

STUDY OF MASCOT DESIGN CHARACTER AS PART OF CITY BRANDING: MALANG CITY

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Abstract: City branding is one of the city's efforts in projecting the image of the city's values regionally and globally. One of the important processes in city branding is to develop the characteristics and the city identity into a brand identity. Today many cities in Indonesia implemented city branding strategies and some have mascots as part of their city branding. Malang is one of cities in Indonesia that has a unique design mascot. The purpose of this study is to see how the mission and vision of Malang City was implemented in visual mascot. This research will use qualitative research method through observation, interview, and literature. This research is expected to be a reference about how to process the vision and mission of a city as a mascot as a part of city branding.

Key words: city branding, brand identity, mascot, Malang city

Introduction

City branding is a strategic effort of a city government to project images, shape perceptions, and create strong positioning, regionally and globally (Braun, Eshuis, & Klijn, 2014). More than two decades ago, the purpose of city branding was more focused to attract tourists. Started in 2011, the coverage of the purpose of city branding becoming widespread. Branding can help a city to attract a lot of people, from tourists, students, capital owners, business people, researchers, institutions, sports and

business events, festivals and host of all mobile activities. The identity of the city would be formed with the existence of city branding that was useful to market all activities, economic, and culture in the city. Many cities in the world had successfully implemented city branding, such as the city of Paris with its 'romance', Hong Kong as a trading places, and New York with I Love New York.

According to Jose Torres, Brand consultant of Bloom Consulting, city branding was not a way to create something new from a city, but to explore the distinctive features that distinguish the city from other cities. The city might

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have an identity that was capable to embrace different markets and consumers and might be able to weave stories which had the city's values content as a unifying force that make the city a 'home' for certain activities. The process of city branding according to Michael Speak in his Urban Competitiveness (2002), consists of three main stages, namely: to clarify the characteristics and identity of the city, to change the identity of the city into visual, and the implementation of the identity of the city.

When a city has a unique characteristics and identity, the next step is to change the identity of the city into visual by developing the brand identity of the city. Mascot is a part of the visualization of city branding that play a role in strengthening brand identity. Mascot is a character design which was created and used to strengthen and facilitate someone to remember a brand or a product. Unlike the logo, which is only used to represent the brand name, the mascot must be more alive and has character because mascot is a manifestation of a brand. According to the background, researchers were trying to question what was causing a city to choose a mascot to represent the city's distinctive features based on their city branding strategy and how the design process of the mascot.

Methods

The location of this research will be focused on Malang city. This location was selected because it was related to the research objective that was studying on how the mascot character was designed and applied to the city branding. Also, because the city had made efforts to increase its city's brand awareness in different way that was using the mascot as one of its brand identity. The fundamental purpose of this research was to understand how a city made a strategy and designed a dif-

ferent visual concept, that was designing a mascot that displayed an attractive visual and gave meaning in accordance with the purpose of the city branding.

The framework of this research was as followed:

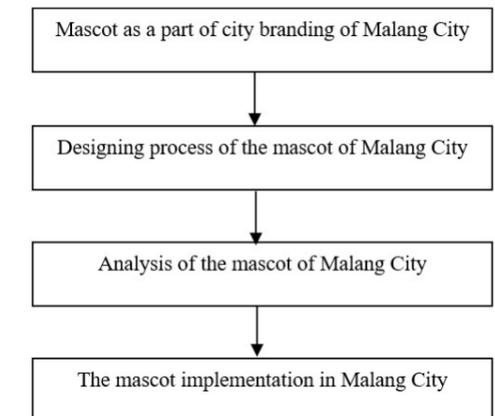


Figure 1. Framework of the research thinking

Brand Mascot

Today city branding is increasingly important because the competition between cities in one country or cities around the world increasingly tight to attract the attention of consumers, tourists, investors and other stakeholders that can increase economic growth and income for the city. Kavaratzis explained that the dynamics of the city consisted of investment, tourism, resources and social issues as well as

Mascot design was one of methods that had a high value for city branding because it was very effective financially and sustainable. The mascot could unite the people in the city, and easily adapt to local economic development because of its simple design and wide appeal. One example is Kumamon from the prefecture of Kumamoto, Japan. The mascot is popular because of the local government's intervention in promoting it in various media and assisted by the local

community. Kumamon is also utilized for local economic development.



Figure 2. Kumamon and its implementation in a public transportation
(Source: <https://www.japantimes.co.jp/wp-content/uploads/2016/03/n-kumamon-a-2016030870x574.jpg>)

In 2012, Kumamon's merchandise sales generated a turnover of 29.3 billion yen (Fujii, 2013). The marketing strategy for using Kumamon character was very unique and different. Kumamon was a "public goods" so there was no cost to use the character Kumamon commercially or privately. Companies which used the character only needed to register for free to the government of the prefecture Kumamoto to get permission for its use. This could be the basis to be implemented in every city in Indonesia, especially Malang city.

Design of city mascot of Malang City was published and announced on December 16, 2016. City mascot competition begins with "Beautiful Malang" programme as a city branding which was launched in early 2016 to replace the previous city branding "Malang Asoy" (2009) and "Welcoming Malang City" which was introduced in 2006. Based on the results of interviews with Pandu Zanuvar, a functional planning staff of the Malang City Planning and Research and Development Agency, after branding the Beautiful Malang city, the next step is to maximize city branding and make the

branding differentiation with other cities is to create a unique brand identity. Local governments want to further process of the city's local identity by visualizing the famous aspects of the place through the city mascot. To realize this, the city government through the Regional Planning and Development Agency (BAPPEDA) of Malang city in collaboration with the Indonesian Graphic Design Association (ADGI) Malang as partners finally decided to design the city mascot design through the competition.

The chosen mascot was named Osi & Ji which was designed by Papang Jakfar. The mascot consists of 2 characters, the first is a green-lion named Osi and the second is the Manyar bird, named Ji. Both characters present the characteristics of the nature and history of the city of Malang. After officially being introduced to the public of Malang city, the next step was creating brand activation to support the mascot by launching the official website of the Osi & Ji mascot, www.osidanji.com. The content in the website contains an explanation of the mascot philosophy of the city of Malang, creative concepts, and an attachment to the official image of the city mascot of



Figure 3. Osi (green lion) and Ji (manyar bird) character
(Source: osidanji.com)

Malang that can be downloaded and used by the city as a promotional tool and used as merchandise to be commercialized free of charge by the Malang city government.

Malang City Mascot Design Process

The smart city trend made the Malang City Government and all its agencies might prepare to determine calibration and digitalization, especially in terms of human resources. The use of social media platforms began to be used to attract public interest in participating the development of Malang City. With the desire to continue to develop themselves and creativity, it is expected that all human resources in the government of Malang City are ready to make Malang City a smart city. The Regional Development Planning Agency (BAPPEDA) of Malang City understood that the design produced without going through a good and right process would not produce a good design. In addition, workers in government were not known as creative people while the creative economic climate was growing. Therefore, BAPPEDA collaborated with ADGI to create Malang brand mascot competition. In addition to foster a creative climate in government circles, also to bring innovation of working done by bottom-up method rather than top-down method.

The competition was not open to the public, but was selected through portfolios. From the 150 applicants, 25 people were chosen, then attended a one-day workshop to get an overview and brief from ADGI, Malang City historians and cultural observers, and the Malang City government. Malang City Government explained about the history, vision and mission of Malang City. Historians and cultural observers gave an overview of the historical development and cultural roots of Malang City, while ADGI pro-

vides a designing brief. For 2 weeks, the 25 finalists must do personal research and submit their work to the web that had been provided. The process of making a contest took about 6-7 months because BAPPEDA did not want the competition to be conceptually immature. In June-July, BAPPEDA conducted research and coordinated with ADGI in formulating what would be contested. The competition was held in August but the main event was on October to December. The event was assisted by the event organizer as the executor. The process of making the mascot was only two weeks since the announcement of 25 portfolio finalists which was considered appropriate to continue this mascot competition. After going through a lengthy and full consideration process, finally a winner was chosen. He was Papang Jakfar who made the Osi and Ji mascots. Because this competition held officially by the city government, the copyright of the mascot was owned by the Malang city government.

To design Osi and Ji, Jakfar conducted extensive research into the history, vision and mission of Malang City, its development, and how the City of Malang was seen by its people. As the results a statement was revealed. It was Malang was the Swiss of Indonesia (Switzerland van Java). Switzerland is known as a beautiful and cool region. The keyword "beautiful" is the main idea for making mascots with tree elements in them. At first, Oji character was not to be lion-shaped, because lions are not native to Indonesia. What's more, Jakfar wanted to distinguish between the city mascot and the Malang City football club's mascot which is also lion-shaped. But after doing more researches, the lion has a long history for the city of Malang.

Candi Jago in the Tumpang area in Malang has a lion-shaped relief with the story of its fable "Lion and Ox". Next can be seen from the discovery of

stambha lion statues from the Kanjuruhan kingdom about 1,000 years old that were successfully evacuated by the Cultural Heritage Conservation Centre (BPCB) Trowulan, Mojokerto in the city of Malang). The second reason was during the Dutch occupation; the lion became a symbol of Malang City. Lastly, the famous Malang football club, Arema F.C, was born on August 11, 1987, which means having a Leo zodiac with a lion emblem. Therefore, Jakfar decided to continue using lions as the mascot of Malang City.



Figure 4. Lion relief in Candi Jago
(Source: https://cdnimg.jatimtimes.com/images/2016/09/28/Relief_singa_ditemukan_di_kompleks_Candi_Jago_di_Tumpang_yang_merupakan_peninggalan_Kerajaan_Singhasari526Xk.jpg)



Figure 5. Malang City Emblem in 1937
(Source: <http://www.mencarijejak.com/wpcontent/uploads/2016/12/Malang2.jpg/>)

Based on the creative concept, Osi & Ji was displayed visually in the form of anthropomorphic characters. Anthropomorphism is the attribution of human nature and characteristics to non-human beings, such as animals or personified objects, where the subject is described as a human being with motivation, able to think and speak. The choice of green color in Osi's character does not reap protests, especially from the Arema F.C fans. Arema F.C is known as blue, while the dominant green color is used by the main competitor Arema F.C, namely Persebaya. However, after going through a long discussion, Arema F.C fans accepted the use of green in Osi's character because it was different from the football club's mascot.

Osi's character was also designed using a scout tie as a symbol of Malang City as a city of education. For naming the Osi character, the Ngalam language was used. Ngalam language is a social language by reversing the arrangement of letters in each word used in Malang.



Figure 6. Character analysis of Osi
(Source: osidanji.com)

The name Osi is taken from the Javanese word "iso" which means "can". "Can" here can be interpreted as "can achieve the ideals desired of Malang City".

Meanwhile, Ji's as a sidekick character was taken from the shape of a bird. The bird is an endemic species in Indonesia. In 1997, there was Governor's Decree Number 5225/16774/032/1996, which was determined that Manyar birds (*Ploceus manyar*) and carrion flowers (*Cordyline fruticosa*) as an endemic fauna and flora typical of Malang City. Therefore, the use of the bird shape was taken as a sidekick character from Osi. Ji is nesting in Osi's mane. Ji has a yellow topknot as a characteristic of Manyar birds.



Figure 7. Manyar Bird/*Ploceus manyar*.
(Source: <http://hargaburung.id/wp-content/uploads/2017/09/Gambar-Burung-Manyaran.jpg>)

The color of Osi character is dominated by the green color that symbolizes the beauty and coolness of the city of Malang, and Ji's character is yellow-orange which symbolizes the warmth and friendliness of the people of Malang. The color of Ji's character is also the typical color of Manyar birds. Named Ji comes from the word "siji" or "one" which means the unity and harmony of the people of Malang. If the word "iso siji" is combined it can mean "iso dadi siji" (can be united) and "iso number siji" (can be number one).



Figure 8. Ji Character
(Source: www.osidanji.com)

Osi & Ji characters are designed in such way in order to become the Malang city brand ambassador. Malang has thematic villages and Osi & Ji has the potential to become limited edition merchandise for each thematic village. For example, souvenirs from Osi & Ji made of ceramics can only be found in the Dinoyo area which is famous for its pottery works. If Osi & Ji is in the batik-producing village, then Osi & Ji can be given batik accessories. While the colorful Osi & Ji souvenir can only be found in Kampung Warna-Warni. The concept is that each region has its own Osi & Ji souvenir which aims to be a collectible item for tourists who come to Malang. Besides being able to develop tourism areas, it can also be a new source of income for the people of the area.

This mascot system makes Osi & Ji easy to refresh again. When it is saturated, Osi & Ji can be combined with other visual elements so that people are reminded of the existence of Osi & Ji because city branding is not something that can be achieved in a short time. This is inspired by the flexible MTV logo and can be designed according to the trends or creativity of each designer. In addi-

tion, Osi & Ji can also become an ambassador for government programs.



Figure 9. Logo of MTV with different design implementation but still similar (Source: https://78.media.tumblr.com/tumblr_lsjr6lcxO81qiqfo1o1_500.jpg)



Figure 10. Implementation of Osi characters in various forms (Source: www.osidanji.com)

Brand Mascot Implementation

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Figure 11. Implementing the Osi character as an ambassador (Source: www.osidanji.com)

subheadings as shown in this example. Position and style of headings and subheadings should follow this example. No spaces should be placed between paragraphs. Please do not change any of the above-mentioned page, paragraph and font settings. After the competition was held and the winner was determined, the next problem arose, it was the difficulty of activating the mascot brand be-

cause there was no Mayor's Decree (SK) which required all government devices to use the chosen brand mascot as part of their promotion. Although brand mascot content has been distributed, only a few agencies have activated it. One of them is the Indonesian City Government Association (APEKSI) which gives a goodie bag containing mascot dolls, installs promotional media with Osi and Ji visuals, and Osi and Ji mascot costumes.

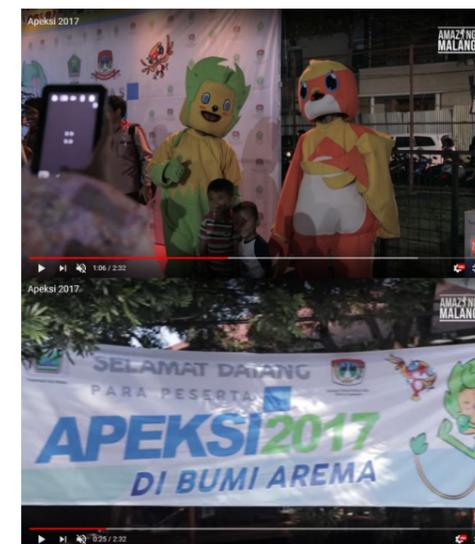


Figure 12. Screenshot of video documentation of APEKSI Malang 2017 (Source: <https://www.youtube.com/watch?v=MVmVzA7XRjI>)

Zanuar said that the copyright process would be taken care immediately if the decree had gone down to avoid unnatural use. In addition, commitment is very important to maintain the sustainability of this mascot brand as part of Malang city branding. Government employees are always ready to be open to new, creative and innovative things because Malang has begun to bring its industrial climate closer to the creative industry, especially games and applications.

The implementation of mascots as part of city branding requires the intervention of the city government itself because it deals with many services. Osi and Ji which was initiated by ADGI and BAPPEDA did not necessarily get the ease to implement their work in various corners of the city. Rejection from some agencies must be suppressed by the mayor by using Mayor's Decree (SK). If the Mayor's Decree has been signed, then all agencies that are under the government of Malang City must inevitably participate in the activation of the brand mascot.

Ardiansyah Akbar from Graphic Designer Association Indonesia (ADGI) Malang as the initiator of mascot competition of Malang city, said that the brand mascot process in Malang City could be a role model for other regions in Indonesia. How designers communicate with policy makers and capital providers so that each design process is carried out properly and correctly, information about copyright, activation of selected mascot brands, to their implementation in various walks of life. In other words, it takes the cooperation of various parties to make effective city branding.

Conclusion

The designing process of a mascot as part of city branding cannot be separated from the role of various parties. In this case, the city government, design association, cultural observer, historian, community, and designer of Malang took part in designing this mascot. In terms of its own design, in-depth research is needed on the history and development of Malang City. In-depth research is a strong consideration when determining what form will be taken as the city mascot. In the case of Malang City, the key words "lion", "beautiful",

and “education” are the main ingredients in determining the character that is designed. The use of colours and accessories used also cannot be separated from deep research. In addition, the vision of how the mascot is implemented in all government-owned city branding programs must also be considered so that the design results do not stop at the media promotion.

The city government serves as the main motor in running a city branding. A clear vision and mission is needed so that the values to be achieved by Malang City can be implemented in the design of the mascot that is considered capable of representing the city. In addition, openness to creativity and technical matters in designing are also needed so that the design results do not stop at the announcement of the winner of the competition project organized by the government. In the end, it was concluded from this study, that the mascot design as part of city branding is the result of the collaboration of various parties in the city. In addition, it requires openness and commitment from various parties so that the implementation of city branding can be activated in various parts of the city because city branding is not only owned by the government, but also belongs to the entire city.

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3D VISUALIZATION FOR AUGMENTED REALITY IN ‘JAJANAN PASAR’ PUZZLES

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Abstract: Jajanan Pasar is a term for Indonesian traditional snacks, a part of Indonesian culture that have been forgotten by young generation. Three-dimensional (3D) animation and Augmented Reality (AR) can be used as a medium for introducing this culture to children aged 4 to 6. Because, in AR, visual between real and digital world can be altered, so the visual of 3D models can be enjoyed from various sides. This study focuses on 3D visualization for AR that packaged in 5 set of puzzles. Each piece has illustration of the ingredients for making 5 kinds of Jajanan Pasar, after all puzzle pieces of each set get arranged, a new 3D model of traditional snacks will be appeared. The data was collected using literature and existing studies method. The purpose of this study is to create an optimal 3D visualization for AR that will be applied for mobile devices. Conclusion from this project are the polygon count and target marker’s quality, affect the appearance of 3D model in AR form.

Key words: 3D visualization, traditional snacks, augmented reality

Introduction

Jajanan Pasar is a term for Indonesian traditional snacks that often sold in the traditional market. Aside for consumption, some of them have its own philosophy, and often used for religious ceremony. For example, from this pro-

ject, ‘Klepon’ have philosophy from how it made. ‘Kue Apem’ and ‘Kue Mangkok’ are of-ten used for religious ceremony. ‘Nagasari’ and ‘Kue Bugis’ are have philosophy from how it wrapped in banana leaves. These traditional snacks and its philosophy should be introduced to

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