# DESIGNING THE VISUAL IDENTITY OF KABBA TOURISM VILLAGE, MINASATENE DISTRICT: MAXIMIZING CULINARY POTENTIAL AND THE NATURAL BEAUTY OF KARST

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## Abstract

This study focuses on designing the visual identity of Kabba Tourism Village, Minasatene District, Pangkajene and Kepulauan Regency, South Sulawesi, Indonesia. to maximize its culinary potential and the natural beauty of its karst formations. A tourism village is a concept where a village leverages its natural, cultural, and culinary wealth to attract tourists. Kabba Village has significant potential in the tourism sector with its unique karst formations and ponds. However, the village faces challenges, including the lack of a distinct visual identity. Kabba Village was ranked in the top 300 of the Anugerah Desa Wisata Indonesia (ADWI) in 2023, indicating its considerable potential. Nevertheless, the village has not yet fully utilized these advantages, particularly in terms of a visual identity that can attract tourists. This study aims to design a visual identity inspired by the natural beauty and culinary richness of Kabba Village, such as its unique karst formations, fish and shrimp products, and the traditional craftsmanship of baka-baka. The research employs the Research and Development (R&D) method with a design thinking approach. Qualitative data were collected using observation, interviews, and secondary data analysis, while the visual identity design was developed through the stages of empathy, reframing, ideation, prototyping, and testing. The results of this study are expected to serve as a reference for the further development of Kabba Village as a tourism village, or to provide insights for the development of other tourism villages in Indonesia. A strong visual identity is anticipated to enhance Kabba Village's appeal as a competitive tourism destination in South Sulawesi.
**Keywords: Tourism Village, Visual Identity, Kabba, R&D, Design Thinking**

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# INTRODUCTION

## Values and Problems of Kabba Village

Kabba Village is located in the Minasatene District, Pangkajene and Kepulauan Regency, South Sulawesi. Kabba Village was ranked in the top 300 of the Anugerah Desa Wisata Indonesia (ADWI) in 2023 (Antara, 2023). Initially, Kabba Village was known as Soreang Cindea Village, encompassing the areas of Panaikang Village to the east and Bonto Langkasa Subdistrict to the south. Due to the highly moeslim religious nature of the Soreang Cindea Village community, in the 1960s, village leaders, community leaders, youth leaders, and religious figures agreed to rename Soreang Cindea Village to Kabba Village. The name was inspired by one of Islam's holy places in Mecca(Jadesta, 2024).

Within Kabba Village, there is an area called Lamperangan. Most tourist spots in Kabba Village are located in this area, featuring karst rock formations as scenic attractions, along with extensive ponds and rice fields. Inside the karst formations, there is the Ulu Tedong Cave, which contains prehistoric paintings. In addition to the natural scenery, Kabba Village also boasts large ponds and rice fields, which are used for fish, shrimp, and shellfish farming. The government and local community have provided additional facilities, such as bamboo walking paths to enjoy the natural scenery, and resting pavilions.

Despite its potential as a tourism village with abundant natural wealth, Kabba Village still faces challenges in terms of infrastructure, such as damaged roads and a lack of signage at tourist spots. Other facilities are also inadequate, including parking areas, public restrooms, and tourist information centers. Additionally, there is no visual identity that emphasizes characteristics representing the village's identity as a tourism destination. The lack of standardized criteria for mapping village potentials remains a current issue in tourism village development, with development tending to be duplicative, referring to existing tourism villages without considering or highlighting local uniqueness (Krisnawati, 2021). Providing a distinct identity can facilitate promotion and positioning, especially in the era of advancing information and communication technology.

Therefore, this research, using the R&D method with a Design Thinking approach, aims to: 1. Identify the unique potential of Kabba Village's tourist destinations, and 2. Understand the process of designing a visual identity for Kabba Village's tourist destinations in Minasatene District, Pangkep Regency.

# LITERATURE REVIEW

Kabba Village has been designated as a Tourism Village with community-based development. This village boasts natural potential such as karst towers with exotic rice fields, unique cultural heritage, and a community that cares about preserving nature and culture (Mirsan, 2021), Despite these attributes, Kabba Village still faces many challenges in its development as a Tourism Village, including its visual identity, as of 2024. A village can be called a Tourism Village (DW) if it has natural beauty, marketable resident skills, distinctive culture, and attracts visitors. The

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more these variables are present in a village, the higher the likelihood it qualifies as a Tourism Village (Wulandari, 2020).

Rural tourism involves activities in areas offering attractions that reflect the authenticity of the village, including social life, economy, local customs, building architecture, and distinctive village layouts. Unique traditional cultural arts need to be developed in the village and packaged as attractive tourist attractions, considering that each region has different attractions (Afriza et al., 2020). Tourism villages are a way to empower communities to optimize existing potential to improve their welfare(Sundari et al., 2022), This opportunity can positively impact economic growth through the development of tourism village potential.

Based on the general regulations issued by the Ministry of Tourism and Creative Economy on February 26, 2021, the requirements for proposing a tourism village include three supporting components: 1. Assessing available tourism potential. Village officials need a clear database regarding land, location, area, and ecosystems that can support future tourism destination development. 2. Gauging community interest and readiness for developing local tourism destinations. A tourism village will thrive if managed by the villagers themselves; a specific organization to handle the tourism village is needed to ensure sustainability and involve key stakeholders in determining the village's tourism direction. 3. The tourism village concept must be unique. A distinctive concept or idea will stand out among other regional tourism destinations (Aldira & Hasmi, 2023).

One component in developing a tourism village is tourist attractions, encompassing nature, culture, and human creations (Krisnawati, 2021). The main tourist attraction in Kabba Village is the Lamperangan area, featuring captivating karst scenery. The government and Kabba Village community built a bamboo bridge to enhance Lamperangan's natural appeal.



**Image 1 Karst Scenery of Kabba Village. (Source: Personal Document, 2024)**

Additionally, within the karst formations, there is the Ulu Tedong Cave, accessible by climbing the karst. Inside the cave, there are ancient prehistoric paintings (Zagitanank, 2020)**.**



**Image 2 Village View from Ulu Tedong Cave. (Source: Jadesta, 2024)**

Fish ponds are very common in Kabba Village. Surrounding the karst area are numerous ponds used for various types of aquaculture, primarily containing fish, shrimp, or a combination of both. These ponds are individually owned by the villagers, allowing for flexibility in the type of aquaculture they practice. The products of these ponds are typically sold to collectors or at local markets.



**Image 3 Pond Scenery of Kabba Village. (Source: Jumawan et al., 2024)**

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Due to the extensive ponds, a popular culinary specialty in Kabba Village is fish. One of the unique dishes featuring milkfish, known locally as "ikan bolu Lumpur." Before grilling, the fish is coated in mud, which helps ensure even cooking. Additionally, there is "baka-baka," a traditional craft made from the leaves of the Nipah tree. Baka-baka is typically used to carry fish and shrimp from the ponds.



**Image 4 Baka-baka. (Source: Personal Document, 2024)**

Despite these various potentials, Kabba Village lacks a visual identity that represents Kabba as a tourism village. Essentially, visual identity is one of the most effective tools for supporting a brand's identity, whether the brand is new or well-established. With a strong visual identity, a brand can reap various benefits (Wardana, 2021). Visual identity refers to any form of identity of a product, brand, or individual that can be visually recognized. It is the first impression the public will have when encountering a brand (Arief et al., 2021).

The design of a village's identity must be accurately depicted to avoid merely mimicking other tourism villages. One common issue in the development of tourism villages is the absence of standard criteria for tourism villages that can be used as a reference for mapping these villages. Consequently, village development tends to be duplicative, referencing existing tourism villages without considering or highlighting local uniqueness (Krisnawati, 2021).

## METHODOLOGY

This research utilizes the R&D method with a design thinking approach. The R&D method, developed by Borg and Gall in the 1980s, was initially created as an educational research design model and has since been widely adopted in various design contexts according to specific needs. Essentially, R&D can be used in the

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process of developing new products or improving existing ones. R&D is generally considered to consist of three main activities: basic research, applied research, and development (Mesra et al., 2023).

Design thinking is a human-centered approach to innovation. This method uses tools from the field of design to integrate human needs, technological potential, and business success requirements. The stages of design thinking include 1) Empathize, 2) Define, 3) Ideate, 4) Prototype, and 5) Test, aiming to provide an analysis or review of design thinking (Zulfikar et al., 2023).

## RESULT & DISCUSSION

The result of this research is the creation of a visual identity for Desa Kabba, particularly in the Lamperangan area. After conducting the design process using the research and development method, specifically with a design thinking approach, the following stages were carried out:

### Emphaty

In the empathy stage, research and direct observation were conducted in the Lamperangan tourist area, and interviews were held with the village head and local residents. Observations around Lamperangan aimed to understand the overall condition, potential, and various aspects related to Desa Kabba. Through the empathy process, the potentials of the village were mapped to develop a visual identity. Desa Kabba has notable features such as Karst rocks forming several areas named Lamperangan (deep mud), natural attractions like Gua Ulu Tedong with prehistoric paintings, Sungai Male'leng connected by two springs; Mata Air Panyilla'e and Mata Air Janggoe, and culinary specialties such as mud-baked milkfish. The image below shows team members engaged in the design thinking process.



**Image 5 Design Thinking Process. (Source: Personal Documentation, March 2024)**

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## Reframing

In the reframing stage, user personas were defined. This involved identifying the target audience, their preferences, habits, and pain points. The needs and insights of the user persona and Desa Kabba, especially in the Lamperangan area, were analyzed. It was determined that this area requires a visual identity related to tourism to have a distinctive character representing the attractions in Desa Kabba. The target audience focuses on local tourists, specifically family tourists looking to vacation around Pangkep Regency. To further identify the target audience, a user persona was created to better understand them and help identify more relevant segments.

## Ideate

The ideate process resulted in sketches for the visual identity design. This included logo sketches as the primary identity. Several sketches were made and stages were followed to develop the fourth sketch further. Below is the transformation of the initial logo sketch for Lamperangan tourism.



**Image 6 Initial Logo Sketch.**

In addition to sketching, a color palette concept was selected. The color selection was based on the impressions gathered during direct observations, aiming to create a sense of harmony and beauty that could become Lamperangan's identity.
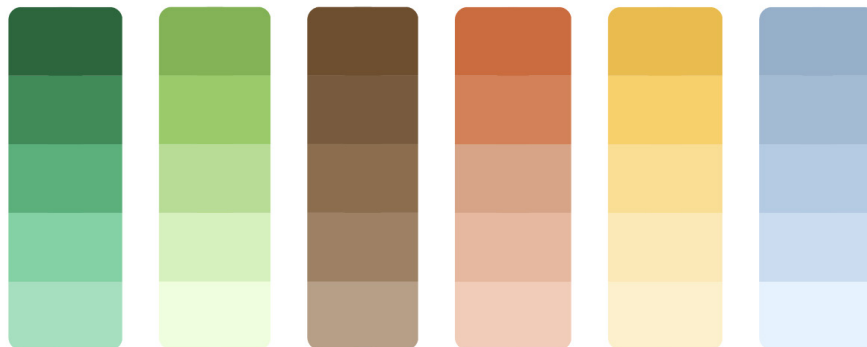


**Image 7 Color Palette.**

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**Prototype**

In the prototype stage, a digital logo and its derivatives were created, including usage guidelines (do's and don'ts), supergraphics, and icons for sign systems.

**Logo**

This stage began with creating the logo as the main visual identity representing all tourism development in Lamperangan. The primary logo was designed as a logotype, with dynamic letter shapes conveying a friendly and family-oriented impression, reflecting the various tourist spots in the area. The letter 'M' was designed to resemble Karst rocks to strengthen the area's Karst character. The yellow tab above the letter 'N' symbolizes the friendliness of the local residents.
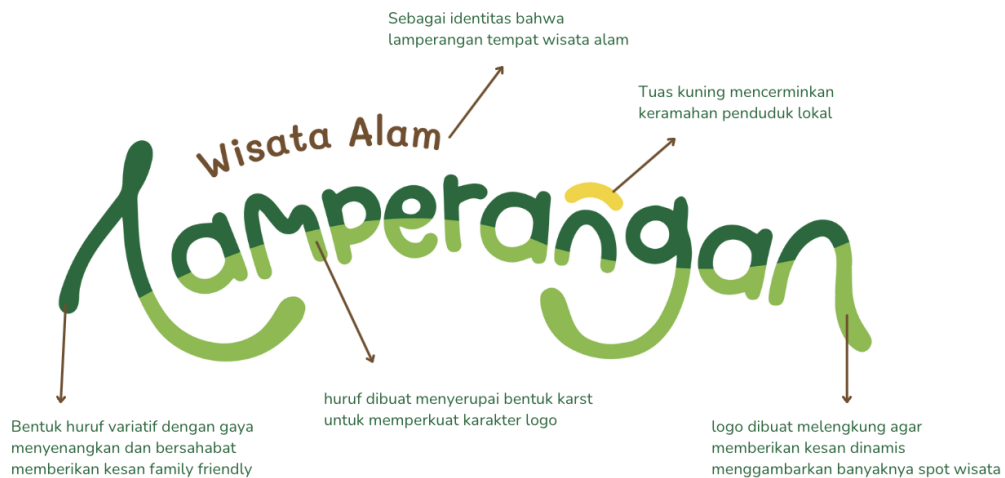


Sebagai identitas bahwa lamperangan tempat wisata alam

Tuas kuning mencerminkan keramahan penduduk lokal

Bentuk huruf variatif dengan gaya menyenangkan dan bersahabat memberikan kesan family friendly

huruf dibuat menyerupai bentuk karst untuk memperkuat karakter logo

logo dibuat melengkung agar memberikan kesan dinamis menggambarkan banyaknya spot wisata

**Image 8 Logo Concept.**

This stage also included guidelines on the correct and incorrect use of the logo to prevent misapplication in the future.



**Acceptable**

✓ Logo ditampilkan sesuai dengan aslinya, tanpa dimodifikasi

✓ Logo ditampilkan dengan warna hitam guna menyesuaikan kebutuhan

✓ Logo ditampilkan dengan warna putih guna menyesuaikan kebutuhan

*Logo digunakan dengan dua opsi, yakni bewarna dan opsi hitam putih tanpa dimodifikasi (miring, wide, perubahan warna, dan lain sebagainya)*

**Image 9 Correct Logo Application.**

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**Unacceptable**



❌ Jangan mengubah warna logo

❌ Jangan mengubah orientasi logo

❌ Proporsi logo tidak boleh diubah baik ke samping atau ke atas

**Image 10 Incorrect Logo Application.**

### Supergraphics

Supergraphics are supporting components of a brand's identity used as distinctive features of a logo. They can consist of other visual identity elements such as logos, colors, fonts, symbols, or images engineered to be memorable visuals that help the brand stand out from its competitors.
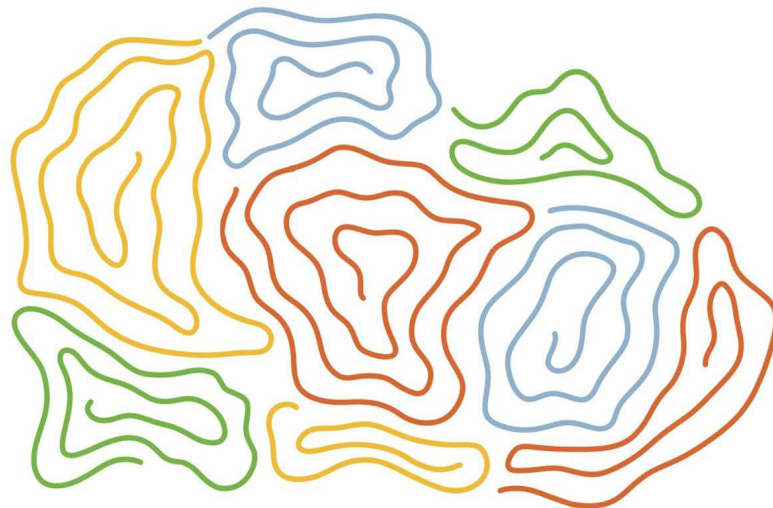


**Image 11 Lamperangan Supergraphics.**

The supergraphics for Lamperangan's visual identity were created from the map of the Lamperangan area using a thin-line (monoline) style and the established color palette. The use of supergraphics can help build stronger connections with customers, enhance consumer awareness, and distinguish the brand from its competitors.

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## Icon

The icons are created based on landmarks in Lamperangan such as Ulu Tedong Cave, bamboo bridge, fish ponds, springs, baka-baka workshop, mudfish, gazebos, and rice fields. The icon style follows a monoline and wavy logo style.



**Image 12 Lamperangan Supergraphic Logo.**



**Image 13 Lamperangan Graphic Signage Icon.**

## Testing

In the final stage, the process continues with testing or trials. This process involves 10 residents and village officials to assess whether the visual identity created effectively communicates. This phase includes presenting the logo and then filling out a form with Likert scale questions about the Lamperangan logo.

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**Image 14 Testing Documentation.**

Based on the data obtained, it was found that the Lamperangan logo was generally highly regarded by respondents. The majority felt that the logo is attractive, memorable, and easy to read. The logo is noted for its distinctive characteristics, and most respondents agree that it reflects the identity of Lamperangan and its tourist attractions. The use of color in the logo also received high appreciation. Respondents tend to recommend this logo to others and believe it has lasting appeal.
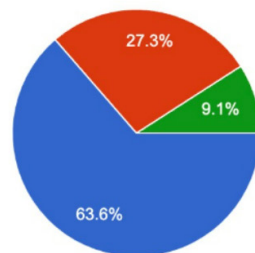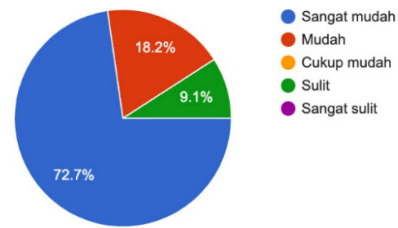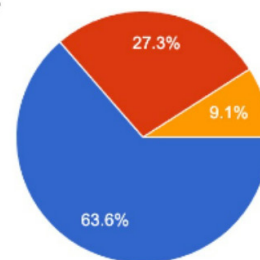


**Image 15 Testing Response.**

## Discussion
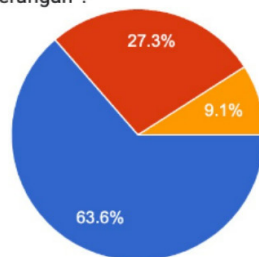
The outcome of this design process is the creation of a visual identity for Kabba Village that addresses the existing issue of a lack of identity to represent the tourism sites in Kabba Village, particularly in the Lamperangan area. Following a research and development method, especially using a design thinking approach, this study can serve as a reference for various related research, especially in the

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tourism or village tourism sectors. Using this logo in promotional materials such as tourism brochures, websites, and social media will help establish a consistent and appealing identity for the village.

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