

THE DESIGN VISUAL IDENTITY OF CRAFASHTIVAL EVENT

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Abstract: Bandung has advantages in the field of creative industries, such as music, fashion, art, design, architecture, information technology, and food (culinary) creative industries. One of the sub-sectors of the creative industry that is successfully developed in Bandung is fashion and craft industry. Bandung is developing one of these sub-sectors by arranging Crafashtival, an event to promote, raise awareness, and to reintroduce Bandung's local products, fashion and craft. One of Crafashtival visions was to introduce local products so that their existence can be well appreciated. However, that vision did not in line with the presence of visual identity used in Crafashtival, which did not carry local identity to represent Bandung as the convener. Data were collected through direct observation, interviews and SWOT analysis that was used to analyze the other events as competitors, in order to determine a strategy for Crafashtival visual identity. Some of fashion events held in Bandung did not contain elements of local culture on their visual identity, to address this Crafashtival decided to use cultural as its promotional attribute. It applied Sundanese script, and Sooty-headed bulbul illustration on its logo and other medias such as posters, billboard, banners, and gimmick. By using elements of Sundanese culture, Crafashtival had more cultural identity, in accordance with its vision. Moreover considering that it was held in Bandung.

Keywords: *Crafashtival, Local culture, Visual identity,*

1. INTRODUCTION

Bandung is one of the cities that have potential creative human resources, which makes it a city that is quite conducive to develop creative industries. Citizen of Bandung that are really appreciative toward new ideas and individual freedom, is the main asset to develop creative industries. In 2007, the British Council appointed Bandung as a pilot project of creative cities in East Asia.

So far, Bandung has advantages in the field of creative industries, such as music, *fashion*, art, design, architecture, information technology, and food (culinary) creative industries. One of the sub-sectors of the creative industry that is successfully developed in Bandung is *fashion and craft* industry. *Fashion and craft* had become the icon of Bandung, and its mainstay attractions for people who like to shop. Its *fashion and craft* advantages consist of the diversity of raw materials, brand specificity, and uniqueness of the product. This is proved by the rapid growth of mall, Distro (distribution stores), FO (*factory outlets*), and *fashion events*.

The success of *fashion events* such as Trade Mark, Kick Fest, Fashionary, Bandung Art and Craft had opened the eyes of domestic and foreign *fashion* enthusiasts. The theme is no less diverse, ranging from an exhibition of local products, creative products, crafts, local products are packed up in a modern way. Each of the series of events attracts the attention of society, especially among Bandung youth. However, the *fashion events* that were held in Bandung tend to mainly focus on profits instead of the creative aspect of the shows. Thus, it led to the similarity in terms of theme, performers and entertainment aspect.

According to the head of Diskoperindag SMEs Bandung, Ema Sumarna the actors of the creative industries in Bandung need to be synergized, they need a platform that can mediate them to channel their creative ideas. *Fashion and craft* subsector has grown and developed on its own, but it still

needs a reinforcement, and full support from government agencies and concerned parties, so that the industry can continue to grow. The advantages that *fashion* and *craft* industry has must be supported by a media campaign to effectively convey and promote the message and and values.

One of the efforts made by government to address this situation is to organize Crafashtival. Crafashtival stands for 'Craft and Fashion Festival', a "*One Day Fashion and Craft*" show organized by the Government of Bandung with *the leading sector* from Department of Trade and Industry and KUKM Bandung to promote, raise awareness, and to reintroduce Bandung's local products, *fashion and craft*. Crafashtival held various events, such as the *Craft & Fashion Exhibition, Street Fashion Show, Fashion Demo, Fashion ilustration Contest, Fashion instalation, Community Rendezvous, Intimate Concert and Collaboration Park*.

Although the Crafashtival event was held in Bandung, but the visual identity used as one of the main attributes of the promotion did not contain any of Bandungnese culture. The spirit of Crafashtival vision was to foster a love of society to local products, but it did not align with its visual identity. Crafashtival was suppose to have a unique visualization that developed from local values to support its vision.

2. THEORETICAL BACKGROUND

Event has existed since ancient times, marked by the activities held to commemorate the days that are considered sacred and vital. Celebrations routinely performed in a certain period of times and can also be performed traditionally. It can be performed as religious ceremonies that celebrated hereditarily. Event is defined as an activity that is organized to commemorate the important things throughout the life of human individuals or groups that are bound by custom, culture, tradition and religion, that is organized for specific purposes, and involving the community held at a certain time (Any Noor, 2013:8).

Any Noor described several important points in an *event* concept. A concept should contain the following elements: activities, important things, attachment, specific objectives, the community, and determined time. An *event* must contain an element of activity, attachment, specific purpose and a specific time. According to Rustan (2000:112), *Special Event* is an event that is special or distinctive, and specifically designed as public relations program that is associated with a particular *event*. It is described as special because it is something uncommon, or extra ordinary.

Successful event depends on the uniqueness of the concept offered by the organizer, each event must have some differences with other events, especially in terms of its visual identity. Based on Design Logo book (Rustan, 2009:54) it can be concluded that the visual identity created for the purpose of distinguishing or identifying a company or individual. With the hope of identity displayed will give an idea to the public that the entity is consistent and professional. In this case, entity is in the form of concepts, ideas and concepts of the event.

Visual identity is attached to an event logo, some criteria for a good logo are, it should be unique, reflect and raise the image of the entity at the same time be able to distinguish with other logos. The logo also should be able to accommodate the dynamics experienced by the entity in the long term, which means that the logo should be flexible and durable. (Rustan, 2009: 41)

3. THE RESEARCH METHOD

Data were collected through direct observation in CV. Air Creative Indonesia and Cikapundung Timur Street, Bandung. The collection of data and facts, opinions, and supporting theories on some books, and articles helped to guide the author in data processing process. In addition, the author interviewed correspondent related to Crafashtival. The correspondent is Galih Sedayu (Crafashtival

initiator and consultant). Author also performed a targeted survey in order to find insights and targets tendencies toward this study.

4. RESULT AND DISCUSSION



Figure 2 poster dan layout venue event CRAFASHTIVAL 2016

Source: Personal Documentation

Crafashtival visual identity includes a logo, poster, and venue layout. Crafashtival promotion used illustrations styling, and doodles on visual background as its visual approach. This visual identity was used because its inline with Crafashtival promotion theme, and target, as well as the image that Crafashtival wanted to make. Supporting elements design was taken from the logo itself, by playing with its shapes, sizes, and layouts. The use of the Crafashtival logotype was based on *Craft and Fashion* elements, in which some of these elements were used in illustrations styling. Meanwhile, the title and body text followed the same form of its font type. The combination of San Serif and decorative font that has been used in the logo will not be used again in *BodyText*. It is intended to distinguish them in order to have a clear reading level. The *BodyText* part used *sans serif font* with differences in *regular, bold, italic* by using Cera GR and Gadugi. The colors used in the design of media campaign were derivative of the basic logo colors. Basic colors used were blue: sea, productive, trust, airy, clean, technology, air, thoughtful, royal, loyal, peaceful, quiet, earth, Yellow: happy, optimistic, intelligent, idealism, rich (gold), hope, fear, danger, dishonest, weak, camaraderie, daring (Japan), Pink: spring, gratitude / thanks, appreciation, admiration, sympathy, feminine, health, love, romance, childish.

Crafashtival logo used *font type* that combines fashion identity, that was used as its logo's typography, by redesigning the earlier one and by adding the element of color layers. Media used in the design was chosen based on interviews toward targeted audiences and some correspondents related to Crafashtival 2016 Therefore, the media are selectively chosen based on its effectiveness on delivering message. Promotional activities were performed within four months, where they consisted of several steps. The first stage was pre-stage event that provided information, persuaded and informed targeted audiences about this *event*. The second step was the event, in which Crafashtival was held. The third step was *post-event* stage, where the convener reminded the public back to this event, and signified that there will be further Crafashtival event.

Table 1 AISAS

Communication Objectives	Strategy	Media	locations
<i>informing</i>	<i>(Attention)</i>	Logo, Poster, poster <i>pre-event, teaser.</i>	The event's area attractions and Bandung's main streets.

persuading	(Interest) S (Search)	Teaser through social a. Media, <i>pre-event</i> poster	Online media and public areas.
Reminding	A (Action) S (Share)	a. <i>Merchandise:</i> Bracelets, Tumbler, pin, totebag, <i>t-shirts</i> , Stickers. <i>Teaser post-event.</i>	CRAFASHTIVAL 2016 Event Area

Source: personal documentation

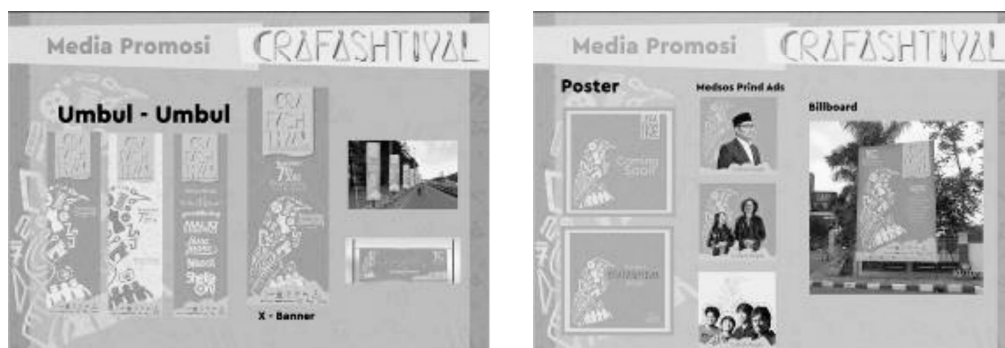


Figure 2 Medium promotion at venue event CRAFASHTIVAL 2016

Source: Personal Documentation

5. CONCLUSION

This paper was designed to address issues related to designing the concept of events that can accommodate Bandung's citizen creativities, and to expose local products made by Craft and Fashion actors. The design of this event aims to accommodate the creativity of the creative industries in Bandung with "Emerging Diversity" as its tagline, or the appearance of diversity, because there were 4 Bandung's main stakeholders that involved in this event, the actors of creative industries, academics, community, and synergized by the government.

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