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DESIGNING THE IDENTITY OF THE VISUAL ART CENTER PURWOREJO AS A VISUAL COMMUNICATION MEDIUM

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Abstract

Purworejo is a district in Central Java that has one of the tourism and creative economy sectors carrying the concept of heritage and sustainability, namely the Art Center. The Art Center functions as a medium for education, conservation, and a showroom for art practitioners in Purworejo Regency. However, its visual identity has not been optimally developed. Therefore, this study aims to design a strong and consistent visual identity to support the image of creative areas at the district level in line with the Sustainable Development Goals (SDGs), specifically point 11 on sustainable cities and communities. This study employs the design thinking method through the stages of empathize, define, ideate, prototype, and test, combined with Charles S. Peirce's semiotic analysis. The main design concept is derived from the local potential of Purworejo, namely the Kaprajan Batik motif, which is applied to the primary design output in the form of a Graphic Standard Manual. The final result of this study is a mascot design that represents the values of heritage, creativity, and sustainability, functioning as the core element of the Art Center's visual identity. The mascot is designed to act as a symbolic and communicative representation that strengthens the visual character and branding of the Purworejo Art Center. The visual identity system is implemented consistently across various branding and promotional media, including signage, stationery, merchandise, and digital platforms, to ensure visual coherence and recognition. Through this design, it is expected that the Art Center will gain a more attractive and recognizable visual identity, increase public awareness, and encourage visitor interest in engaging with the creative space.

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INTRODUCTION

The tourism industry and creative economy in Indonesia are important sectors in building the nation's economy. Through an *expert survey* by the Ministry of Tourism and Creative Economy of the Republic of Indonesia, 46.15% of experts consider quality and innovative tourism destinations to be the key to the growth of the tourism sector. This emphasizes the importance of developing creative destinations at the regional level.

Purworejo is one of the regions that develops the tourism and creative economy sectors. One of the main pillars carried out is the concept of heritage and sustainability, for example *the Art Center*. *The Art Center* has been inaugurated in 2023 which is located in the district hall complex. This is in line with efforts to achieve the vision of Purworejo 2025 to be competitive, the tourism and creative economy sectors to become leading sectors and sources of the regional economy. Its three main functions are as a means of education, conservation, and showroom for all art actors in Purworejo Regency to support the local creative ecosystem.

In this study, the mascot is positioned not only as a promotional character but also as a visual identity that represents the company's values and strengthens brand communication.

From the beginning of the establishment of *the Art Center* until now, various activities have been carried out, including tourist visits, MSME bazaars and festivals. However, based on the author's visual observations, the visual communication media used does not yet have a strong, consistent and representative visual identity. According to one of the managers, efforts to introduce the *Art Center* are also

considered not optimal. People still know it as a museum even though it is actually not a museum so it is necessary to build the right image through a strong visual identity. Visual identity is an image that expresses a brand's identity and what distinguishes it from others (Yoselinus et al., 2022). According to Rustan in (Adynata, Y. 2020), the goal of visual identity is to build consumer trust through distinctive visual elements to communicate the company's message or brand image.

Based on this background, the role of Visual Communication Design is important in solving problems. According to Sumbo Tinarbuko (2015), visual communication design can be understood as one of the problem-solving efforts (communication, or visual communication) to produce the most innovative design among new designs. This research can build the image of creative areas at the regional level and in line with SDGs point 11, namely sustainable cities and communities. The design aims to produce consistent visual elements (logos, colors, typography, graphic styles) and create a new identity that reflects the values of the local creative area. In addition, it is expected to help increase tourist attraction, be able to increase visits, strengthen the identity and experience of visitors as a tourist destination that is rich in history, educational facilities and relevant to the times.

RESEARCH METHODS

Approaches and Types of Research

The research approach using qualitative methods is intended to understand the phenomena experienced by the research subjects by means of descriptions in the form of

words and language (Moleong, 2012). The qualitative method aims to describe systematically and factually the object of research. The type of research used is descriptive. The descriptive research method is used to provide an overview of the research object through the data that has been collected (Sugiyono, 2020).

Data Collection Techniques

Data collection techniques were carried out by observation, questionnaires and interviews. Observations are carried out directly at *the Art Center Purworejo* and indirect observations on @artcenterpurworejo's Instagram account. The questionnaire was conducted to find out the community's perspective on the visual identity of *the Art Center*. Interviews were conducted with *the Art Center* manager to see and understand the visual communication style used today.

Data Analysis Techniques

The data obtained was then analyzed using the analysis proposed by Miles and Huberman, namely through the stages of data reduction, data presentation and conclusion drawn.

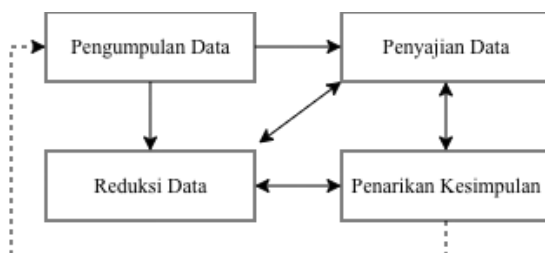


Chart 1. Miles and Huberman Data Analysis

Design Method

The design method used in designing the visual identity of *Art Center Purworejo* is based on the Design Thinking approach with *the Exploring method*. The researcher explores the visual

potential, cultural values, and distinctive characters that can be the basis for the development of the visual identity of the institution. The results of this exploration became the initial foothold to find the direction of the design.

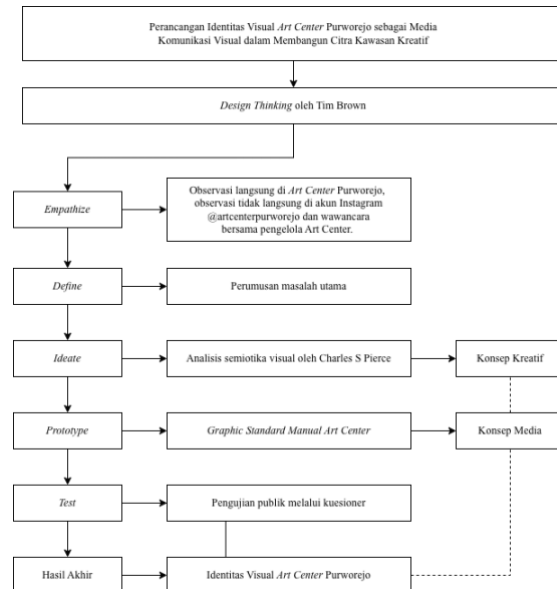


Chart 2. Flow Chart Design Thinking

The chart above shows the elaboration process between *design thinking* and semiotics methods applied in the design of the visual identity of *Art Center Purworejo*. This method consists of several stages, namely *empathize*, *define*, *ideate*, *prototype*, *test*. The *empathize* stage is the collection of primary and secondary data through observation, questionnaires, interviews and literature studies. The *define* stage focuses on formulating problems to find solutions based on observational results. The *ideate* stage involves the development of ideas through visual semiotic analysis with Charles S. Peirce's theory which is then compiled into creative concepts. According to Charles S. Peirce in (Aryani, 2023) Semiotics is the study of signs and everything related to signs themselves which are

categorized into Representations, Objects, and Interpretations. The *prototype* stage produces a draft concept of the *Graphic Standard Manual* which aims to make existing ideas more concrete and testable so that they can be improved or modified based on feedback. In the test stage, the researcher distributed questionnaires to the people of Purworejo to test the concepts that had been obtained previously.

RESULTS OF RESEARCH AND DISCUSSION

Empathize

The *empathize stage* was carried out to collect primary and secondary data through observation, questionnaires with 15 respondents and interviews with the management were conducted to gain a deep understanding of the actual condition of the institution, public perception, and the need for a new visual identity.

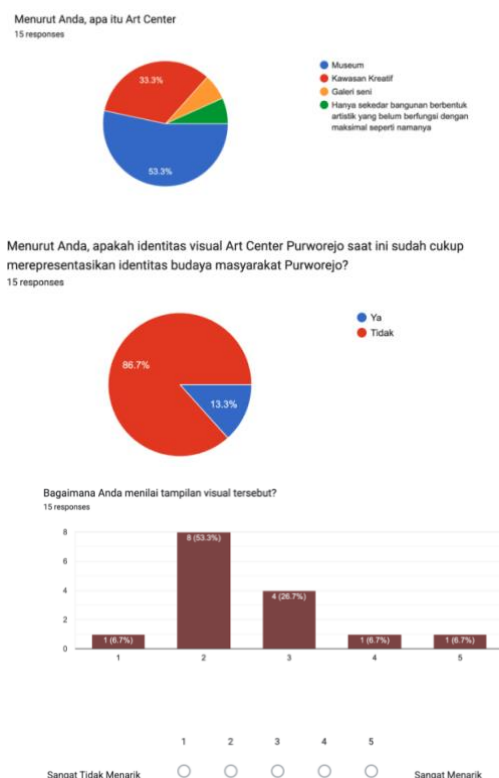


Diagram 1. Empathize Level Questionnaire

Define

Defining the problem based on the information that has been obtained previously is that the visual identity of the Art Center Purworejo is currently not optimal and the disagreement of public perception of the function of the Art Center as a collective space as a forum for the expression of local art and culture. So, the solution that can be provided is to design a visual identity. This stage is to determine audience segmentation based on demographic, geographical, psychographic and behavioral.

a. Demographic Segmentation

Age : 18-40 years old

Gender : Female and male

Occupation: Students, students, teachers, artists, general public

Social status : Middle class

b. Geographical Segmentation Geographical segmentation covers the area of Purworejo Regency and its surroundings.

c. Psychographic Segmentation is aimed at the general public, fans of local art and culture who are interested in nostalgia, the collective memory of the region. People who are looking for educational and visually appealing destinations are suitable for photography and uploading on social media.

d. Behavioral Segmentation is aimed at people who have an interest in visiting places that are unique and have educational value. Generally prefer activities that are interactive, such as field learning and cultural exploration that provide a learning experience outside of a formal environment. They are also looking for destinations that are worth documenting and sharing through social media.

Ideate

This stage encourages creative thinking without limits to get the most potential ideas. Idea development using *the mind-mapping* method.



Figure 1. Mind Mapping Creative Concepts
(Source: Personal documents)

The ideate stage uses Charles S. Peirce's visual semiotic analysis to interpret visual signs that are relevant to the cultural context and character of *Art Center Purworejo*, so that the resulting visual design has a strong and communicative meaning. In theory, it is explained that there are 3 categories in interpreting a sign, namely Representation, Object, and Interpretation.

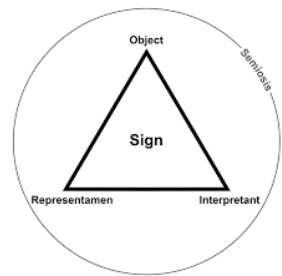


Figure 2. Charles S. Peirce's Semiotic Trichomy Relations

Semiotic Analysis of Kaprajan Batik

The researcher formulated elements of Keprajan Batik in the form of motifs and colors that are able to visually represent the cultural destination of Purworejo. Kaprajan batik as a semiotic object based on the cultural identity of Purworejo was born from the combination of icons that have a philosophical meaning.



Figure 3. Kaprajan Batik Motif

Semiotic findings in Kaprajan batik motifs include three typical symbols of Purworejo, namely mangosteen, mountains and shoe flowers.



Figure 4. Mangosteen Fruit Motif

Table 1. Semiotics of Mangosteen Fruit Motif

Categories	Signs
Representatives	Motif Batik Kaprajan
Objects	Purworejo's typical fruit motif is mangosteen
Interpret	The "Mangosteen" motif is a typical Purworejo fruit that is rich in benefits from the skin to the fruit. Mangosteen fruit has the same number of petals as the contents of mangosteen fruit which means it will not break its promise.

Source: (Arifiani, 2025)



Figure 5. Blooming Shoe Flower Motif

Table 2. Semiotics of Blooming Shoe Flower Motif

Categories	Signs
Representatives	Motif Batik Kaprajan
Objects	Blooming Shoe Flower Motif
Interpret	"Wora-wari" is a hibiscus plant that is always in bloom all the time and can grow anywhere. This flower is the perfect flower. Hibiscus motifs mean they are adaptable because they can flower all the time and grow everywhere.

Source: (Arifiani, 2025)



Figure 6. The Mountains of Java Are Tapering

Table 3. Semiotics of Javanese Mountain Motifs

Categories	Signs
Representatives	Motif Batik Kaprajan
Objects	Mountain Motif

Interpret	The Gunungan motif is conical upwards on each side as a symbol of Javanese culture meaning life and the universe as well as a representation of obedience to the Creator.
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Source: (Arifiani, 2025)

Semiotic Analysis of the Color of Kaprajan Batik

The colors purple and red act as representations or visual signs that convey certain symbolic meanings. The object it represents is the typical color of Kaprajan Batik which is inspired by the natural color of mangosteen fruit and shoe flowers. From this relationship emerged an interpreter who interpreted these colors as a symbol of creativity and courage. The use of this natural color not only strengthens the visual identity of Kaprajan Batik, but also reflects the creative spirit and expressive and dynamic cultural character of Purworejo. Semiotic analysis helps identify visual elements that represent local cultural values.

The next stage is the search and preparation of the moodboard. Moodboards act as a visual tool to translate the results of the analysis into a visual direction. Through this process, various visual references are collected and selected based on the suitability of the meaning to be constructed.



Figure 7. Creative Concept Moodboard

Source: (id.pinterest.com)

Prototype

The prototype stage of designing the visual identity of *Art Center Purworejo* through the Visual Communication Design approach. The logo is designed to be the main element based on research and analysis of the patterns found in *Keprajan Batik*, namely mangosteen fruit motifs and shoe flowers.

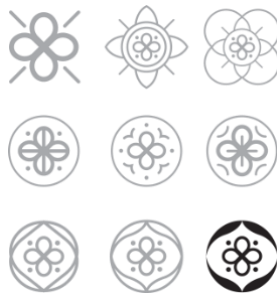


Figure 8. Ideasi Logo *Art Center Purworejo*

The first stage of ideation to the final form is the result of the author's creative concept in designing a *Purworejo Art Center* logo which has been based on exploration that is the hallmark of *Purworejo*. The main idea is to present a visual identity that highlights the local wisdom of *Purworejo*. The creative concept was designed from the results of semiotic analysis on the iconic elements of *Purworejo* which are considered relevant to *the Art Center*. Meanwhile, the concept of media consists of the main and supporting media. The main medium is *the Graphic Standard Manual* as a visual direction guideline in maintaining consistency. Supporting

media as an additional means used to support or strengthen the message conveyed from the main media, including print media, digital media, Point of Purchase (POP) merchandise media and Environmental Graphic Design.

Test

The design of the visual identity of *the Purworejo Art Center* uses the concept of participatory design, which is a collaborative design approach that involves the citizens of *Purworejo* in making design decisions. The following are the results of the questionnaire by 23 respondents of the *Purworejo* community.

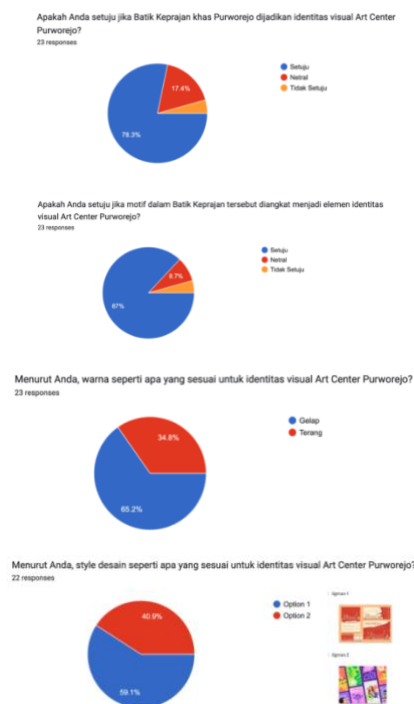


Diagram 2. Test Stage Questionnaire

The results of the questionnaire showed that the community supported the use of local elements of *Batik Keprajan* as the visual identity of *the Purworejo Art Center* with the application of a design style that tends to be minimalist and has dark color nuances.

The design development is based on the results of the participation of the *Purworejo*

community in determining the creative direction of the visual identity of the *Purworejo* Art Center, resulting in a design that is ready to be tested in various applications and media. A combination between the name and the main visual of the shape of the mangosteen fruit. The visual of the mangosteen fruit modified from the Kaprajan Batik motif was chosen because it has a distinctive shape so that it is easier for the audience to remember the identity of the *Purworejo* Art Center. The interpretation of the logo philosophy is as follows:



Figure 9. Logo *Art Center*

Mangosteen fruit is a symbol of *Purworejo* identity. This fruit is *Purworejo*'s flagship commodity. In addition, this fruit has a unique, distinctive and beneficial shape. This philosophy describes the character of *Art Center Purworejo* as the face of *Purworejo* art represented by the main icon, namely mangosteen.



Figure 10. Logo *Art Center*

Blooming hibiscus represent beauty and peace, a symbol of the growth of creativity from the land of *Purworejo* which is rich in cultural value. Illustrating that each work of art is the result of the process of blooming, growing, and giving meaning to the surroundings.



Figure 11. Logo *Art Center*

Open hands symbolize openness and collaboration. *The Art Center* is a friendly space for anyone who wants to create, share, and learn together, affirming the spirit of inclusiveness and mutual cooperation in the *Purworejo* art world.



Figure 12. Logo *Art Center*

The perfect circle symbolizes unity, sustainability, and harmony in line with the spirit of *the Art Center* as a forum for collaboration and a shared space where artists, society, and culture meet.



Figure 13. Logo *Art Center*

The main color used on the logo is magenta. Magenta is a combination of purple and red colors that symbolize creativity and spirit. This is in line with the *Purworejo* Art Center as a creative space to introduce the culture and potential of *Purworejo*.



Figure 14. Main Colors of *Art Center Logo*

The color is also supported by secondary colors to enrich the use of the logo but still in

accordance with the identity of *Art Center Purworejo*.

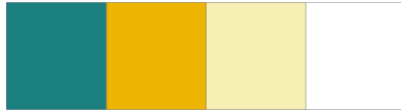


Figure 15. Secondary Color Logo *Art Center*

The typography chosen uses the sans serif font type, namely *Ganh Regular*. This font has modern, firm, and easy-to-read characteristics, so it is able to represent the spirit of openness and creativity that is the identity of the *Purworejo Art Center*.

Ganh Regular

Aa Bb Cc Dd Ee Ff Gg Hh Ii Jj Kk Ll Mm Nn
Oo Pp Qq Rr Ss Tt Uu Vv Ww Xx Yy Zz

Figure 16. Regular *Ganh* Fonts

VISUAL MEDIA

The visual media in this design consists of the main media and supporting media. The main media chosen is *the Graphic Standard Manual* (GSM) while the supporting media include print media, digital media, merchandise media and *Environment Graphic Design* (EGD).

Graphic Standard Manual (GSM)



Figure 17. *Graphic Standard Manual*

The Graphic Standard Manual (GSM) contains the visual identity of *Art Center Purworejo* which is

designed to strengthen the identity of the institution and maintain visual consistency. This guideline contains information on design concepts and visual elements such as logos, typography, colors, images, and layouts.

Print Media



Figure 18. Letterhead and Envelope



Figure 19. Tickets

Print Media is used as a function of information and communication. Visual consistency applied in various print media will build a strong image and professionalism.

Media Point of Purchase (POP) Merchandise



Figure 20. Totebag



Figure 21. Drinking Bottles

Media Point of Purchase (POP) Merchandise is a promotional product that is sold or distributed in tourist areas as a form of memento for tourists who visit.

Media Digital

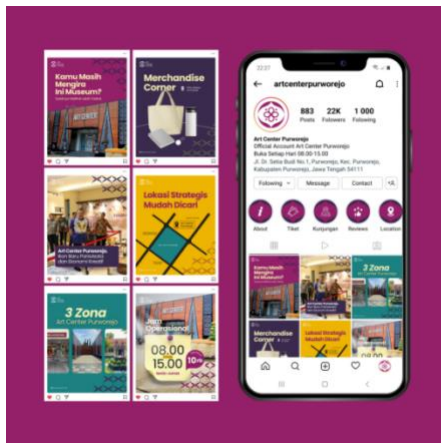


Figure 22. Instagram Views

Digital media is used as a function of information and communication through social media. This design focuses solely on Instagram social media as an effective visual platform to build an image, increase interaction, and spread information to a wider audience through engaging photo, video, and story content.

Environment Graphic Design (EGD)

Scale 1:60



Figure 23. Landmarks

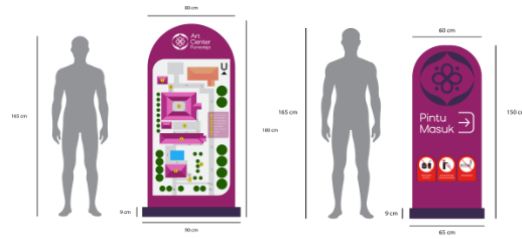


Figure 24. Floor Plan and Entrance

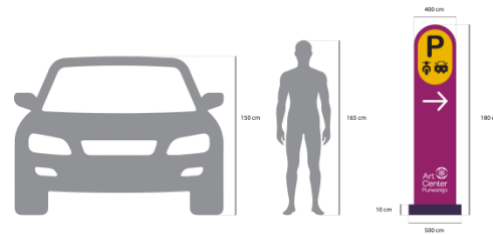


Figure 25. Parking



Figure 26. Signage

Environment Graphic Design (EGD) is a visual communication medium applied to showrooms or physical environments to strengthen the identity and experience of visitors. These media include elements such as signage, wayfinding, and information boards designed to align with the theme and character of the attraction. The goal is to help visitors recognize directions, understand information, and feel an aesthetic atmosphere that supports the *image of the Art Center*.

CONCLUSION

The results of the research that have been carried out show that *the Purworejo Art Center* is a unique cultural tourism by displaying local potential as a means of education, conservation, and showroom for all art actors in Purworejo Regency. Unfortunately, the visual identity of *the Purworejo Art Center* has not been optimal so this design is important to strengthen the image of the creative area. The design was prepared with research stages while involving the participation of the Purworejo community in creative concepts. The design process uses the design thinking method through five stages, namely *emphatize, define, ideate, prototype, and test*. At the *ideate level*, visual semiotic analysis is used on Kaprajan Batik motifs. The design concept is taken from the local potential of the region, namely Kaprajan Batik because this batik contains motifs that can represent Purworejo. Finally, this design will form a strong and consistent visual identity presented in the form of *the Graphic Standard Manual* as the primary media and other supporting media. The results of this research are an effort to develop creative areas in Purworejo, increase the attraction of artists, creative communities and visitors to come to the *Art Center*, as well as increase the public's pride in creative tourism.

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