



## DESIGNING WONOKERSO VILLAGE VISUAL IDENTITY THROUGH PHILOSOPHICAL AND CULTURAL VALUE TRANSLATION

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### Abstract

Visual identity plays an important role in representing the character, cultural values, and image of a region. Wonokerso Village, despite its natural potential, local history, and socio-cultural values, does not yet possess an official visual identity capable of comprehensively representing its regional character. This study aims to design the visual identity of Wonokerso Village through the translation of philosophical values and local culture into symbolic visual forms. This research employs a qualitative approach with a case study strategy. Data were collected through observation, in-depth interviews with village officials and community leaders, and documentation studies, and were analyzed interpretatively through data reduction, value categorization, and conceptual synthesis as the basis for the design process. The design process was carried out through three main stages: pre-design, design, and post-design. The results of the study produce a visual identity in the form of a logo that represents the historical process of territorial formation, agrarian character, religiosity, and the social structure of the community through symbolic elements of form and color. The resulting visual identity functions not only as an administrative marker but also as a cultural representation that captures the collective identity of the community. Through social validation involving the village government and community leaders, the design obtained collective legitimacy and was formally established as the official symbol of Wonokerso Village.

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## INTRODUCTION

In the dynamics of social life, humans establish relationships with their surrounding environment through values, traditions, and social practices that are passed down from generation to generation. In cultural studies, values are understood as ideas about what is considered good and serve as guidelines in social life (Feni et al., 2024). These values do not exist independently; rather, they form a cultural system that encompasses norms, beliefs, social practices, and traditions that develop within society, shaping patterns of thought and collective behavior. Through this system, a region is not merely understood as a geographical space, but also as a social space that contains meaning and collective identity. Thus, the identity of a region emerges from a long process of interaction between humans, history, and the cultural values embedded within it.

The development of modern society has transformed the ways in which cultural values and identities are communicated to the public. Previously, local values were transmitted through oral traditions, rituals, and social practices; however, the advancement of visual communication now enables these values to be represented through more communicative and easily recognizable visual media. Visual representation serves as a medium capable of conveying cultural meanings symbolically through elements such as form, color, and visual signs that reflect the character of a region. In the field of visual communication design, visual elements are understood as a system of signs that function to translate abstract meanings into visual messages that can be widely understood by society (Rachma et al., 2023). Through this process, visual communication functions not only as a medium for delivering information but also as a means of preserving cultural values that can strengthen the identity of a community.

Along with social changes and the development of communication media, regional identity can no longer be sufficiently transmitted

solely through oral traditions and cultural practices. The transformation of communication patterns in society demands the presence of media capable of conveying cultural values in a more communicative, adaptive, and relevant manner in response to contemporary developments. In this context, the use of visual symbols based on local culture becomes a strategic approach to strengthening regional image while preserving the continuity of the cultural meanings embedded within it (Ramadhan et al., 2025).

Regional identity is often formed through traditions, historical narratives, cultural symbols, and social activities that develop within community life (Mahmood & Popov, 2023). It functions not only as a geographical marker but also as a representation of the collective experiences of a community, shaped through social interactions and the historical trajectory of a region. This identity becomes part of the collective memory that strengthens the community's sense of belonging to the space in which they live. In the field of visual communication design, regional identity is understood as a system of cultural representation that encompasses the values, character, and image of a place, communicated through specific symbols and visual elements (Nurimani & Kusuma, 2023).

The construction of cultural identity plays an important role in shaping the social character of the community and strengthening their attachment to the place in which they live. A village, as a socio-cultural unit, embodies various local values reflected in traditions, economic activities, and social practices. These values shape patterns of thought and collective behavior that characterize a community, while also reinforcing its regional social identity. Thus, the character of a village is not formed solely through geographical aspects, but also through systems of values and cultural norms that are lived and transmitted within the community. Along with the evolving demands of public communication, villages are no longer perceived merely as administrative entities, but as socio-cultural spaces with the potential to be more widely recognized. This condition encourages

villages to develop representational media capable of visually portraying their regional character. Visual representation of a village therefore functions as a symbolic medium that communicates cultural values, regional potential, and the social identity of the community in a more communicative manner.

The existence of a visual identity functions not only as a marker of a region but also as a representative element that strengthens the image of a village and reflects the cultural identity of its community (Prajnawrdhi et al., 2025). Therefore, the design of a village's visual identity requires an approach that not only considers aesthetic aspects but is also capable of translating the socio-cultural values of the community into meaningful visual forms.

The design of visual identity at the village level has begun to develop as part of efforts to build a regional image based on local potential. Several studies indicate that village visual identity functions as a medium of cultural representation as well as a tool of visual communication in introducing regional characteristics, such as in the design of visual identity for Sungasang Village and Kampung Batik Semarang, which emphasize the translation of local values into visual symbols (Nurimani & Kusuma, 2023; Suyanto & Candias, 2024). This demonstrates that village visual identity serves not only as an administrative marker but also as a strategic means of building regional image and attractiveness.

Wonokerso Village, located in Limpung Subdistrict, Batang Regency, is an area that possesses natural potential, local history, and cultural values embedded in the daily life of its community. The character of Wonokerso Village is shaped by agrarian activities as the primary source of livelihood, social traditions that are preserved across generations, and the historical formation of the area as conveyed through local narratives. These values form the socio-cultural identity of the community, reflecting the relationship between society, the environment, and the historical development of the region.



**Figure 1.** Landscape of Wonokerso Village and Community Social Activities

As a region rich in cultural values and local history, Wonokerso Village has the potential to develop a regional identity that can visually represent the socio-cultural character of its community. However, in practice, visual representations that adequately reflect this identity have not been fully developed conceptually. Existing visual representations of the region tend to be administrative in nature and have not optimally translated the philosophical values, historical narratives, and socio-cultural character of the Wonokerso community.

Based on these conditions, Wonokerso Village does not yet have an official visual identity that can be used as a representation of the region for various communication and administrative purposes. In practice, the emblem of Batang Regency is still used as an administrative symbol, resulting in the absence of a visual identity that specifically represents the socio-cultural character of Wonokerso Village. This lack of visual identity not only affects administrative aspects but also limits the village's efforts to build a regional image that can more broadly represent its local potential. This condition highlights the urgency of designing a visual identity capable of translating the philosophical values, historical narratives, and local culture of Wonokerso Village into communicative and meaningful visual forms.

This study aims to design the visual identity of Wonokerso Village through the translation of philosophical values and local culture into visual symbols that represent the character of the region. In this design, the village logo is positioned as the primary element of visual identity, functioning as a medium for representing the socio-cultural values of the Wonokerso community. The logo design is expected not only to serve as a territorial marker but also as a symbol capable of visually and communicatively representing the character, history, and local cultural values of the village.

## METHODS

This study employs a qualitative approach with a case study strategy within the context of visual communication design. The qualitative approach was selected because this research is oriented toward understanding meanings, values, and socio-cultural constructions that develop within the community as the basis for translation into visual forms. According to (Fadli, 2021), qualitative research emphasizes the process of interpreting social phenomena through an in-depth understanding of the context and experiences of participants, making it relevant for studies that focus on meaning and cultural values.

The case study approach is employed as this research seeks to understand, in a contextual manner, a specific socio-cultural entity, namely Wonokerso Village, as the object of design. In case study research, phenomena are examined in depth within their real-life context by utilizing multiple data sources such as observation, interviews, and documentation (Prihatsanti et al., 2018). This approach is considered appropriate because the process of designing a visual identity not only produces a visual outcome but also involves the interpretation of local values, which are subsequently translated into symbols, forms, and colors as representations of the community's culture.

To ensure a systematic design process, the study is structured into three main stages: *pre-design*, *design*, and *post-design*. This division aligns

with the general process of visual identity or regional branding development, which typically consists of pre-production, production, and post-production stages as a systematic sequence in producing design works (Prasetyo et al., 2020). Through these stages, visual identity design is understood as a conceptual process that does not emerge instantly, but rather develops through the exploration of values, their translation into visual forms, and subsequent social and cultural validation.

The pre-design stage is established as the conceptual foundation in the visual identity design process. Methodologically, this stage aims to construct a conceptual framework as the basis for translating values into visual forms. Data collection was conducted through field observations, in-depth interviews, and documentation studies. Interviews were carried out purposively with the village head, village officials, and two community leaders who possess cultural authority and historical knowledge of Wonokerso Village. Observations were used to understand the geographical context, the visual characteristics of the environment, and the social activities of the community, while in-depth interviews explored historical narratives, the meaning of toponymy, and cultural values transmitted through oral traditions. Literature studies were conducted to obtain a theoretical foundation related to visual identity, cultural symbols, and regional identity design. Meanwhile, documentation studies were used to examine visual documents and archives of regional emblem designs as references for understanding the symbolic structures used in representing regional identity.

The data obtained through observation, in-depth interviews, and documentation were analyzed qualitatively using an interpretative approach. The analysis was conducted through processes of data reduction, value categorization, and conceptual synthesis (Rijali, 2018). Information relevant to philosophical values, local history, cultural symbols, and village identity narratives was selected and grouped into key

themes such as religiosity, the history of territorial formation, agrarian potential, social cohesion, and attachment to living space. The results of this categorization were then synthesized into a conceptual framework that served as the basis for translating visual metaphors in the design stage.

The design stage represents the phase of conceptualization and visualization derived from the synthesis of values identified during the pre-design stage. Methodologically, this stage is intended to bridge abstract qualitative findings into concrete visual representations. In the context of visual communication design, the design process does not merely involve transferring ideas into graphic forms, but also encompasses the interpretation, selection, and symbolic articulation of previously formulated cultural values.

This process is carried out through iterative exploration and refinement of concepts until the most representative visual formulation is achieved. Iterative practices in design enable continuous evaluation of the effectiveness of visual forms in representing the intended meanings (A. A. Nugraha & Mansoor, 2024). In this design context, visual ideas are developed through the exploration of alternative compositions, structural forms, and the selection of visual elements such as symbols, colors, and typography. This approach is chosen because, in visual identity design, symbolic representation requires careful conceptual consideration to ensure that the resulting forms are not merely decorative, but possess meaningful legitimacy.

Thus, the design stage emphasizes that visual identity is understood as the result of a conceptual construction rooted in cultural values, rather than merely an aesthetic decision. This phase ensures that each selected visual element is grounded in an interpretative basis that can be justified both academically and socially.

The post-design stage is conducted as a mechanism of social validation for the formulated visual identity design. This stage is selected because, in qualitative research, the credibility of interpretation is determined not only by the

accuracy of the researcher's analysis but also by confirmation from the community that serves as the source of those values.

The validation was conducted through a deliberative forum involving village officials, community leaders, and informants who had previously participated in the process of identifying cultural values. This forum functioned as a space for clarification and collective agreement regarding the meaning of symbols, philosophical narratives, and verbal elements contained in the logo. This approach aligns with the concept of community validation proposed by (Rachel et al., 2023), in which the researcher's initial interpretations are returned to the community to be examined for their consistency with social reality and collective meaning. Through this mechanism, validation is not limited to an individual process, as in member checking, but extends legitimacy through community discussion, allowing for the emergence of corrections as well as the refinement of meanings.

In the context of designing the visual identity of Wonokerso Village, the forum resulted in a collective agreement, accompanied by several notes for refinement in narrative and editorial aspects. The revisions made became part of an iterative process to ensure that the resulting visual symbols are not only conceptually representative but also gain social legitimacy from the community they represent.



**Figure 2.** Workflow Diagram of the Visual Identity Design Method for Wonokerso Village

## RESULTS AND DISCUSSION

The process of designing the visual identity of Wonokerso Village is grounded in the effort to

translate philosophical values and local history into a systematic form of visual representation. Based on the qualitative case study approach described in the methodology section, this discussion elaborates on the design outcomes according to three main stages: pre-design, design, and post-design. Each stage not only demonstrates the technical design process but also reveals how cultural values are interpreted, synthesized, and socially validated, ultimately resulting in a visual identity that attains collective legitimacy.

### Pre Design

The findings from data collection through observation and in-depth interviews indicate that the name “Wonokerso” serves as the starting point for understanding the region’s identity, rooted in a historical and symbolic construction closely related to its meaning. Etymologically, “Wonokerso” is derived from two words: *wono* (alas/forest) and *kerso* (kersa/gelem/intention), which can be interpreted as “the will to live and build life in the forest.” This meaning is not merely understood as a place name, but also as a cultural narrative that records the early phase of the region’s formation, symbolizing the collective struggle to transform a hilly, forested area into a productive living space.

Based on interviews with community leaders, the narrative embedded in the collective memory of the community suggests that the area was originally characterized by densely forested hills. The transformation of this space is associated with the roles of two figures, namely Raden Aryo Tetuko (Mbah Ireng) and Syech Abdul Lathif (Bajil Putih), who initiated the clearing of the land. To this day, they are commemorated through the presence of their graves located in two different hamlets. The story of forest clearing by these two figures forms a symbolic foundation of continuity, representing the spirit of struggle, courage, and the will to establish a living space.

Field observations indicate that the geographical character of the village, consisting of hilly terrain and terraced rice fields supported by

natural irrigation systems, forms a distinctive visual landscape. This landscape not only serves ecological and economic functions but also establishes a strong agrarian identity within the community. Agricultural activities, the practice of mutual cooperation *gotong royong*, and religiosity reflected in daily social practices collectively shape an interconnected value structure linking space, labor, and belief.



**Figure 3.** The Graves of Two Key Figures in the Narrative of Wonokerso Village

Furthermore, the dimension of religiosity constitutes an important value that binds the social structure of the community. All residents of Wonokerso Village adhere to Islam, and religious practices form an integral part of their collective life. This religiosity does not stand apart from the historical narrative but is intertwined with the construction of meaning surrounding the struggle to open and establish the region as an act of effort and will grounded in spiritual values. Thus, the primary value identified is not merely agrarianism as the dominant livelihood, but more fundamentally the idea of spatial transformation, from forest into productive land, which subsequently gave rise to a sustainable agrarian social system that persists to this day. The hilly landscape, terraced rice fields, and natural irrigation systems are not only visual potentials but also concrete representations of the success of

this historical transformation process.

Findings from interviews with village officials also indicate a preference for a logo design that follows the visual characteristics commonly found in regional emblems in Indonesia. This direction suggests that the village's visual identity is expected not only to represent local cultural values but also to adopt a visual structure aligned with the conventions of governmental emblems, thereby enhancing its symbolic recognizability.

### Historical References of Regional Emblem Design

Based on the visual preferences expressed by the village authorities, the subsequent analysis is directed toward understanding the symbolic structures commonly used in regional government emblems in Indonesia. Therefore, a reference study was conducted on the historical development of regional emblem design to gain insight into the patterns of visual representation employed within governmental symbolic systems.

The results of the documentation study indicate that the preference for visual forms resembling regional emblems has historical roots in the development of governmental symbolic systems in Indonesia. Historically, the tradition of regional emblem design has been strongly influenced by heraldic systems that developed during the Dutch East Indies period.

A closer observation reveals that municipal emblems during the Dutch East Indies period exhibit relatively consistent visual patterns in representing regional identity. The symbols employed were not selected arbitrarily; rather, they were deliberately designed to depict the primary characteristics of a region through easily recognizable visual elements.

Based on findings from the literature addressing similar topics, (N. D. Nugraha & Nurusholih, 2016) analyzed the symbolic structures of regional emblems from the Dutch East Indies period and categorized them into several visual representation approaches. The categories adopted in this study include: (1)

emblems featuring symbols of regional commodity assets, (2) emblems featuring symbols of local identity beyond commodities, and (3) emblems representing abstracted symbols of natural potential.



**Figure 4.** References of Municipal Emblems Used during the Dutch East Indies Period

**Source :** G.F.E., Gonggryp et al., Geillustreerde Encyclopaedie van Nederlandsch-Indie

This symbolic structure indicates that regional emblem design is generally constructed through a combination of visual elements that represent economic potential, historical identity, and the geographical characteristics of a region. Through this symbolic approach, regional emblems function not only as administrative markers but also as media of cultural representation that encapsulate the character of a region in a structured visual form.

Based on these findings, it can be understood that the visual structure of regional emblems represents a translation of a region's character into representative visual symbols. This pattern of representation then serves as a conceptual reference in the process of designing the visual identity of Wonokerso Village. By referring to this structure, the visual elements in the village logo are designed to represent the historical values of territorial formation, the agrarian character of the community, and the natural potential that shapes the identity of the Wonokerso community's living space. These findings subsequently form the basis for the visual formulation developed further in the design stage.

### Value Synthesis

Based on the results of data reduction and categorization, the synthesis of cultural values in Wonokerso Village can be formulated into five main conceptual frameworks:

- 1) The spirit of will and struggle in establishing a living space
- 2) The transformation of forest into a productive agrarian area
- 3) A strong attachment to the land
- 4) The value of *gotong royong* as a communal social system
- 5) Religiosity as the moral foundation of the community

This synthesis serves as the conceptual basis for translating these values into visual forms in the design stage. As such, each symbolic element in the logo is not merely decorative, but functions as a structured articulation of values embedded in the community's collective memory. Thus, the overall findings, encompassing the historical formation of the region, the characteristics of the agrarian landscape, the social structure of the community, and the symbolic preference for regional emblem forms, become the conceptual foundation for translating values into visual elements in the design stage.

### Design

At this stage, the values that have been previously categorized are no longer treated merely as qualitative data, but as a framework of meaning that forms the basis for the development of the design concept. Accordingly, the design process is carried out through efforts to translate the historical, social, and geographical characteristics of Wonokerso Village into visual elements capable of symbolically representing the region's identity.

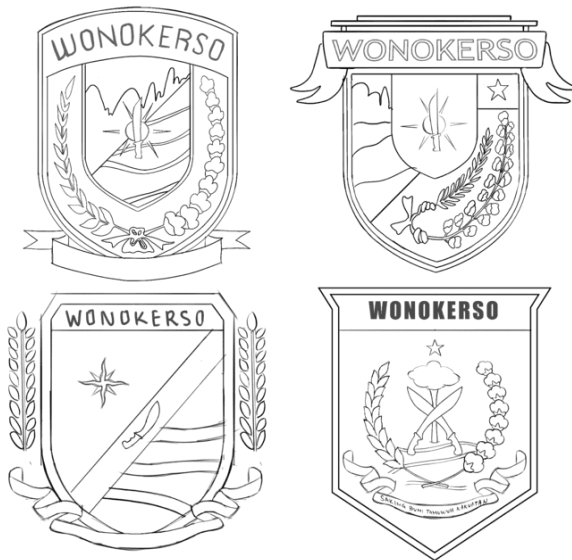
Conceptually, in visual identity design studies, a logo is not merely understood as an aesthetic element, but also as a system of symbolic representation that possesses specific structures and categories. Within the typology of visual identity design, the form of the logo developed in this study falls under the emblem category, which refers to a type of logo that integrates various visual elements, such as symbols and structural forms, into a unified and enclosed composition.

Emblems are characterized by a high density of symbolic content that functions to represent the values, identity, and character of an institution through integrated visual elements. In practice, emblems are used as visual media to transmit institutional meaning and image through symbols arranged compositionally (Vasylieva et al., 2020).

Therefore, the selection of an emblem-based approach in designing the visual identity of Wonokerso Village is not merely an aesthetic decision, but is grounded in the conceptual consideration that the emblem system is capable of accommodating the complexity of symbols representing historical values, agrarian characteristics, social structures, and community religiosity within a structured visual unity. Thus, this approach enables the village's visual identity to function as an institutional representation with depth of meaning and symbolic legitimacy.

The development of the visual concept begins with sketch exploration as an initial medium to examine possible forms, compositions, and relationships between visual elements. This exploratory stage is a crucial part of the design

process, as it enables the designer to generate various alternative visual ideas before determining the most appropriate form for further development (Nurhandayani et al., 2024). This stage is utilized to develop multiple compositional alternatives grounded in the synthesis of cultural values identified in the previous stage. Each sketch serves as an exploratory space to test how historical values, agrarian characteristics, community religiosity, and the spirit of territorial formation can be translated into a representative visual structure.



**Figure 5.** Initial Sketch Exploration in the Design of the Wonokerso Village Logo

From the various sketch alternatives produced, a selection process was carried out to determine the visual composition that most effectively represents the synthesis of cultural values in a comprehensive manner. The results of this selection indicate that compositions with a symmetrical tendency provide a more stable and easily comprehensible visual structure. The choice of a symmetrical composition is based on the consideration that balanced visual structures are more easily processed by the human perceptual system and tend to generate more positive aesthetic responses by conveying a sense of order and stability (Wu, 2025).

Furthermore, principles of visual perception in Gestalt theory explain that humans naturally organize visual elements into meaningful wholes through principles such as proximity, similarity, and figure-ground relationships (Mohamed & Adiloglu, 2023). Therefore, although the designed logo consists of various visual elements with diverse forms, the application of a symmetrical composition helps unify these elements into a more organized and harmonious visual structure.



**Figure 6.** Selected Logo Sketch as the Basis for Design Development

The selected sketch then serves as the foundation for the subsequent stage of visual development, namely the digitalization process, aimed at formulating the logo with greater precision and systematic structure. Following the concept selection in the sketch exploration stage, the chosen sketch is further developed through digitalization to achieve a more refined visual formulation.

This stage involves transforming the manual sketch into digital graphics using vector-based design software. Digitalization enables each visual element to be arranged with a higher level of accuracy in terms of form proportion, compositional balance, and symbol legibility.

In this process, *Adobe Illustrator* is used as the design development tool due to its capability to produce vector-based graphics that remain sharp and consistent across various reproduction sizes. The use of vector graphics is essential in visual identity design, as a logo is not limited to a single

medium but must be flexibly applied across various visual communication needs, both at small and large scales.

The digitalization stage functions not only as a technical process of redrawing the sketches but also as a space for further visual exploration. At this stage, several alternative digital compositions are developed through adjustments to form structures, the balance of visual elements, and the potential addition of symbols that did not emerge during the initial sketch phase. This exploratory process allows the designer to re-evaluate the relationship between visual elements and the conceptual values formulated during the pre-design stage.



**Figure 7.** Alternative Logo Design Developments in the Digitalization Stage

Through a visual evaluation process of the various alternatives, one design was selected as the most capable of comprehensively representing the synthesis of cultural values of Wonokerso Village. The selection of the final design was not based solely on visual aesthetics, but also considered the integration of symbols, the balance of composition, and the clarity of meaning conveyed through the visual elements employed.

The resulting logo is the outcome of a synthesis process that integrates historical values, geographical characteristics, and the socio-cultural structure of the Wonokerso Village community. Each visual element within the logo is not merely positioned as a decorative ornament, but rather as a symbolic representation that carries specific

meanings. Therefore, to fully understand the overall concept of the designed visual identity, a further explanation of the philosophical meanings behind the visual elements that compose the logo is required.



**Figure 8.** Preliminary Logo Result of the Design Process

### Interpretation of the Philosophical Meaning of Visual Logo Elements

The Wonokerso Village logo is designed as a symbolic representation of the value synthesis identified during the pre-design stage. In the context of visual identity design, symbols function not only as aesthetic elements but also as media that represent the character and cultural values of a region (Suyanto & Candias, 2024). Therefore, each visual element in the Wonokerso logo is conceptually structured to translate historical values, geographical characteristics, and the social life of the community into visually recognizable symbols.

The composition of the logo is constructed through the integration of various complementary symbols, forming a unified visual structure that represents the process of regional formation, the agrarian character of the community, as well as the values of togetherness and religiosity embedded in the Wonokerso community. Thus, the logo functions not only as an administrative identity

marker of the village, but also as a visual representation that captures the collective narrative of its community.

### Philosophical Meaning of the Visual Elements of the Logo



**Figure 9.** Rice and Cotton Symbols

#### 1) Rice & Cotton

The rice and cotton elements in the Wonokerso Village logo symbolize the prosperity and resilience of the community. Rice represents the primary source of livelihood, reflecting the community's reliance on the agricultural sector, while cotton symbolizes the fulfillment of clothing needs as part of the balance of basic human necessities. The presence of these two symbols reflects the aspiration for a prosperous society achieved through the sustainable fulfillment of fundamental needs.

In addition, the number of rice grains and cotton elements also carries historical significance. The rice consists of seventeen grains and the cotton of eight blossoms, representing the spirit of independence on August 17, 1945. This symbolism emphasizes that the identity of Wonokerso Village is not only rooted in local values but also reflects the community's connection to nationalism and the nation's historical struggle.



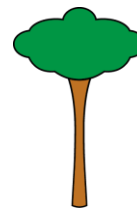
**Figure 10.** Machete symbol

#### 2) Machete (Parang)

The machete element in the Wonokerso Village logo represents the spirit of struggle and

courage of the figures who initiated the early formation of the village. In the local historical narrative obtained through interviews with community leaders, the establishment of Wonokerso is closely associated with the roles of Raden Aryo Tetuko (Mbah Ireng) and Syekh Abdul Lathif (Bajil Putih), who began the process of clearing the forest, enabling the area to be settled and utilized as agricultural land. The machete in the logo symbolizes these two figures, representing hard work, determination, and the courage to build a new life.

Symbolically, the machete also represents the transformation of space from an unmanaged forest into a productive area capable of sustaining the community's livelihood. In this context, the machete serves as a visual metaphor for the process of change experienced by the Wonokerso community, namely the transition from a wild natural environment to an organized and sustainable social space. Thus, the machete element in the logo not only recalls the historical process of territorial formation but also represents the spirit of struggle that forms the foundation of Wonokerso Village.



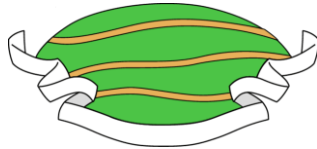
**Figure 11.** Tree Symbol

#### 3) Tree (Forest)

The tree element in the Wonokerso Village logo represents the geographical condition of the area during its early formation, which consisted of hilly terrain covered with dense forests. This symbol serves as a visual representation of the region's origins, which was initially a forested area before being cleared and developed into residential spaces and agricultural land by the community.

In addition to representing the origin of the

region, the tree is also interpreted as a symbol of the sustainability of life and the relationship between humans and nature. The presence of this element further reinforces the etymological meaning of the name “Wonokerso,” derived from the word *wono*, meaning forest. Thus, the tree symbol functions as a reminder of the region’s historical roots as well as the importance of maintaining a balance between the utilization of natural resources and environmental sustainability.

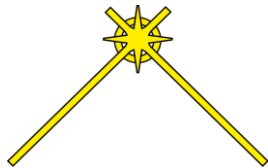


**Figure 12.** Terasiring symbol

#### 4) Terasering

The terasering element in the Wonokerso Village logo represents the landscape character of the region, which is dominated by hilly terrain utilized by the community for agricultural purposes. The terasering system reflects the community’s ability to adapt to geographical conditions while also illustrating agrarian activities as the primary source of livelihood for the village.

Symbolically, *terasering* illustrates the transformation of space from a forested area into productive agricultural land. The layered structure of *terasering* also represents the gradual development of the village across generations, while serving as a metaphor for the hard work and self-reliance of the Wonokerso community in managing their natural resources.



**Figure 13.** Sun symbol

#### 5) Radiant Sun

The sun element in the Wonokerso Village

logo symbolizes hope, blessing, and a source of life for the community. In a symbolic context, the sun is often interpreted as a source of energy and light that sustains various aspects of life. Therefore, the presence of the sun in the logo represents the spirit of life and the optimism of the Wonokerso community in carrying out social life and village development. In addition, the sun is also interpreted as a symbol of the passage of time and the development of the region.

This symbol represents the transformation experienced by Wonokerso from a forested area into a productive village with agrarian activities that sustain the community’s livelihood. Thus, the sun becomes a representation of the community’s collective hope for sustainability and a better future for the village.



**Figure 14.** Star symbol

#### 6) Star

The star element in the Wonokerso Village logo represents the village’s territorial structure, which consists of ten hamlets. In the logo composition, ten stars are displayed, evenly distributed on the left and right sides. The use of the star symbol is chosen because, visually, stars are often interpreted as symbols of hope, aspirations, and guidance that serve as direction for community life.

Symbolically, the ten stars represent the ten hamlets within the administrative area of Wonokerso Village. The balanced placement of the stars reflects the equal status of each hamlet as part of a unified village, while also representing the spirit of unity and togetherness in building a harmonious social life within the community.

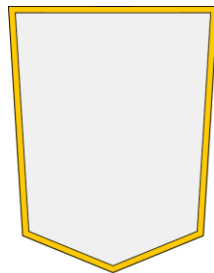


**Figure 15.** Roof Symbol

## 7) Roof

The roof element in the Wonokerso Village logo represents the idea of the village as a shared living space that shelters the entire community under one roof. The roof form resembles a house structure, which is symbolically interpreted as a place of protection, togetherness, and harmonious living. In this context, the village is understood as a “collective home” that maintains a sense of security and social solidarity among its residents.

Conceptually, the position of the roof within the logo composition also functions as an element that encompasses the other symbols. This signifies that all the values represented in the logo—historical, agrarian, social, and religious—are unified within a single living space referred to as the village. Thus, the roof symbol affirms that Wonokerso is a shared home that sustains the continuity of community life in a harmonious and sustainable manner.



**Figure 16.** Shield symbol

## 8) Shield

The shield element in the Wonokerso Village logo symbolizes protection, strength, and the resilience of the community in facing the dynamics of life and village development. Symbolically, the shield is understood as a defensive emblem that safeguards a region from various challenges. Therefore, its use in the logo is intended to represent the spirit of the Wonokerso community in maintaining security, unity, and the continuity of village life.

In addition to representing protection, the shield form in the logo also features a five-sided structure that carries religious significance for the Wonokerso community. These five sides are

interpreted as a symbol of the Five Pillars of Faith, which serve as the foundation of belief for a community that predominantly adheres to Islam. The presence of this symbol reflects that the social life of the Wonokerso community is not solely built upon social and economic relations, but is also grounded in strong religious values. Through this symbolism, it is emphasized that these values play a vital role in strengthening character, fostering togetherness, and enhancing social resilience within village life.

## Color Philosophy

In addition to form and visual symbols, the use of color in the Wonokerso Village logo also carries philosophical meanings related to the character of the community and the values intended to be represented through the village’s visual identity. Color selection is not based solely on aesthetic considerations but also takes into account symbolic meanings that strengthen the message conveyed through the logo. This is in line with the view that in visual design studies, color is an element that is not only aesthetic in nature but is also closely related to the communication of messages and meanings to the audience (Varlina & Maulini, 2024). Furthermore, as part of visual identity, color plays an important role in shaping image and representing the values embodied in a design.

Thus, the selection of colors in the Wonokerso Village logo is carried out conceptually to ensure that each color reflects the social and cultural values, as well as the character of the community, which form the foundation of the village’s visual identity.



**Figure 17.** Color Composition in the Wonokerso Village Logo Design

- 1) Red symbolizes strength, courage, and the dynamic spirit of the Wonokerso community in facing various challenges in life and village development. This color reflects the collective

energy of the community, which continues to move forward in sustaining the social and economic life of the village.

- 2) Blue represents calmness, social harmony, and authority in the governance of the village. This color reflects the aspiration for a harmonious, orderly, and stable community life under wise leadership.
- 3) White symbolizes sincerity of intention and honesty in building a shared life. It is interpreted as a symbol of the purity of the community's intentions in upholding the value of togetherness and the collective spirit to advance the village.
- 4) Golden yellow represents prosperity, the nobility of moral values, and optimism for the future of Wonokerso Village. This color reflects the community's aspirations to achieve welfare and sustainable development for the village.
- 5) Green symbolizes the fertility of the land and the agrarian way of life that characterizes the Wonokerso community. This color reflects the close relationship between the community and nature, particularly through agricultural activities that serve as the primary source of livelihood for the village.

Through the combination of these colors, the visual identity of Wonokerso Village not only presents a harmonious visual composition but also embodies representations of social and cultural values, as well as the geographical character that shapes the life of the community.

### Slogan

As part of the designed visual identity, the Wonokerso Village logo is also complemented by a slogan that functions as a verbal representation of the overall philosophical concept embodied in the visual symbols. The slogan used in the design stage is "Saking Bumi Tamuwuh Kakuatan," which means *"From the earth grows strength,"* an expression chosen to represent the close relationship between the Wonokerso community and the land as well as

the living space they cultivate.



**Figure 18.** Slogan in the Wonokerso Village Logo Design

Conceptually, the expression conveys the idea that the strength of the village community grows from the land they cultivate and sustain. In this context, the land is not merely understood as a physical space for farming, but also as a source of life that supports the economic, social, and cultural continuity of the community.

The selection of this slogan is also closely related to the agrarian character of the Wonokerso community, whose livelihood largely depends on agricultural produce. Therefore, the slogan is intended to encapsulate the relationship between humans, the land, and social life, which forms the foundation of the village's collective strength.

This slogan is then integrated into the visual composition of the logo as a verbal representation that reinforces the symbolic meaning of the visual elements that shape the identity of Wonokerso Village.

### Post Design

The post-design stage is carried out as a mechanism for social validation of the visual identity design formulated in the previous stage. This stage aims to ensure that the designed visual symbols are not only conceptually representative from the designer's perspective, but also receive confirmation of meaning from the community that serves as the source of those cultural values.



**Figure 19.** Validation Forum and Discussion of the Wonokerso Village Logo Design at the Village Hall

The validation process was conducted through an open discussion forum held at the Wonokerso Village Hall on November 10, 2025. The forum involved various members of the village community, including the village head, village officials, neighborhood leaders (RT/RW), community leaders, a linguist, and informants who had previously participated in the process of identifying cultural values. During this forum, the designer presented the complete concept of the visual identity that had been formulated, including the symbolic structure, the philosophical meanings of the visual elements, the selection of colors, and the slogan as the verbal representation of the village's identity.

Following the presentation, the forum continued with an open discussion session that allowed participants to provide feedback, raise questions, and evaluate the proposed logo design. Through this dialogic process, a collective agreement was reached that the presented visual identity design adequately represented the cultural values and character of Wonokerso Village. However, several notes for refinement were also raised by the forum participants.

One of the primary inputs came from a linguist who provided an evaluation of the slogan used in the logo. In the initial design, the slogan was "*Saking Bumi Tamuwuh Kakuatan.*" Based on linguistic considerations, the forum agreed to revise it to "*Saking Bumi Tuwuh Kekuatan.*" This revision was intended to improve the linguistic

structure of the expression without altering its intended philosophical meaning.

In addition, a suggestion was proposed by the village head to strengthen the representation of nationalism within the logo through an extended interpretation of the shield form, which consists of five sides. These five sides are then interpreted as representing the five principles of *Pancasila*, the foundational ideology of the state. This symbolic interpretation aims to emphasize the connection between the identity of Wonokerso Village and national values, while also indicating that the village's visual identity is not separate from the broader ideological framework of the nation. Thus, the shield element functions not only as a symbol of protection but also as a representation of the community's commitment to the fundamental values of the state.



**Figure 20.** Final Logo of Wonokerso Village (Post-Design Revision)

Based on the results of the validation forum, refinements were made to the verbal elements of the logo, particularly in the phrasing of the slogan to better align with linguistic conventions and the intended meaning. Although these changes did not affect the primary visual structure of the logo, the revision played an important role in clarifying the symbolic message embodied in the village's visual identity. The result of this revision is the final form of the logo, which has been collectively agreed

upon by the village authorities as the official representation of Wonokerso Village.



**Figure 21.** Documentation of the Logo Launch at the Wonokerso Village Community Festival, November 16, 2025

Following the discussion and revision process, the visual identity design of Wonokerso Village received collective approval from all forum participants as the official symbol representing the village's identity. The logo was then formally established through the signing of an official handover document from the designer to the village government, as the authorized party to use the visual identity.

As a means of introducing the visual identity to a broader audience, the Wonokerso Village logo was officially launched during the Wonokerso Village Community Festival held on November 16, 2025. The launch was attended by village residents, local government officials, and visitors participating in the festival. Thus, the post-design process not only functions as a stage of methodological validation but also serves as a moment of social legitimation, marking the establishment of the Wonokerso Village visual identity as a representative symbol of its community.

### Work Visualization

The application of the Wonokerso Village logo across various visual media represents a subsequent stage in examining how the designed identity manifests within more practical contexts of use. Through this visualization, the logo is not merely positioned as the final outcome of the

design process, but is instead placed within diverse visual situations that represent the spaces and activities of the community. In this context, the application of the logo opens up possibilities to observe how its form, composition, and symbolic meanings previously formulated function when interacting with different media and environmental settings.



**Figure 22.** Example of logo application in the village head's administrative office

The application of the logo within the village head's office demonstrates the function of visual identity in the context of formal governmental representation. In this setting, the logo serves not only as a visual element but also as a symbol of institutional legitimacy that represents the authority and official identity of Wonokerso Village. The placement of the logo within the workspace reinforces the presence of visual identity as part of a formal and representative governmental communication system.

The application of the logo on administrative media such as letterheads and official stamps demonstrates the primary function of visual identity as an institutional marker. In this context, the logo serves not only as an aesthetic element but also as a symbol of legitimacy that represents the authority and formal identity of Wonokerso Village. The consistent use of the logo across administrative media further strengthens an institutional image that is structured, professional, and easily recognizable in various governmental activities.



**Figure 23.** Example of the Application of the Logo on Village Administrative Documents



**Figure 24.** Example of the Application of the Logo on the Wonokerso Village Gate

The application of the logo on the Wonokerso Village gate demonstrates the function of visual identity in the context of public space as a territorial marker. In this context, the logo serves as a visual element that reinforces both the boundary and identity of the village, making it recognizable to residents and visitors alike. The presence of the logo on the gate also strengthens the village's collective visual image, ensuring that the designed identity is not only present in administrative contexts but also integrated into the physical landscape and spatial experience of the community.

Through these various applications, the Wonokerso Village logo demonstrates consistency in composition, proportion, and legibility across different media and scales. The visual structure remains well preserved, allowing the constituent elements of the logo to be clearly recognized without losing their visual balance. This condition indicates that the logo functions not only as a visual symbol but also possesses strong adaptability as an identity that can be effectively applied across various contexts of village visual communication.

## CONCLUSION

The design of the visual identity of Wonokerso Village was conducted using a qualitative case study approach through three main interconnected stages: pre-design, design, and post-design. The pre-design stage resulted in a synthesis of cultural values rooted in the historical narrative of territorial formation, the agrarian character of the community, attachment to the land, the spirit of *gotong royong*, and religiosity as the foundation of social life. These values were then translated into visual elements through processes of sketch exploration, design composition development, and logo digitalization, resulting in a visual identity formulation that symbolically represents the character of the region.

The results of the design demonstrate that the visual identity of Wonokerso Village functions not only as an administrative marker but also as a visual representation that articulates the community's historical values, cultural identity, and social structure. The validation process through a deliberative forum further strengthened the legitimacy of the design through collective agreement between the designer and the village community. Thus, the design of a visual identity based on local cultural values can serve as a medium of regional representation that is not only visually communicative but also possesses social legitimacy and cultural relevance for the community it represents.

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