

VISUAL IDENTITY REDESIGN OF THE GELORA BUNG KARNO COMPLEX

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Received May. 27, 2025; Revised June. 20, 2025, Accepted June. 27, 2025.

Abstract: *The Gelora Bung Karno (GBK) Complex is a national heritage site in Indonesia. It has changed from a sports facility into a public space that is open, inclusive, and multifunctional. This transformation requires rebranding to reflect its new role while keeping its historical and national spirit. Visual identity plays an important role in this process. It is not just about how things look, but how people see and understand the place. Based on Alina Wheeler's idea, visual identity is a planned way to shape public perception and build loyalty. The new identity for GBK is based on two things: its well-known architecture that's reflected in the logo, and cultural motifs from across Indonesia. These ideas helped create a new logo, a color system for various applications, and graphic patterns inspired by local textiles. The research methods used include benchmarking other public spaces, interviews with users and staff, and visual studies of the landmark inside the complex. These helped guide the design process and make sure the results were meaningful and useful. This paper explains the process of research & analysis phase, clarifying strategy, up to the design stage and the resulting visual identity system.*

Keywords: *gelora bung karno; complex; visual identity; national heritage; Indonesia; rebranding*

Introduction

The Gelora Bung Karno (GBK) Complex, a national heritage site and iconic sports venue in Indonesia, has undergone significant transformations since its es-

tablishment in 1962. Today, it serves not only as a multifunctional public space but also as a symbol of national unity—welcoming people from all 34 provinces of Indonesia, and reflecting the country's cultural diversity.

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Originally designed as an international-standard sports facility, GBK is now evolving into an inclusive public space, serving diverse communities beyond just sports. This shift in function has prompted the need to redesign its visual identity to align with its current vision and values.

In the context of GBK, rebranding is essential to stay relevant and competitive. As GBK transforms into a multifunctional public space, a renewed and cohesive visual identity will help reflect this new direction, appeal to broader audiences, and enhance visitor experience. Visual identity is a crucial element in representing a brand. According to Wheeler (2018), branding is a strategic and structured process aimed at building awareness and fostering customer loyalty. It allows an organization to communicate its values and competitive edge. Brands can create a welcoming and cohesive environment, cultural identification, and create trust and comfort; which are crucial elements to forge a strong emotional bond (Rebelo, 2025).

Visual identity is the collection of visual components like graphics, fonts, and colors that symbolize a brand and help communicate its overall character to the audience, influencing how the brand is seen and understood (Wrona, 2015).

Rebranding is the process of updating or altering a company's brand identity. This may include changes to its name, logo, color scheme, messaging, and other visual or verbal components that represent the brand (Sakib, 2025). This journal examines the GBK visual identity redesign by assessing its current state, user needs, and applying strategic branding to create a more inclusive, consistent, and forward-looking brand system.

This research seeks to answer the following problems:

1. The visual identity of GBK Complex no longer matches its updated vision

and mission due to a shift in its purpose.

2. The current visual identity is applied inconsistently across various media, such as promotional materials and signage, leading to a lack of visual coherence.

The objective of this research is to redesign the visual identity of GBK to better reflect its current values, purpose, and ensure consistent application across all platforms.

Methodology

This section contains the design method used to collect and analyze data relevant to the research questions. The research in this project employs a qualitative approach with a constructivist paradigm, focusing on how meaning is constructed through design practice and stakeholder perspectives.

The design process adopted in this project refers to the five-stage branding framework (Wheeler, 2018), which includes: (1) Conducting research; (2) Clarifying strategy; (3) Designing identity; (4) Creating touchpoints; (5) Managing assets.

During the research phase, data were collected from both primary and secondary sources. Primary data came from interviews with two public relations staff from the Gelora Bung Karno Complex Management Center, which were then analyzed using content analysis. Secondary data included GBK's website, social media, and relevant publications, offering insight into internal branding issues. These sources were examined using formal (visual) and content analysis to identify visual inconsistencies and communication gaps, as well as benchmarking to compare GBK's branding approach with similar public spaces.

The strategy phase clarified brand po-

sitioning through research findings that were summarized in a creative brief. Interview data were analyzed using thematic analysis to identify key insights, values, and expectations. Management expectations were found to align with what they believed the public wanted from GBK's identity and services. These findings guided the brand's positioning and messaging.

In the design phase, logo and identity elements were developed and refined. These were then applied across media and signage during the creating touchpoints phase. Lastly, brand guidelines were created in the managing assets phase to maintain consistency across various implementations.

Result

In-depth interviews were conducted with two representatives from the Public Relations team of the Gelora Bung Karno Complex Management Center, Dwi K. Pratiwi and Ganda Syahputra, to gain insights into the management and evolving role of the GBK complex.

Managed by the Ministry of State Secretariat, GBK spans 279 hectares and serves as a hub for sports, business, and public activities. According to the respondents, GBK functions as a melting pot—a gathering space for diverse communities across Indonesia—receiving around 25,000 visitors daily. The campaign “GBK untuk Semua” highlights its inclusive vision.

GBK is often seen only as a stadium, so raising awareness of its multifunctional role and improving signage are key challenges. Communities shape its identity, and interviews support its vision as a modern, eco-friendly, globally certified public space. Communication relies on social media and media partnerships. Future plans include easier facility access and sustainable innovations like electric

buses and cashless systems to enhance inclusivity. This study involved three site visits in 2024–2025, focusing on visual design elements like signage and promotional media.



Figure 1. GBK Existing Wayfinding Signage
(Source: Personal research documentation)

This signage, as can be seen in Fig.1, is used to guide visitors throughout the GBK Complex. However, the visual design lacks consistency in typography, color, and hierarchy, making navigation less effective.



Figure 2. Existing Identification Signage for ABC
Football Field
(Source: Personal research documentation)

The identification signage for the ABC Football Field in Fig. 2, features outdated visual elements and does not reflect GBK's current brand image or identity.



Figure 3. Identification Signage for Softball Field
(Source: Personal research documentation)

Like other signages, the Softball Field marker in Fig. 3, lacks visual coherence and does not follow a unified design system, leading to a fragmented user experience.



Figure 4. Existing Printed Information Media
(Source: Personal research documentation)

Printed materials such as brochures or event posters, as can be seen in Fig.4, show inconsistent use of visual identity elements, weakening visual coherence. During the second visit, the focus shifted to observing visitor interactions and events at GBK to better understand how design and visual identity contribute to the visitor experience.



Figure 5. Community picnic atmosphere on GBK
(Source: Personal research documentation)

During the second visit to GBK, the observation focused on visitor interactions. Many non-sport community members were seen enjoying activities like picnicking as can be seen in Fig. 5, highlighting GBK's role as a public space for social and recreational use beyond sports. This variety of activities enriches visitor experience, making GBK an inclusive and dynamic space.



Figure 6. GBK's Old Logo
(Source: Respondent documentation)

Previously, Gelora Bung Karno (GBK) had two different logos: the original logo featuring an archer illustration used for official correspondence symbolizing sports spirit and tradition as can be seen in Fig .6.



Figure 7. GBK's Current Logo
(Source: Respondent documentation)

The new red “GBK” logotype, seen in Fig. 7, was created for branding during the Asian Games. However, inconsistencies in logo usage across promotional media, especially on social media platforms, were observed, with several examples of inconsistent logo application shown in Fig.8, below.



Figure 8. GBK's Instagram Feeds
(Source: Gelora Bung Karno (@love_gbk))

In the observed social media post, GBK's visual identity appears only as a logo in the top-left corner, lacking supporting elements—unlike signage and print materials, indicating inconsistency.

Sources also noted the logo’s limited flexibility across various touchpoints like merchandise and promotions.

In this age of new media technology, where brands should reach younger generations who increasingly relies on digital channels for information and engagement, a strong and consistent visual presence in the social media is essential (Prasanna & Priyanka, 2024). A coherent and aesthetically pleasing design not only builds recognition but also strengthens GBK’s identity in a crowded digital space. In today’s fast-moving online culture, where visual appeal often determines whether content is noticed or ignored, maintain-ing a unified and appealing presence across social platforms is key to connecting with diverse audiences.

As part of the rebranding, a mind-mapping exercise identified four core values shaping GBK’s visual identity: Diverse (social richness), Cultural (heritage), Immersive (memo-orable experiences) and Dynamic (growth and evolution as a public space).

In the mood board section, as can be seen in Fig.9, the designer curated visual references aligned with these values. Each image was selected to evoke emotional resonance and represent the cultural depth and aesthetic direction of the project, serving as inspiration for the development of GBK’s visual identity.



Figure 9. Moodboard
(Source: Personal research documentation)

The designer created a Morphological Matrix, seen in Fig.10, to explore design elements related to the keywords cultural, immersive, diverse, and dynamic. This matrix organizes aspects such as color, typography, form, and illustration style to identify potential combinations that support the brand identity.

keyword	typography	graphic element/symbol	color
cultural			
immersive			
diverse			
dynamic			

Figure 10. Morphological Matrix
(Source: Personal research documentation)

Based on the stylization results, the designer identified visual elements to form the foundation of the design. A logo was developed to reflect the essence of the Gelora Bung Karno complex, aiming to create a strong and inspiring image. The initial stage involved rough sketches to explore various ideas and design concepts.



Figure 11. Logo Rough Sketches
(Source: Personal research documentation)

After the logo rough sketching process, seen here in Fig. 11, the designs were refined into cleaner, more detailed digital versions. Three alternative logo; Fig. 12, Fig.13 and Fig 14, concepts were devel-

oped as options for consideration before selecting the final logo.



Figure 12. First Logo Alternative
(Source: Personal research documentation)



Figure 13. Second Logo Alternative
(Source: Personal research documentation)



Figure 14. Third Logo Alternative
(Source: Personal research documentation)

Following several discussions, it was concluded that none of the logo concepts were fully suitable as the final design for the GBK rebranding. However, the overall conceptual direction was considered appropriate. Of the three options, the first alternative (Fig. 12) was seen as the closest to the desired visual, with its wide, horizontal form conveying a sense of space and immersion—aligning with GBK's key themes.

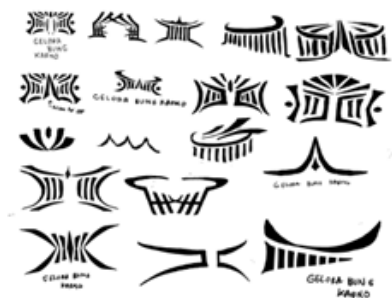


Figure 15. Logo Variant Sketch
(Source: Personal research documentation)

After reviewing several rough sketches, it was concluded that none fully matched GBK's identity due to shapes lacking real references, risking misperceptions. Field study identified the fire cauldron, seen in Fig.16, at GBK as a strong potential icon.

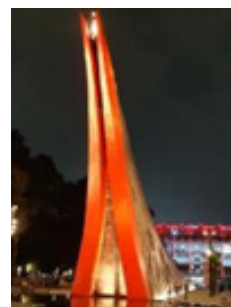


Figure 16. Bilah Nusantara (Fire Cauldron)
(Source: Personal research documentation)

The Bilah Nusantara cauldron, designed in 2018, symbolizes spirit, peace, and sportsmanship (Velarosdela & Maharani, 2018). Positioned before the main stadium, it enhances GBK's identity and visual appeal. To deepen relevance, the design also incorporates elements from the iconic stadium.

Using elements from the Main Stadium of GBK presents a design challenge, as the rebranding aims to shift public perception of GBK from being solely a stadium to a broader urban complex that serves various communities and functions. To address this, the visual identity incorporates architectural features from the stadium as secondary elements rather than as the central focus. This approach maintains visual familiarity while emphasizing the diversity of the entire complex.

Discussion

This section describes the findings and analysis of the research data and explains the limitations of the study. It can also describe what the results of the study imply,

why does it matter, and the perspective for future research.



Figure 17. Logo Variant Sketch 2
(Source: Personal research documentation)

The sketching process then became more focused, producing refined and minimal variations that still captured the core design essence aligned with the desired identity as can be seen in Fig 17 & Fig 18.



Figure 18. Logo Variant Sketch 3
(Source: Personal research documentation)

Overall, the logo concept is on the right track, but its sharp, pillar-like angles give a cold impression. Further refinements were made to soften the design and create a more harmonious look aligned with the desired identity.



Figure 19. Final Horizontal Logo
(Source: Personal research documentation)

After discussions and refinements, the final GBK logo was designed to embody unity and diversity within the community, seen here in Fig. 19. Inspired by GBK's iconic architecture, it reflects the area's dynamism, openness, and great potential. The visual elements symbolize togetherness, energy, and growth. This inclusive design portrays GBK as a shared space to be enjoyed, preserved, and developed by all. Beyond visual identity, the logo represents GBK as a center for sports, culture, and social life.



Figure 20. Unity Element on Logo
(Source: Personal research documentation)

The central element of the logo symbolizes community spirit, where individuals from diverse backgrounds come together to interact and contribute. The handclap-like shape represents unity and cooperation, seen in Fig. 20, reflecting GBK's core value of togetherness. Additionally, this element points upward, signifying growth, progress, and GBK's potential as an inclusive and dynamic public space.

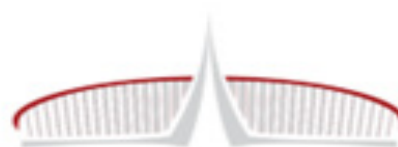


Figure 21. Stadium Roof Element on Logo
(Source: Personal research documentation)

The curved line in the logo, seen here in Fig. 21, symbolizes protection and the grandeur of GBK as an inclusive, accessible activity center. Inspired by the iconic circle on the stadium roof, it reflects GBK's architectural identity while representing unity, continuity, and connection among its diverse activities. This circular form embodies a vibrant space where sports, culture, and social interaction blend, creating a dynamic and sustainable environment.

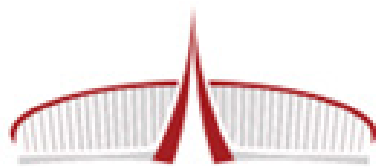


Figure 22. Bow and Arrow Element on Logo
(Source: Personal research documentation)

The center of the logo and its curved line represent a bow and arrow, inspired by GBK's original logo symbolizing youth struggle, as can be seen in Fig. 22. This element reflects focus, determination, and dedication of the younger generation in building the future, aligning with GBK's core values. Beyond historical reference, the design aims to preserve and inspire the enduring spirit of unity and progress within the community.

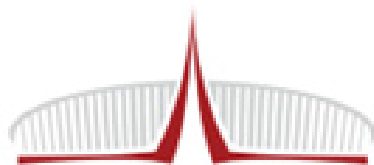


Figure 23. Fire Cauldron Element on Logo
(Source: Personal research documentation)

The cauldron at the logo's center, seen here in Fig. 23, symbolizes a burning spirit, reflecting energy, perseverance, and enduring enthusiasm. It represents determination, collaboration, and sustainability in all GBK activities.



Figure 24. Diversity Element on Logo
(Source: Personal research documentation)

The vertical lines in the logo represent inclusivity and diversity, reflecting GBK as an open space for all, as seen in Fig. 24. Inspired by the 17 pillars on each side of the Main Stadium, symbolizing Indonesia's Independence Day (August 17) and 34 pillars representing the country's provinces. This structure symbolizes unity in diversity and the enduring national spirit at GBK.

GELORA BUNG KARNO
GBK

Figure 25. GBK Final Logotype
(Source: Personal research documentation)

The "Gelora Bung Karno" logotype, seen in Fig. 25, features a wider design with subtle serif details at the ends of each letter, creating a refined yet understated look. The letter stems are closer to the baseline, blending traditional feel with a modern approach to balance national heritage and contemporary aes-

thetics.

There are two logotype versions: “Gelora Bung Karno” and “GBK.” The full text must always be paired with the logogram, while “GBK” can be used alone, as it is more familiar to the public.



Figure 26. GBK Final Vertical Logo
(Source: Personal research documentation)

The vertical GBK logo, seen in Fig. 26, is an alternative for limited-space or non-landscape media. It uses the “GBK” text to maintain visual identity while ensuring readability and effectiveness. This version offers flexibility without losing the main design’s essence.



Figure 27. GBK Final Logotype & Logogram
(Source: Personal research documentation)

If the logo use is too repetitive or space is limited, the logomark alone can be used. Depending on media needs, either logotype or logogram, seen here in Fig. 27, may be chosen without compromising GBK’s visual identity.

Graphic elements are central to renewing GBK’s visual identity, high-

lighting cultural diversity and its role as a national community space. Traditional textiles, recognized as intangible heritage, were chosen for their rich cultural and artistic value. Motifs from various regions were selected to reflect GBK’s inclusive vision and create a meaningful, culturally rooted design.

In Sulawesi, several traditional textiles are recognized as intangible cultural heritage, including Kain Koffo (North Sulawesi), Tenun Sukomandi from West Sulawesi, Tenun Donggala from Central Sulawesi, and Lipa Sabbe and Lipa Saqbe Mandar from South and West Sulawesi (Indra, 2017). Analysis shows that horizontal line motifs frequently appear in these textiles, seen in examples in Fig. 28, either as main patterns or accents, especially dominant in Lipa Sabbe and Tenun Donggala.



Figure 28. Analysis of Sulawesi Island Textile Motifs
(Source: Personal research documentation)

Vertically, the lines symbolize the bond between leaders and people, while horizontally, they represent relationships among the community (Setiawan, 2020). These lines reflect

the harmonious coexistence within the GBK complex, modernized with woven elements to create a dynamic and visually appealing design, seen here in Fig. 29.



Figure 29. Graphic Element Component of Sulawesi
(Source: Personal research documentation)

Several traditional textiles from Sumatra have been recognized as intangible cultural heritage, including Palembang Songket from South Sumatra, Tapis from Lampung, Besurek from Bengkulu, and Minangkabau Sotif Songket. Through visual analysis, it was found that a recurring motif—characterized by an open triangular form resembling a folded line in a single direction, frequently appears in these textiles, as can be seen in Fig.30. This motif is prominently featured in Minangkabau Songket and Lampung Tapis, and also appears as an accent in other regional fabrics.



Figure 30. Analysis of Sumatra Island Textile Motifs
(Source: Personal research documentation)

This directional motif, known as Saluak Laka – Pilinan Lidi, sym-

bolizes unity in achieving common goals. It features interwoven lines resembling twisted palm sticks, representing strong communal bonds (Nella, 2022).



Figure 31. Graphic Element Component of Sumatra
(Source: Personal research documentation)

The author interprets this motif by adapting upward-pointing elements from the logo, symbolizing hope and continuous growth for GBK, seen in Fig. 31. The shape also echoes the flame cauldron in the logo, creating visual continuity that reinforces the design identity.

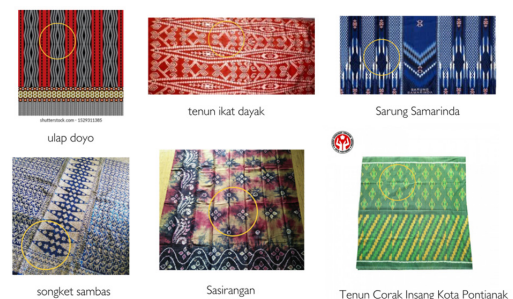


Figure 32. Analysis of Kalimantan Textile Motifs
(Source: Personal research documentation)

In Kalimantan, traditional textiles like Sasirangan and Ulap Doyo often feature the Bintang Bahambur motif, a four-pointed star symbolizing harmony and noble aspirations, seen here in Fig. 32.



Figure 33. Graphic Element of Kalimantan
(Source: Personal research documentation)

The author adapted this motif by curving its edges to reflect the flame cauldron shape, ensuring visual continuity within the logo, as can be seen in Fig. 33.



Figure 34. Batik Kawung
(Source: Kompas.com)

In Java, batik is recognized as intangible cultural heritage, with the Kawung motif chosen for its symbolic meaning of life and origins, seen in Fig. 34 and Fig. 35.



Figure 35. Graphic Element Component of Java
(Source: Personal research documentation)

In Bali, traditional textiles like Gringsing Tenganan and Endek are recognized as intangible cultural heritage, with deep social and spiritual meaning. Gringsing, made using the rare double ikat technique, symbolizes protection and healing (Anggraeni, 2023). Visual analysis shows frequent use of four-pointed star motifs in Balinese textiles. Thus, a similar star-shaped element—also found in Kalimantan textiles (Fig. 32) was chosen to maintain visual cohesion.



Figure 36. Noken Bag
(Source: Kompas.com)

In Papua, Noken as can be seen here in Fig. 36, is recognized as an intangible cultural heritage. More than a traditional woven bag, it holds deep social and cultural meaning. Made from tree bark or leaves, its unique weaving technique reflects values of unity, hard work, and self-reliance (Koesno, 2020; Lisnawati & Tarigan, 2025).



Figure 37. Graphic Element Component of Papua
(Source: Personal research documentation)

Rather than adopting a specific motif, the author draws from the woven structure itself—interpreting it as a symbol of order and resilience, seen here in Fig. 37, in line with the values of balance and harmony in Papuan life.

This approach aims to ensure that the graphic elements not only represent the cultural diversity of the archipelago but also harmonize Papua's weaving structure with motifs from other regions. The combination symbolizes unity and inclusiv-

ity, aligning with the people-oriented spirit of GBK's visual identity. To maintain coherence with the logo-gram, the author incorporates visual elements that reflect its dimensional qualities, namely repetitive lines and gradient transparency, seen in Fig. 38, enhancing visual integration and cohesion with the Gelora Bung Karno logo-gram.



Figure 38. Graphic Element Component of GBK Pillars
(Source: Personal research documentation)

The graphic elements, seen here in Fig 39, are designed using an abstract and modern approach, structured through a grid system to achieve a clean, organized and aesthetically balanced composition. This method allows for a harmonious integration of traditional elements from various regions, balancing order and flexibility within a unified visual framework.



Figure 39. GBK Graphic Elements: Landscape Configuration
(Source: Personal research documentation)

This layout adapts traditional textile motifs from various Indonesian regions into elongated, horizontal compositions. The motifs are simplified into geometric forms to reflect a

modern aesthetic while preserving cultural roots.



Figure 40. GBK Graphic Elements: Corner Configuration
(Source: Personal research documentation)

In this configuration, seen in Fig. 40, motifs are arranged in corner positions, creating a frame-like structure. This setup emphasizes space and symmetry, supporting both decorative and directional uses within the visual system.

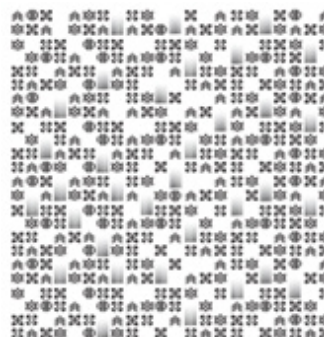


Figure 41. GBK Graphic Elements: Rectangular Configuration
(Source: Personal research documentation)

Rectangular configurations, seen in Fig. 41, organize the elements into grid-based patterns. Some areas are intentionally left blank to introduce negative space, enhancing clarity and evoking a humanistic and abstract feel.



Figure 42. GBK Graphic Elements Line Configuration
(Source: Personal research documentation)

This linear format, seen here in Fig. 42, uses simplified lines derived from traditional patterns to create rhythm and flow. The arrangement contributes to a sense of movement, aligning with GBK's dynamic and adaptive brand identity.

The landscape configuration offers flexibility for media like social media platforms, business cards, and signage.



Figure 43. Application of Landscape Graphic Elements on Business Cards
(Source: Personal research documentation)

In business card applications, the landscape graphic configuration ensures a clean and professional look, as can be seen in Fig. 43. The use of

negative space keeps the layout uncluttered, allowing the essential information and branding elements to stand out clearly while maintaining a modern aesthetic.



Figure 44. Application of Landscape Graphic Elements on Social Media
(Source: Personal research documentation)

For social media platforms, the landscape configuration supports consistent visual presence by offering a flexible format that adapts well to feed posts, stories, and banners, seen here in Fig. 44.

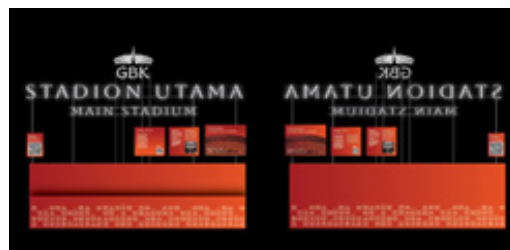


Figure 45. Application of Landscape Graphic Elements on Identification Signage
(Source: Personal research documentation)

When applied to signage, the landscape configuration provides clear visual guidance while integrating graphic elements harmoniously along the lower or side edges (Fig. 45). This allows messages and directions to remain readable while reinforcing the brand identity subtly and effectively in physical environments.



Figure 46. Application of Corner Graphic Elements on Letterhead and Folder
(Source: Personal research documentation)

The corner configuration suits portrait formats like A4 and vertical signage, ensuring balanced layouts, as can be seen in Fig. 46. It's less effective in landscape, where it disrupts visual harmony, so it's best used for vertical media to maintain visual identity.



Figure 47. Application of Corner Graphic Elements on Wayfinding Signage
(Source: Personal research documentation)

Since wayfinding focuses on delivering clear information, graphic elements are arranged to highlight, not distract from, key messages. Their placement guides the viewer's eye toward directions or location names, ensuring clarity while maintaining

GBK's visual identity, as can be seen in Fig. 47.



Figure 48. Application of Rectangle Graphic Elements on ID Card
(Source: Personal research documentation)

The rectangle configuration fills square empty spaces to strengthen GBK's visual identity. Serving as a graphic accent, it enhances aesthetics and branding across media. An example is its use on staff ID cards, as can be seen in Fig. 48, where the boxed elements maintain a neat, balanced, and cohesive design aligned with GBK's identity.

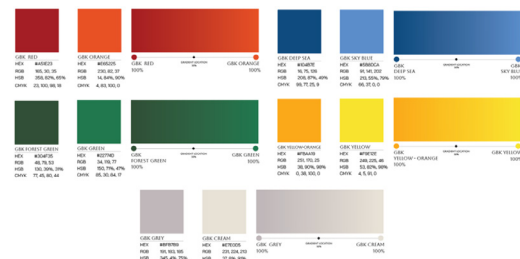


Figure 49. GBK's Corporate Color
(Source: Personal research documentation)

The GBK corporate color palette, as can be seen here in Fig. 49, draws inspiration from its environment and Indonesian symbolism to create a strong, recognizable identity. The primary color, GBK Red—a ma-

roon red reflecting courage and passion—is paired with a dynamic gradient to GBK Orange, symbolizing energy. Supporting colors include a blue gradient (GBK Deep Sea to GBK Sky Blue) representing Indonesia’s waters and skies, and a green gradient (GBK Forest Green to GBK Green) reflecting GBK’s green spaces and sustainability. Additionally, GBK Yellow to GBK Yellow-Orange evokes sunlight and spirited enthusiasm. Neutral tones GBK Cream and GBK Grey balance the palette, adding calmness and a nod to GBK’s historic legacy.

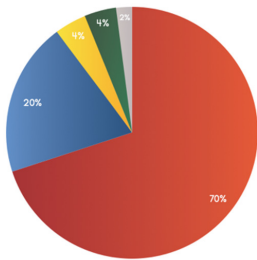


Figure 50. GBK’s Color Proportion
(Source: Personal research documentation)

The GBK visual identity uses colors proportionally for consistency and recognition, seen here in Fig. 50. GBK Red-Orange is the dominant color, supported by 20% GBK Deep Sea–Sky Blue for balance. GBK Green and Yellow serve as 4% accents, while neutral Grey and Cream enhance readability and harmony. This balanced palette creates a strong, versatile identity across various media.



Figure 51. GBK’s Typeface
(Source: Personal research documentation)

GBK’s visual identity uses Aboreto for headlines, offering a modern, humanist feel, and Bai Jamjuree for body text, combining nostalgic typewriter charm with digital-era clarity, as can be seen in Fig. 51.

To assess the paper’s objective, the author examines how the logo aligns with the visual identity principles in Chapter II. A strong visual identity builds recognition, consistency, trust, and emotional connection. Drawing from Indonesia’s cultural diversity, the logo incorporates traditional motifs to enhance relevance and resonance. Its flexible use across media highlights adaptability, effectively embodying the core principles of a strong visual identity.

Conclusion

The transformation of Gelora Bung Karno (GBK) Complex from an international-scale sports venue into a multifunctional public space necessitates a relevant and representative visual identity. The GBK logo design draws inspiration from the site’s architectural elements, which are widely recognized and

strongly associated with the area's historical image. The design also integrates values of unity, diversity, and sustainability through visual elements such as traditional textile motifs from various regions in Indonesia. This visual identity successfully represents GBK's evolution into an inclusive public space, while honoring its cultural and historical roots.

For visual identity design in national-scale place branding such as GBK, it is recommended to prioritize architectural elements that are visually familiar to the public, as they foster stronger emotional connections. Additionally, the design approach should reflect Indonesia's cultural diversity, rather than focusing on a single regional identity. Exploring and incorporating cultural elements from across the archipelago will enrich the visual narrative, foster a broader sense of collective ownership, and ultimately enhance the effectiveness of the visual identity in building a strong and unifying public image.

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