

Harmonizing The Multicultural of Indonesia and Türkiye in Developing PT Turkish Aerospace Indonesia's Visual Identity

Niken Rengganis Wijayanti,^{1*} Anindya Wiraprasasta,¹ Andreas Rio Adriyanto,¹ Nisa Eka Nastiti¹

¹*Telkom University, Bandung, Indonesia*

*Corresponding email: nikenny@student.telkomuniversity.ac.id

Abstract

The focus of this research is to develop the Corporate Visual Identity (CVI) for PT Turkish Aerospace Indonesia, a subsidiary of Turkish Aerospace Inc., ensuring it aligns with the multiculturalism of Indonesia and Türkiye. PT Turkish Aerospace Indonesia faces challenges in communicating its new existence to its target audience, who still view it as a new company. To overcome this, this study aims to develop a Corporate Visual Identity (CVI) that reflects the cultural diversity of Türkiye and Indonesia. This research formulates the branding concept of PT Turkish Aerospace Indonesia as a multicultural and tolerant company and recommends a visual identity that reflects the cultural identity of the two countries. In addition, this study explored effective media for implementing a company's visual identity. The method used in this research is descriptive qualitative, using observation, direct interviews, and a literature study. The main objective of this research is to formulate branding ideas, recommend visual identities, and effectively apply the results of these recommendations to various media. It is hoped that the visual identity designed will provide the public with a clear, attractive, and consistent image of PT Turkish Aerospace Indonesia's identity.

Keywords: CVI, multiculturalism, Indonesia –Türkiye collaboration, cultural integration in design

Introduction

Turkish Aerospace Inc. (Türk Havacılık ve Uzay Sanayi A.Ş., TUSAŞ) was established to reduce Türkiye's foreign dependency in the defense industry. TUSAŞ has developed into Türkiye's technology center for the development, modernization, manufacture, system integration, and lifecycle support of the aviation and space industry (Tusas, 2024). PT Turkish Aerospace Indonesia, a subsidiary of Turkish Aerospace Inc., is engaged in wholesale parts and trading, design and engineering, as well as research and development of aerospace products. One of PT Turkish Aerospace Indonesia's core values is to foster synergistic cooperation, where all parties contribute and collaborate to produce value-added products (Tusas, 2024). This includes potential collaborators, authorities and regulatory bodies, universities and educational institutions, industry partners, and related associations.

To achieve the desired goal, it is necessary to conduct effective marketing communication so that the target audience can become aware of the existence of PT Turkish

Aerospace Indonesia, which is still relatively new. In this process, careful identity and communication design are expected to represent PT Turkish Aerospace Indonesia as a qualified aerospace company. Based on the research conducted, the recommendation to design a Corporate Visual Identity (CVI) in a specific way is expected to increase audience trust effectively (Bolhuis et al., 2018). Therefore, CVI is an important management tool for a company (Bolhuis et al., 2018).

Based on these considerations, the researcher was interested in developing the Corporate Visual Identity of PT Turkish Aerospace Indonesia. Research will be conducted to understand multiculturalism in Turkish and Indonesian cultures and to implement it in the corporate identity visually. Corporate identity encompasses aspects such as corporate culture, communication, brand equity, and stakeholder orientation (Balmer, 2012). Cultural values and entrepreneurial orientation also play a significant role in shaping corporate identity (Flauta, 2021). Moreover, aligning corporate brands and culture is essential for establishing a strong corporate identity (Mousioli & Bourletidis, 2015). Corporate culture, as a significant driver, influences the development of corporate identity (Mousioli & Bourletidis, 2015). When integrating corporate identities from diverse cultures, it is vital to recognize the role of multiculturalism. Multiculturalism fosters a positive perspective on cultural maintenance by ethnic minority groups and emphasizes the equitable integration of diversity (Verkuyten, 2005). Organizations can benefit from multiculturalism by acknowledging and embracing diverse cultural values and identities within the workplace (Pekerti & Thomas, 2016).

Specific attributes and unique characteristics of a brand are the best ways to understand its overall meaning. That is why identity research should begin with the distinctive products (or services) and everything associated with the brand itself, such as the name, brand symbols, logo, country of origin, advertising, and packaging (Swasty, 2016). The planned visual identity will incorporate various elements, including logos, colors, and patterns, which will be applied to company profiles, brochures, websites, posters, videos, and merchandise, to reflect the diversity and tolerance between Indonesia and Türkiye. It is expected that the visual identity designed and applied to these media will provide a clear, attractive, and consistent picture to the public about the identity of PT Turkish Aerospace Indonesia.

From this background, the main problems that need to be formulated in this design are: 1) Development of the branding concept of PT Turkish Aerospace Indonesia as a multicultural and tolerant aerospace company, 2) Creation of recommendations for corporate visual identity that reflects the cultural identity of Türkiye and Indonesia, and 3) Determination of effective media to implement the visual identity of PT Turkish Aerospace Indonesia. Thus, the main objectives of this design are: 1) formulating the branding idea of PT Turkish Aerospace Indonesia, 2) recommending the visual identity of PT Turkish Aerospace Indonesia that can

describe the cultural identity of Türkiye and Indonesia, and 3) applying the recommendation results to various media in an effective way.

Method

This study investigates and explains the concept of multiculturalism in Indonesia and Türkiye, considering it when formulating recommendations for designing a Corporate Visual Identity for PT Turkish Aerospace Indonesia. This study uses a qualitative method that emphasizes the analysis of descriptive data from written words related to the problem under study. A qualitative approach was also employed to analyze the harmonization of multiculturalism between Indonesian and Turkish cultures. The methods employed in this research included observation, direct interviews, and literature studies to gather primary data related to the research object. Data analysis is centered on literature studies, where researchers read, examine, and review books and other sources related to the topic discussed. Literature study, according to Rahayu & Arifudin (2020), involves a series of actions that include reading, recording, processing literature, and collecting data. According to (Tanjung et al., 2021), qualitative research is a type of research in which data are presented verbally and analyzed without the use of statistical techniques. From these various definitions, it can be concluded that qualitative research is a type of research in which the data are presented verbally, there are no numerical values, and are analyzed without the use of statistical techniques.

Result and Discussion

1. PT Turkish Aerospace Indonesia

PT Turkish Aerospace Indonesia, a subsidiary of Turkish Aerospace Inc., is engaged in wholesale parts and trading, design and engineering, as well as research and development of aerospace products. One of PT Turkish Aerospace Indonesia's core values is to foster synergistic cooperation, where all parties contribute and collaborate to produce value-added products (Tusas, 2024). This includes potential collaborators, authorities and regulatory bodies, universities and educational institutions, industry partners, and related associations. The corporate image that is built should increase the global awareness of the audience, in accordance with Kotler & Keller's (2012) guidelines on the importance of understanding the essence of the brand in designing marketing strategies. Corporate Visual Identity (CVI) is a strategy used to convey a corporation's identity.

In the context of developing the visual identity of PT Turkish Aerospace Indonesia, combining cultural and aesthetic elements from Indonesia and Türkiye became an interesting challenge. Both countries have distinct cultural characteristics and values that can be used as

meeting points to create a unique and harmonious identity. It aims to create a visual identity that represents the harmonious integration between the two cultures. This study proposes a multicultural approach that respects and incorporates the rich cultures of both countries without sacrificing their authenticity or uniqueness.

2. Indonesian Culture

In Indonesian culture, Indonesia is an archipelago comprising more than 17,000 islands and approximately 267 million people, boasting a diverse cultural heritage. There are 1,340 ethnicities and 652 regional languages spread across Indonesia (Mubarok et al., 2021). Indonesia has made significant progress in implementing recommendations across various media, effectively formulating and implementing a national vision that acknowledges the existence of diverse cultural entities. Bhinneka Tunggal Ika was announced as the motto of the Indonesian nation, uniting its diversity. Indonesia's national identity is based on the core values of Pancasila, which are actualized in the life of society, nation, and state. Examples of national identity include the Indonesian language, the red and white flag, the Indonesian Raya song, Garuda Pancasila, and Bhineka Tunggal Ika (Setiarsih, 2016). The love of the country and national integration is essential to maintaining national identity. The elements that make up national identity, as explained by Setiarsih (2016), are as follows:

- a. An ethnic group is a social unit characterized by a system of interaction, shared norms, unity of life, and a sense of identity that binds all its members together and has an internal leadership structure.
- b. Religion in Indonesia has evolved and diversified, encompassing Islam, Christianity, Catholicism, Hinduism, Buddhism, and Confucianism.
- c. Language is a cultural medium that facilitates the transmission of cultural values from one generation to the next.
- d. National culture includes human spiritual activities and creations that contain values that guide life.
- e. The archipelago refers to Indonesian territory consisting of thousands of islands spread along the equator.
- f. The Pancasila ideology is the foundation of the state and the underlying ideology of the Indonesian state's principles.

Local culture or wisdom owned by each region is a fundamental element of national culture. Local wisdom generally includes several aspects, including 1) expression in language, art, and literature, such as literary works containing elements of philosophy; 2) manifestation in various cultural artefacts, such as keris, temples, decorations, paintings, and so on; and 3) social norms and behavior in community life, such as ethics, manners, and moral principles (Setiarsih, 2016). This substance is the foundation of national culture and an integral part of national identity.

Indonesia is rich in cultural diversity, and each region has its own characteristics. This diversity is an integral part of the Indonesian nation, contributing to its unique beauty. Art is an inseparable part of culture, and its existence is closely related to people's lives. Art develops along with surrounding social changes, so that each region has unique and distinctive art, including performing, literary, and visual arts that are passed down from generation to generation (Fahrezi et al., 2023).



Figure 1. Shadow Puppet (Wayang) Performance Art

Wayang is a traditional form of performance that has grown and developed in Indonesian society. More than just entertainment, Wayang reflects the rich and diverse aspects of performing arts. From the puppeteers, Sinden, and gamelan accompaniment to the Wayang plays presented, all have strong spiritual and religious values. On 7 November 2003, UNESCO officially recognized Wayang as a world intangible cultural heritage. This acceptance recognizes the beauty and integrity of wayang artwork, which is full of deep philosophical, historical, sociological, and moral values (Djojonegoro et al., 2020). As part of Indonesia's internationally recognized cultural heritage, every element in Wayang performance has deep philosophical significance derived from the cultural wisdom of the Indonesian people. It represents one of the cultural entities owned by Indonesia.



Figure 2. Gunungan

In Wayang Kulit performances, one of the most recognizable characters is the Gunungan, which reflects the shape of a mountain. Gunungan has many significant meanings and roles in Wayang performances. One of them is the symbolization of life in the universe, depicted through ornaments that include humans, animals, and natural elements. In Gunungans, there are symbolic meanings associated with life, which are often depicted in the form of a tree of life. This symbolism reflects a man's relationship with nature and is often considered a universal concept that illustrates that man is inseparable from nature. This approach is particularly relevant in the context of Indonesian society, which has an agrarian background. This principle has been a fundamental part of life since previous generations (Toekio M, 1987). The role of flora is significant for humans, both as a source of life and ornamental variety.

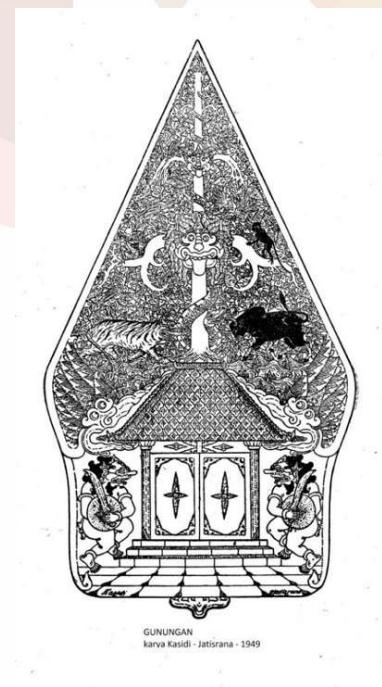


Figure 3. Tree of Life on Gunungan

In the context of Wayang performances, Gunungan plays a key role in the storyline. When there is a change in the storyline, the presence of Gunungan signifies the end of a particular act while simultaneously marking the beginning of a new act in the Wayang performance. The shape of the Gunungan was chosen because it can reflect the change in stage. Using symbols in the form of Gunungan is expected to convey a narrative to the public about the characteristics of cooperation between PT Turkish Aerospace Indonesia and Indonesia, fostering synergistic collaboration and inviting contributions and partnerships from all parties to create value-added aerospace products. This encompasses potential collaborators, regulatory authorities, academic institutions, industry partners, and relevant associations.

3. *Turkish Culture*

Turkish culture, however, boasts a rich cultural heritage that spans from the heyday of the Ottoman Empire to modern times, creating layers of historical and distinctive values. These two countries present a solid foundation for multicultural harmonization research in the context of visual identity development.

Geographically, Türkiye extends from the Anatolian Peninsula in Asia to the Balkans in Southeast Europe. This factor contributes to the distinctive value of Turkish culture, which is a blend of elements from both the European and Asian continents. According to the article, Donelli (2019) states that over the last decade, the Turkish government has developed diplomatic relations related to its culture, which is divided into two interrelated levels: high culture and popular culture. The Turkish government's efforts to introduce its culture to other countries through language, history, culture, and society globally. Over the past five years, Türkiye has demonstrated its ability to influence global audiences through cultural resources.

Before the revolutionary changes, the Ottoman Empire became one of the forerunners of Turkish culture. One of the factors is the relationship between differences and Islamic power at that time, which is characterized by the behavior and dress of Turkish society (Bryce & Čaušević, 2019). It cannot be denied that, although Muslims are the majority, the fact that the history of the Constantinople conquest, which was dominated by Christians in 1453, can still be seen today.

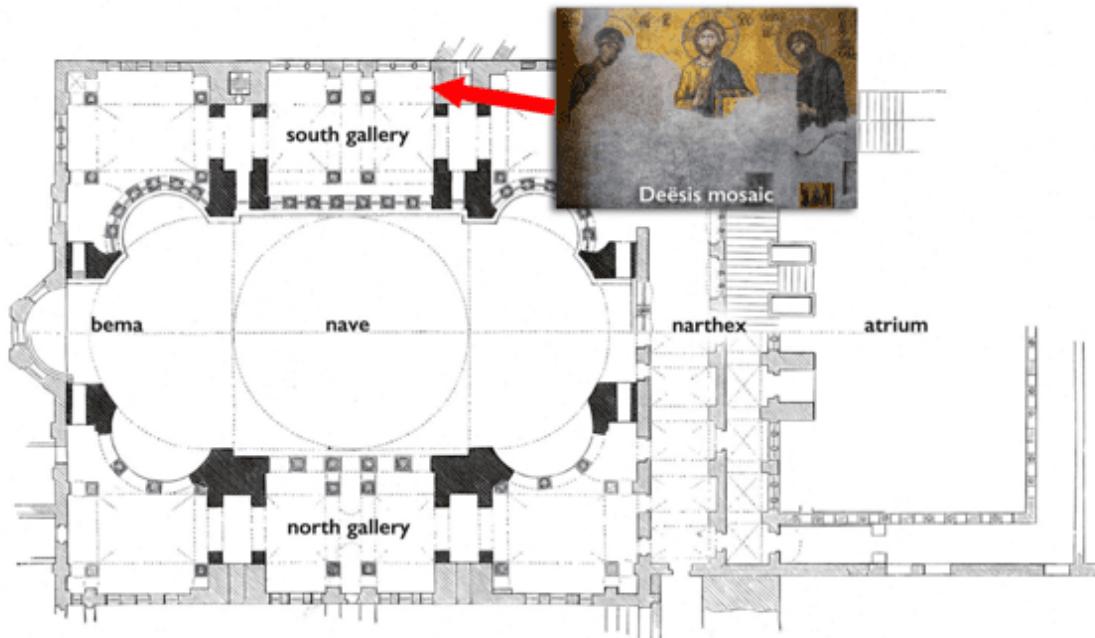
Türkiye is a secular state that separates state affairs from religious affairs. Like Indonesia, the Turkish government provides freedom to embrace the beliefs of its people, freedom of worship, and freedom to spread their religion—the widespread church and mosque buildings in Türkiye evidence this. There are also relics of religious historical buildings that can be enjoyed as cultural tourism destinations. The architectural art applied to the building is a blend of European and Asian art and has become one of Türkiye's distinctive cultural heritage buildings. According to Bryce & Čaušević (2019), some buildings constructed by this Muslim community in the Turkish region created a culture that represented the Ottoman Empire in Europe. This idea did not escape the habit of coexistence between Muslims, Christians, and Jews during the Ottoman period.

According to Britannica (2024), one of the historic buildings that is the pride of the Turkish people is the Hagia Sophia, which has been standing since the 6th century (Britannica, 2024). At that time, Hagia Sophia was founded as a Greek Orthodox church. However, when Constantinople was conquered, Hagia Sophia's function changed to become a Muslim mosque under the Ottoman Empire. It remained a mosque until 1953, when it was converted into a

world heritage museum. In 2020, it reverted to its original function as a mosque. One of the unique values of Turkish culture is represented on the dome through a combination of Byzantine art (dating back to 667 BC) and Middle Eastern art.



Figure 4. Deësis section of the Church mosaic at Hagia Sophia



Location of the Deësis mosaic on the western wall of the central bay of the south gallery of Hagia Sophia, Constantinople (Istanbul)

Figure 5. Deësis plan of the Church mosaic at Hagia Sophia

Previously, the Hagia Sophia building was known as the Mega Ekklesia, meaning "The Great Church," and underwent a name change to "Sophia" in Turkish, which refers to Jesus as part of God's wisdom. At that time, Hagia Sophia was known as one of the relics of Constantine I (Byzantine Roman Emperor) as the first Christian church with a typical Constantinople

building. Based on Ahmet's research, in 2021, Hagia Sophia became one of the historical buildings that demonstrated extraordinary power, which was a result of the meeting between Eastern and Western countries, and is currently known as the City of Istanbul (Ahmet Erdi Öztürk & Jeffrey Haynes, 2021).

In its creation, one of the icons of the Turkish state, featuring Byzantine and Romanesque architectural styles, has undergone several transformations that have had a significant impact. However, it still retains relics of the imperial style that has existed for a long time, reflecting the combined culture of the Ottoman Empire. The mosaic, created by combining the visualization of the Virgin Mary and the Christ Child as a symbol of Christian representation, along with Islamic features such as calligraphy, dominant ceramic patterns, and minarets on the sides of the building, blends seamlessly with the architecture of Hagia Sophia.



Figure 6. Hagia Sophia Mosaic Interior

The Ottoman Empire's application of visual elements to the Hagia Sophia building is a sign of its transformation of power over the Byzantine Empire. One of the cultural decorative arts featured on the Hagia Sophia building is the Turkish ceramic art of Iznik, which was influenced by the Ottoman Empire's victory. Iznik patterns are repetitive designs featuring symmetrical motifs in the form of hexagons, triangles, squares, and rectangles, often incorporating floral motifs and calligraphy. According to the UNESCO article, Iznik patterns can be considered a unique representation of Turkish culture, architecture, and art. According to research through the article Iznik Nicaea with the title The Art of Turkish Ceramics and Tiles in 2017, the Iznik art style experienced many developments that were of interest to the public since Ottoman rule until finally, this ornamental art was widely applied in palaces and mosques (Iznikcini Editors, 2017). The development of motifs and patterns of this culture was

initiated by Seljuk (Iran) art at the time the Seljuk Sultanate won the Byzantine Empire in 1071. The art was then adapted to the existing Byzantine art style.

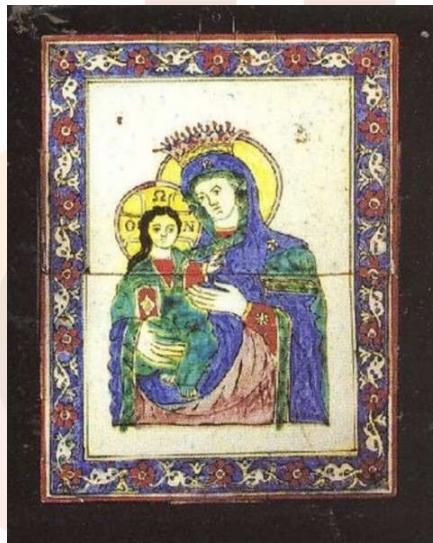


Figure 7. Iznik tiles in 18th-19th century Istanbul



Figure 8. Iznik Motif in Istanbul

The most prominent ornamental motifs in ethnic ornaments are plant motifs and colors. According to the concept of Li et al. (2023), the floral motifs created by some Islamic artists evoke a sense of joy, comfort, and calmness in the person who views them.

4. Creation Stage

The creation stage of the Corporate Visual Identity (CVI) motif for PT Turkish Aerospace Indonesia aims to establish an aerospace company image that represents both Indonesian and Turkish cultures. The basic method used in the process of creation is to focus on the relationship between the act of creating a work and the thoughts that arise in response to it. The basic

concept of this creation is based on the semiotic theory of sign analysis proposed by Nurabdiansyah (2019); namely, in the presentation of a design work, language and visual signs are non-language systems that support each other in forming a language message. In designing a form that can represent the cultural entities of Indonesia and Türkiye using metaphor techniques, namely by borrowing an entity and combining it with a different object, to create a new image. The process of combining the two objects is achieved through stilation, which simplifies the original forms of the Indonesian and Turkish cultural entities while maintaining their special characteristics. Acculturation creates a new form of culture, both in terms of artifacts and the understanding of values within the culture (Aditya, et al., 2023).

In the design of the gunungan form, four pieces are made that represent the meaning contained in the philosophy of shadow puppet art, namely the upper part, which means the abstract realm; the right and left parts, which mean the relationship between the microcosm and macrocosm; and the lower part, which means the sacred realm. Overall, the gunungan is a symbol of life in the universe. From a functional perspective, the gunungan acts as a change of scene (opening and closing of the act) in shadow puppet art.

The Iznik mosaic motif is a prominent visual representation of Turkish culture. Geometric shapes are a characteristic feature of Iznik mosaic motifs. According to Li et al. (2023) based on previous research, the use of geometric and symmetrical shapes such as hexagons, triangles, squares, and rectangles is characteristic of Islamic culture in the application of decorative patterns, geometric elements, techniques and methods, and the repetition of more complex Islamic geometric patterns. The hexagonal shape, in its application, has a cosmological meaning, representing a picture of the world. The visualization of leaves and flowers blooming on each side represents PT Turkish Aerospace Indonesia's hope to continue growing and advancing globally.

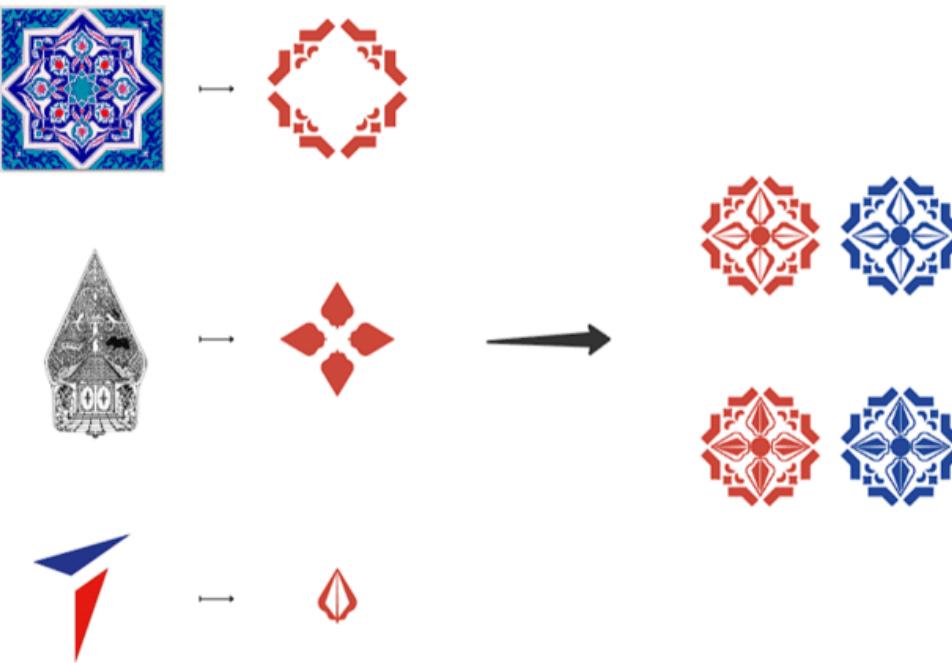


Figure 9. Iznik mosaic shape creation process

In designing the Corporate Visual Identity (CVI), it is necessary to maintain the image of PT Turkish Aerospace Indonesia, namely, the shape of the company's logo. This design process involves applying the logogram of PT Turkish Aerospace Indonesia to the visual identity being developed. PT Turkish Aerospace Indonesia logogram elements were applied to the configuration of the four gunungan objects. According to Nurabdiansyah, (2019) an effective CVI must have the following characteristics: 1). Simple symbolism; 2). There is a strong visual trigger, and 3). CVI as a means of marketing communication and promotion; and 4). The CVI must be memorable.

To establish corporate identity using various cultural visual elements, it is crucial to comprehend the concept of Corporate Visual Identity (CVI) and its components. CVI encompasses all visual aspects of a company, such as logos, typography, colours, slogans, and additional graphical elements (Wayne et al., 2020). These elements are fundamental in reflecting the company's culture and values, and fostering recognition (Sharma & Jain, 2011). Visual identity is just one facet of the broader corporate identity mix, with culture identified as the most significant component (Melewar & Jenkins, 2002). Based on the design process above, researchers provide sketch recommendations for the concept of multicultural harmonization as a development of PT Turkish Aerospace Indonesia's visual identity, as shown in Figure 9.

5. Implementation Stage

The implementation stage of this research process involves applying it to several of the company's supporting media or merchandise to increase public awareness of PT Turkish Aerospace Indonesia. This application supports the creation of an aerospace company image that incorporates local wisdom values with a globally oriented perspective. The following are some of the results of the application on the company's supporting media:

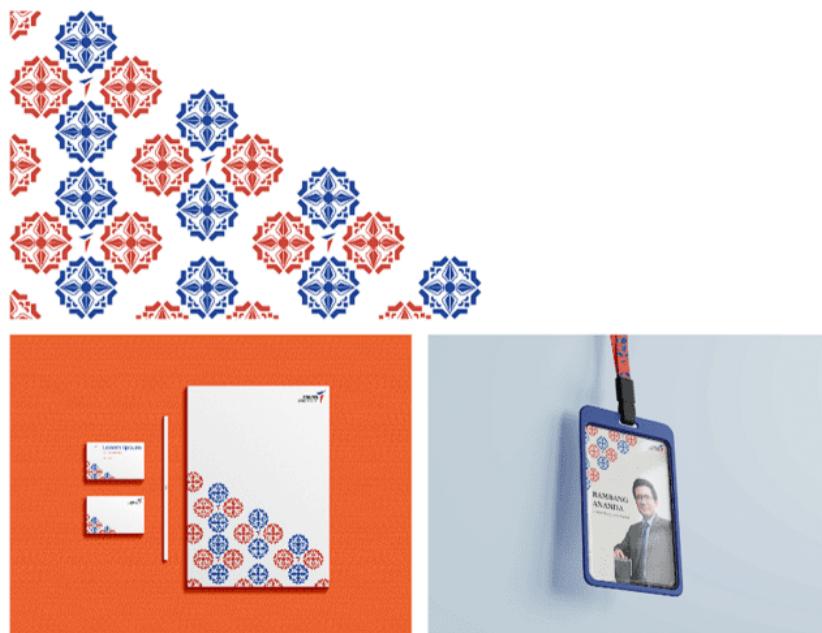


Figure 10. Implementation

Conclusion

Multicultural harmonization in the development of branding ideas is not only important for PT Turkish Aerospace Indonesia as an aerospace company representing both countries, but also as a commitment to respect global cultural diversity. By understanding the unique cultures of Indonesia and Türkiye, a company can create a strong and relevant image, both locally and internationally. This approach can also serve as an example for other industries to adopt a similar approach when facing the challenges of multicultural harmonization in the context of increasing globalization.

By considering the cultural, historical, and aesthetic aspects of both Indonesia and Türkiye, this research aims to make a meaningful contribution to establishing a visual identity for PT Turkish Aerospace Indonesia that aligns with the cultural values and aspirations of both

countries. Through a multicultural approach to cultural diversity, it is hoped that the results of this research will provide a solid foundation for the development of a visual identity that reflects the cultural richness and harmonious multiculturalism between Indonesia and Türkiye. The use of Gunungan elements in Wayang art was chosen as a symbol of Indonesian culture, and Iznik mosaic motifs were used to represent Turkish culture.

The design results will be applied to various supporting media, including super graphic motifs, stationery, ID cards, desk calendars, wayfinding, and vehicle livery. In addition to creating a visual identity that can reflect cultural diversity, multicultural harmonization also has a positive impact on strengthening bilateral relations between Indonesia and Türkiye. Cooperation in developing the visual identity of PT Turkish Aerospace Indonesia can be a momentum to deepen cooperation in various other sectors, enriching the relationship between the two countries with cultural exchange and deeper values. Suggestions for further research include directly involving PT Turkish Aerospace Indonesia in evaluating the results of this design and conducting validation tests through questionnaires to the public to determine their perceptions of visual identity development using a multicultural harmonization approach.

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