept or meaning. In connection with this signifying pyramid (sign-signifier-signified), Saussure [3] emphasizes in semiotic theory the need for social conventions, including language communities about the meaning of a sign.

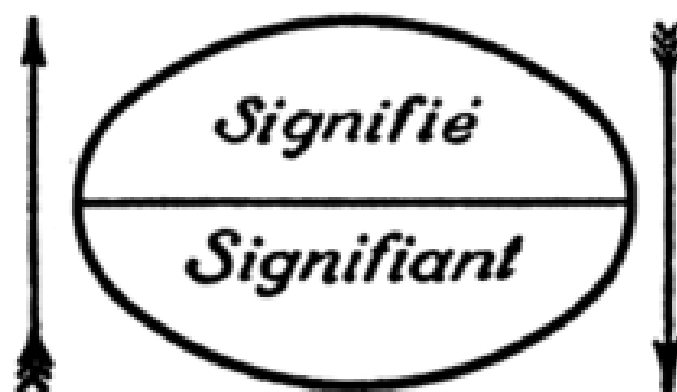


Figure 2. Linguistic Study of Ferdinand de Saussure
[Source: Wikipedia, 2023]

Meanwhile, Charles Sanders Pierce emphasizes that we can only think with the medium of signs. Humans can only communicate through the means of signs. Signs in human life can be signs of movement or gestures. A hand wave can be interpreted as calling or nodding your head can be interpreted as agreeing. Sound signs include but are not limited to, such as whistles, trumpets, drums, human voices, and telephone rings. Writing signs include letters and numbers. Signs can also be pictures in the form of traffic signs, and many other varieties.

Referring to Pierce's [9] the signs in the picture can be seen from the types of signs that are classified in semiotics, among them: icons, indexes, and symbols. An icon is a sign that is similar to the object it represents. It can also be said as a sign that has the same characteristics as what is intended.

This study focused on the process of finding meaning and signs in the VBWS logo through a visual semiotics approach. The choice of the VBWS logo as the object of study is because the VBWS logo is the official identity of the post-pandemic West Sumatra tourism activation program. Visually, the local logo and

character design is a strong reason for the researchers to focus the discussion only on the VBWS logo.

Through the visual semiotic analysis method, the researchers utilized activities in studying the layers of expression/senses (signifier) and layers of meaning/perception (signified) through visual communication design works. With this review study, the researchers hope to make a positive contribution in the form of theoretical references to sign producers consisting of visual communication designers. This is very important because by studying and applying visual semiotic theory, sign producers can understand the signs and meanings contained in the VBWS logo.

RESEARCH METHODS

The process of analyzing the VBWS work logo used qualitative methods. The qualitative methods were carried out by identifying and interpreting the meaning that exists in the logo design. Qualitative study is a study that is descriptive and tends to use analysis. Process and meaning (subject perspective) are emphasized in qualitative study. The theoretical basis is used as a guide so that the focus of study is in accordance with the fact in the field. In addition, this theoretical basis is also useful for providing an overview of the research setting and as material for discussing research results. In this study, the researchers used visual semiotic analysis from various theoretical studies.

Nurfitri [10], this qualitative study process involves important endeavors, such as proposing to collect specific data from participants, analyzing the data inductively starting from specific themes to general themes, and interpreting the meaning of the data. The final report for this study has a flexible structure or framework. Anyone who is involved in this form of study can adopt an inductive style of research perspective, focus on individual meanings, and translate the complexity of a problem.

To complete this study, the researchers carried out several important stages starting from the data collection stage. Arikunto [1] explains that data collection consists of several things, from studying variables and objects to carrying out observation. In collecting data, the researchers used several methods, including:

1. Research Sites

This study was carried out at the West Sumatra provincial tourism office located in Padang. The West Sumatra province was chosen because it is the first province to design a post-pandemic activation program and already has an identity, namely the VBWS logo.

2. Research Time

The research was carried out from October-December 2022 by observing the logo and its implementation on all platforms used by the West Sumatra Tourism Office.

3. Data Collection Technique

The data sources used are primary and secondary data sources. Primary data were obtained by conducting direct observations and interviews with the head of the tourism office, namely Mr. Luhur Budianda. Whereas, secondary data were obtained from the logo used, sources related to library study in the form of journals, design results, the internet, and so on.

These secondary data were used to complement the findings of the observation process. The results of observations showed that the VBWS was proclaimed in early 2022 and then through the Decree of the Governor of West Sumatra, a West Sumatra tourism visit work team in 2022-2023 was formed by involving stakeholder representatives who are experienced in their respective fields. Next, an identity design was carried out, namely the VBWS logo as a tourism communication medium on offline and online media.

Format for the analysis of the Visit Beautiful West Sumatra 2023 logo work:

Signifiers	Icon	Color	Typography
Logo	-----	-----	-----
	-----	-----	-----
	-----	-----	-----

Table 2: Layers of Expression (Signifier)
Source: Aryoni Ananta & Haris Satria, 2023.

Explanation of Table 2:

- The signifier column can be filled with the VBWS logo.
- The icon column is divided by three, it can be filled with icons and simplifications used in the VBWS logo.
- The color column is divided by three, it can be filled with the color choices used in the VBWS logo.
- The typography column is divided by three, it can be filled with the type of typography and simplifications used in the VBWS logo.

Signified	Meaning

Logo	Icon	Color	Typography
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Table 3: Layers of Meaning (Signified)
 [Source: Aryoni Ananta & Haris Satria, 2023]

Explanation of Table 3:

- a. The signified column can be filled with the VBWS logo.
- b. The meaning column can be filled with a general description of the meaning of the logo visually.

Furthermore, it can be equipped with information regarding the elements of the icon, color, and typography contained in the VBWS logo.

FINDINGS

1. Layers of Expression/senses (Signifier)










Signifiers	Icon	Color	Typography
 <p>Visit Beautiful west sumatra 2023</p>	Tower House	Marawa, Sea and Beach	Top Down Wonderful Indonesia
			
		  	

Table 4: Layers of Expression/Senses (Signifier)
 [Source: Aryoni Ananta & Haris Satria, 2023]

Explanation of Table 4:

- a. Signifier refers to the layers of expression/senses, in this case, we can see the VBWS logo visually consist of elements: icon, color, and typography.

- b. The icon that can be seen in the logo is a simplification of the shape of the traditional house of West Sumatra or more popularly known as the Gadang House. The simplification of the gadang house motifs and other additional elements related to local culture can also be seen.
- c. There are 5 colors used, namely red, yellow, black, blue, and green. Marawa is something that is connected with West Sumatra, especially Minangkabau with red, yellow, and black colors. The sea is connected with blue and nature is connected with green.
- d. Typography refers to the wonderful Indonesian font which is a derivative of the identity of Indonesian tourism branding.

2. Layers of Meaning/perception (Signified)




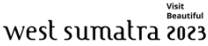
Signed	Meaning		
	<p>The VBWS logo provides information related to local cultural diversity which is packaged by combining various elements, ranging from simplifications of icons, colors, and typography in one unit as a representation of West Sumatra tourism.</p>		
			

Table 5: Layers of Meaning (Signified)
[Source: Aryoni Ananta & Haris Satria, 2023]

Explanation of Table 5:

- a. The first level of semiosis is related to the icon contained in the logo which symbolizes the local wisdom of West Sumatra which is an amalgamation of elements of the gadang house, motifs, and colors.
- b. The first level of semiosis in colors: red, yellow, and black give the meaning of marawa as a typical Minang flag. The blue color is synonymous with the sea as a coastal area and the green color is synonymous with the beautiful scenery and nature of West Sumatra.
- c. The first level of semiosis in typography symbolizes a character or identity from tourism.
- d. The second level of semiosis is the gadang house which has the meaning of being a great power or a place to rest in the customs and culture of West Sumatra. Motives have the meaning of learning to live and living.
- e. The second level of semiosis in colors: black is tapo resistance, yellow is hope, and red is courage, whereas blue is a symbol of broadness and green is a humanist side.

The second level of semiosis in typography symbolizes hospitality and openness to new things, especially sustainable tourism development.

CONCLUSION

a) Conclusion

1. There are several visual communication design elements in the Visit Beautiful West Sumatra 2023 activation program, namely in the form of a Logo.
2. The presence of an existing logo will indirectly provide characteristics and information related to the local wisdom of West Sumatra.
3. The logo design presented is a combination of visual logogram elements with the coloring concept extracted from locality values.

b) Suggestion

1. To be consistent in implementing the logo on existing communication platforms.
2. The logo must be able to communicate the message intended/conveyed through the media used.
3. The communication narrative needs to be built more massively through stakeholder synergy in implementing the logo.

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Collaboration is key, this study is a scientific contribution to the field of visual communication design. This analysis of design work refers to the rules of visual semiotics as the science of signs. The researchers express their gratitude to the Rector and the academic community of Institut Seni Indonesia and Universitas Negeri Padang. Hopefully, this study can be useful for all parties who need #enjoytheprocess.

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