

# CHAPTER I INTRODUCTION

## 1.1. Background

In Indonesia, heritage tourism plays a crucial role due to the historical and cultural diversity spread across various regions. Old cities, cultural villages, and colonial buildings attract both domestic and international tourists. Indonesia has a long history. One region in East Java has a long history as a trading center and a place where Islam spread throughout the archipelago, namely the city of Gresik. The book "Serpihan Sejarah Lokal Gresik - Dari Kota Bandar Menjadi Destinasi Wisata di Masa Colonial Belanda" (2024) by Nuruddin describes the history of Gresik. According to the book, Gresik served as a port city throughout the VOC era. Consequently, Gresik became a trading city during that time. Consequently, various ethnic groups, including Javanese, Malay, Arab, Chinese, and Dutch, came and settled in the Gresik area. Gresik became not only a trading city but also a center for the spread of Islam. This resulted in cultural diversity in Gresik. This diversity can be seen in the growth of its multi-ethnic community (Mariami et al., 2021).

One of the multi-ethnic areas born from the dynamics of the historical development of Gresik City is Kampung Kemas. This area has existed since 1853 and was known as a center for gold craftsmen during its time. Visually and historically, Kampung Kemas has a rich architecture that combines Indische Empire Style, Chinese, Arabic, and Javanese styles, which are reflected in the building forms, spatial layout, and ornamental elements that still survive to this day. The uniqueness of the architecture and historical value make Kampung Kemas have high potential as a cultural heritage area and a tourist destination based on historical education. This is reinforced by the designation of Kampung Kemas as a cultural heritage area through the 2010–2030 Gresik Regency RTRW and the 2014–2034 Gresik District RDTR, which is also planned as a historical education tourism area (Mariami et al., 2021). This determination is in line with Law No. 11 of 2010 concerning Cultural Heritage, which states that areas with historic buildings that are more than 50 years old and have important historical and cultural value can be designated as cultural heritage.

Kampung Kemas is currently managed and supported by the Gresik Heritage Community, a key stakeholder responsible for preservation, tourism management, and the introduction of the area's historical value to the public. This community acts as a liaison between residents, the local government, and visitors, while also striving to maintain the sustainability

of the heritage area. However, these management efforts still face challenges, particularly in terms of visual communication, which serves as a medium for information, orientation, and representation of the area's identity.



Figure 1. 1 Interview with Mr. Aria Bhaskara  
(Source: Personal Document, 2025)

Based on the results of an interview with Aria Bhaskara, a local historian, it is known that Kampung Kemas has very strong historical and architectural potential, but has not been optimally communicated through the visual system of the area. There are around 16 houses with relatively uniform architectural characters, most of which belong to the H. Oemar family and were built in 1856. These buildings represent the acculturation of European, Chinese, and Javanese cultures, which can be seen from the use of tall pillars and large European-style windows, the dominance of red as an influence of Chinese culture, and the shape of the pyramid roof as a characteristic of Javanese architecture. In addition, the presence of double doors and windows on the second floor which partly function as security camouflage elements as well as a place to breed high-value swallows shows that the architecture of Kampung Kemas is not only aesthetic, but also full of contextual social and economic functions (Interview, 2025).

The richness of the architecture and historical narrative is not yet supported by adequate visual communication media. Information regarding the architectural meaning, building functions, and the historical value of the area is not systematically presented in public spaces. The absence of interpretive media, wayfinding systems, and environmental graphic elements makes it difficult for visitors to grasp the area's overall character. As a result, Kampung Kemas's identity as a heritage tourism area has not been clearly recognized by tourists, despite its significant visual and historical potential.

Aria Bhaskara also emphasized that Kampung Kemas currently lacks a standardized visual identity for the area, whether in the form of a signage system, historical interpretation media, or other Environmental Graphic Design elements. This lack of a visual system has weakened Kampung Kemas's image as a heritage tourism destination, both in terms of the

tourist experience and in terms of promotion. This condition has resulted in Kampung Kemasari being less widely known compared to other heritage destinations in East Java, such as Kampung Kajoetangan in Malang, which has successfully built a regional identity through a strong branding system and environmental graphics (Widodo et al., 2024). Furthermore, environmental graphics, such as the area's signage system, are suboptimal. This results in ineffective tourist navigation and a poorly developed visual image of the area. (Maulana et al., 2025).

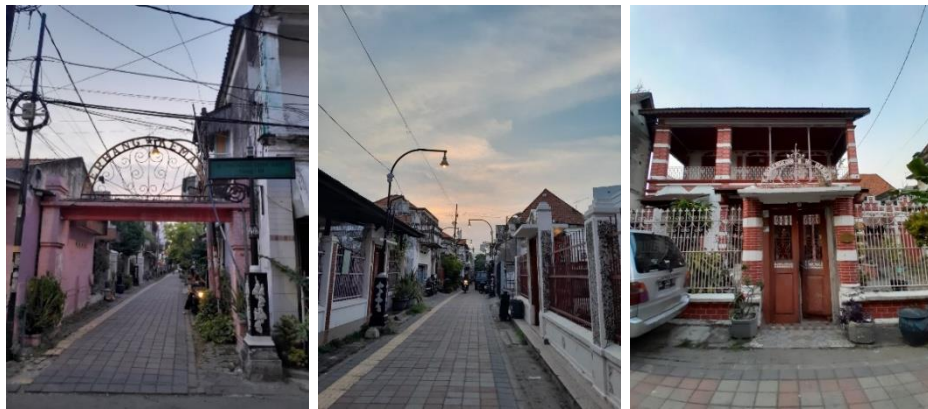


Figure 1. 2 Atmosphere of Kampung Kemasari Gresik  
(Source: Personal Document, 2025)



Figure 1. 3 Facilities Kampung Kemasari  
(Source: Personal Document, 2025)

Based on field observations in the Kampung Kemasari Gresik Heritage Tourism Area, it was found that the environmental visual communication system has not been designed in an integrated and sustainable manner. In the field, existing signage elements are still limited to simple plaques installed on gates or house facades, without a wayfinding system, area maps, or

interpretive media explaining the historical value and function of the buildings. This condition results in spatial information not being conveyed clearly to visitors, resulting in ineffective exploration activities and a less than optimal heritage tourism experience.

In addition to the navigation aspect, the observation results also indicate the absence of Environmental Graphic Design elements capable of consistently representing the area's identity. Kampung Kemasan does not yet have a regional visual system that includes graphic style, typography, color, or environmental visual elements that are interconnected from one point to another. The absence of this system causes the character of the heritage area to not be read strongly in public spaces, even though Kampung Kemasan has a rich visual architecture and a unique historical narrative. This weakens Kampung Kemasan's image as a heritage tourism destination and makes it difficult for this area to build a memorable spatial experience for tourists.

Research conducted by Maulana et al., (2025) on the design of a sign system in Kampung Kemasan shows that the presence of a sign system can improve visitor comfort and assist spatial orientation. However, this research is still limited to designing the sign system as a single element and does not include a comprehensive Environmental Graphic Design design that integrates aspects of the area's visual identity, interpretative media, and the tourist space experience. Meanwhile, research by Mariami et al., (2021) identified that the place identity of Kampung Kemasan is formed by factors of attachment, sustainability, and external perception, but this identity tends to be weakened due to the lack of consistent visual representation in public spaces.

Both studies indicate that Kampung Kemasan faces challenges in both spatial navigation and strengthening regional identity. However, to date, no research or design has been found that examines and designs Environmental Graphic Design as an integrated environmental visual communication system for the Kampung Kemasan heritage tourism area. In fact, Environmental Graphic Design plays a strategic role in connecting physical space, historical narrative, and the visual identity of the area as a whole. Therefore, this design focuses on the development of an Environmental Graphic Design system for the Kampung Kemasan Gresik Heritage Tourism as an effort to strengthen regional identity, improve the quality of the tourism experience, and support the sustainability of Kampung Kemasan as a competitive heritage destination.

## **1.2. Problem Identification**

Based on the background presented in this design, the following problems can be identified:

1. Based on an interview with Mr. Aria Bhaskara (a local historian), it was discovered that Kampung Kemas lacks an Environmental Graphic Design capable of clearly and consistently conveying the historical value, architectural meaning, and identity of the area to visitors.
2. Based on field observations, Environmental Graphic Design elements in Kampung Kemas, such as signage, wayfinding, area maps, and interpretive media, are still very limited and unintegrated, complicating spatial orientation and reducing the quality of the heritage tourism experience.
3. Based on previous studies and regional planning data, although Kampung Kemas has been designated a cultural heritage area and managed by the Gresik Heritage Community, there has been no comprehensive Environmental Graphic Design design as a visual identity system for the heritage tourism area.

## **1.3. Problem Statement**

Based on the background presentation and problem identification, the problem formulation can be obtained as follows: "How to design an Environmental Graphic Design Heritage Tourism in Kampung Kemas Gresik that is able to convey historical information and cultural values of the area effectively?"

## **1.4. Project Scope**

Project scope make design easier and help achieve goals more purposefully. The limitations of the problem are as follows:

1. In this design, we will only discuss the design of Environmental Graphic Design (EGD) which includes sign systems, wayfinding, area maps, and visual information media that function as supporters of heritage tourism activities in Kampung Kemas Gresik.
2. Environmental Graphic Design is focused on conveying information, navigation, and strengthening the visual identity of the Kampung Kemas heritage area, by paying attention to visual harmony, historical context, and the character of the local environment.
3. This design does not discuss non-physical branding aspects such as digital promotions, social media, or tourism marketing strategies, but is limited to graphic design of the physical environment in the heritage tourism area of Kampung Kemas Gresik.

## **1.5. Purpose of Design**

The following is the purpose of this design:

1. Design an Environmental Graphic Design system that is able to convey historical information, cultural values, and architectural character of Kampung Kemasari clearly and communicatively.
2. Building the visual identity of the heritage tourism area of Kampung Kemasari Gresik through the application of integrated and contextual environmental graphic elements.
3. Improve the quality of spatial orientation and visitor tourism experience through the design of informative signage, wayfinding, and interpretation media.
4. Support the preservation and management of heritage areas carried out by the Gresik Heritage Community through a planned environmental visual communication system. Enhance the image and attractiveness of Kampung Kemasari as a cultural tourism destination that is competitive with other heritage destinations in East Java.

## **1.6. Benefits of Design Results**

The design of the Rebranding of the Kampung Kemasari Heritage Tourism is expected to bring the following benefits:

### **1.6.1. Benefits for Writers**

1. Develop the academic and practical abilities of writers in the field of Environmental Graphic Design, especially in the context of heritage tourism areas based on local culture.
2. Increase insight and experience in applicable design as a scientific contribution in the field of visual communication design and preservation of cultural heritage areas.

### **1.6.2. Benefits for Visitors**

1. Make it easier for visitors to understand historical and cultural information about Kampung Kemasari through informative and easily accessible environmental graphic media.
2. Improve the comfort and quality of heritage tourism experiences, especially in terms of spatial orientation, area navigation, and understanding of place identity.

### **1.6.3. Benefits for Kampung Kemasari**

1. The design results will provide an official visual identity that can represent the image of Kampung Kemasari as a heritage tourism destination, thus potentially attracting more visitors.

2. Supporting the sustainability of heritage area management through an Environmental Graphic Design system that can be used in the long term as a medium for education, cultural preservation, and community-based tourism development.

## 1.7. Design Framework

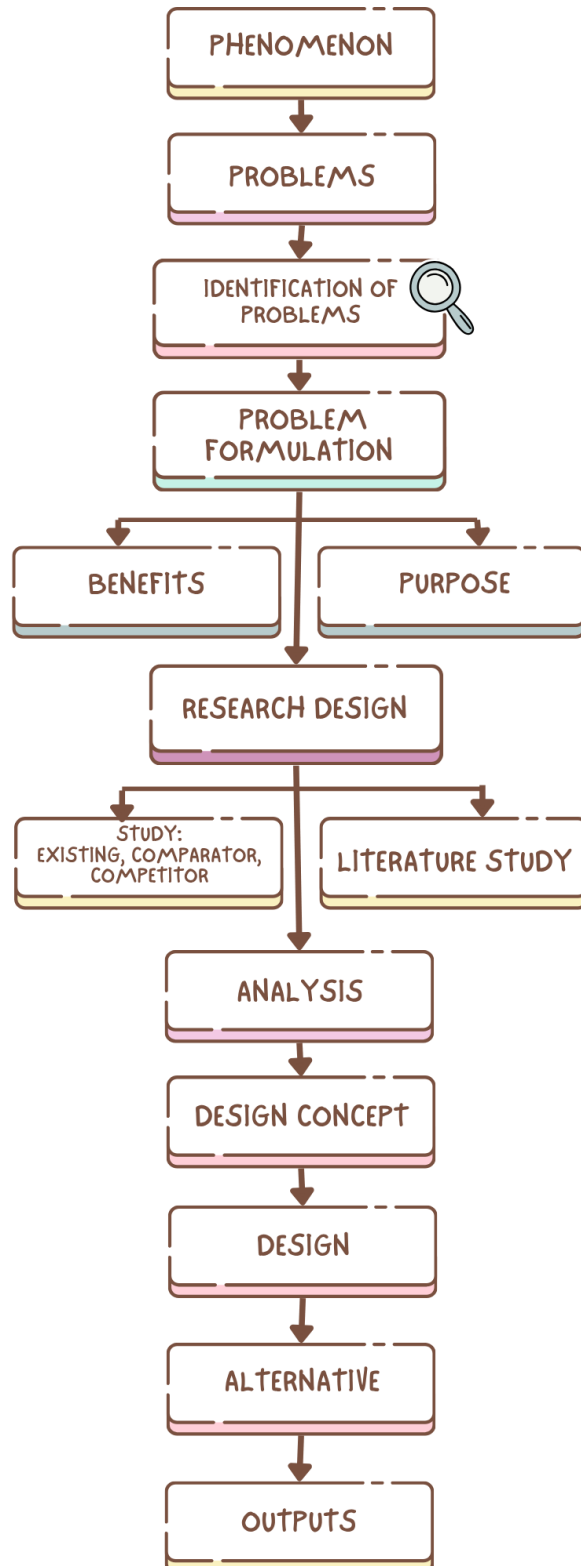


Figure 1. 4 Design Framework  
(Source: Personal Document, 2025)