

CHAPTER 1 INTRODUCTION

1.1 Background

Indonesia is a country that has a lot of potential in various sectors. This potential is spread throughout the country, starting from villages, sub-districts, districts, to provinces have their own potential. Administratively, villages are the lowest level that has the right of autonomy in regulating local potential, which is run by village heads and Village Consultative Bodies (BPD) (Anwar, 2015). In Indonesia, we know several concepts of village development that are born from certain approaches and focuses, one of which is the concept of an integrated village. If possible, a tourist village only focuses on tourism, or a traditional village only focuses on customs, but for an integrated village itself, it focuses on all sectors, ranging from culture, agriculture, livestock, tourism, and MSMEs. An integrated village is a village that is built comprehensively and utilizes all local potential, not just one sector (Riyadi, Mudhofi, Hamid, & Malik, 2023). The combination of culture and nature in the management of the tourism sector not only increases the income of the community, but also strengthens the welfare of the village and local identity in general (Nur, Asraf, Razak, Tambunan, & Paluala, 2025). According to the latest policy listed in the PDTT Village Regulation Number 9 of 2024 concerning the Village Index, the benchmark of a village's success is no longer determined by one sector only, such as the economy or infrastructure, but is viewed as a whole, starting from social, cultural, and environmental aspects. Referring to this, the concept of an integrated village is in line with the government's policy to encourage villages to the next level, namely the "independent" category, with strengthening across sectors (Kemendes PDTT, 2024).

In Kediri regency, there are several villages that have the potential to be able to step into an integrated village, one of which is Brumbung Village which is located at the eastern end of Kediri Regency, precisely in Kepung District. Based on the Brumbung 1 inscription, Brumbung Village has been established since the time of 3 kingdoms, starting from the Ancient Mataram Kingdom, the Panjalu Kingdom, to the Majapahit Kingdom. After the royal era, Brumbung Village was in a state of disrepair, until finally it returned to the alas chronicle during the Dutch colonial period. The name Brumbung itself means a source of spring water that *is inflated* (stagnant), which is based on the fact that the soil of the Brumbung Village area found many sources of spring water whose water is stagnant and does not flow (Juwito, 2025). Brumbung Village has various local potentials, including history, culture, customs, and natural resources. Geographically, Brumbung Village is

located on the slopes of Mount Kelud and is a transitional area to a mountainous area so that it has a topography in the form of rice fields and hills so that the climate is relatively cool.



Fig 1. 1 Map of Brumbung Village, 2025
(Source: Brumbung Village Archive)

Based on village maps from the Central Statistics Agency, almost 60% of the area in Brumbung Village is rice fields. With such topographical conditions, it is appropriate that the most reliable commodity in Brumbung Village is agriculture. Based on the results of an interview with the village head, Mr. Tohari, the agricultural products of the Brumbung community are varied, ranging from rice, vegetables, to fruits. Livestock is also one of the commodities that is being developed considering the area of land that exists, but until now it is still managed privately by people who have businesses in the livestock sector. The livestock that are widely developed consist of laying hens, goats, cows and buffaloes. Therefore, these two main commodities are the basis of livelihood for many residents of Brumbung and its surroundings. In fact, these agrarian activities are an important part of the economy of Kepung District in general (BPS Kediri Regency, 2015). Apart from the agrarian sector, the economic sector also runs through MSMEs in Brumbung Village. Although it is not as developed as agriculture and livestock, many Brumbung residents

have started to pioneer this micro business. Some of the products that have begun to be developed are processed foods such as taro chips, taro sticks and others, which are currently listed in the Kediri Regency MSME catalog (Kediri Regency Diskopera, 2023). In addition to the food industry, the creative industry also has several MSMEs that have begun to develop, for example, Mr. Suyadi's woven bag MSMEs that have even absorbed workers from housewives (Kamil, 2023).



Fig 1. 2 Cowsheds belonging to the residents of Brumbung Village
(Source: Personal document, 2025)

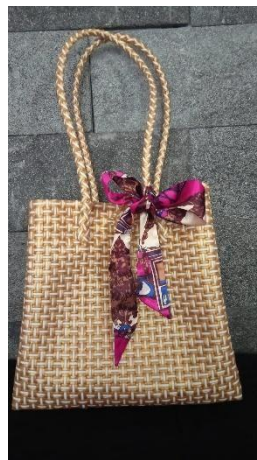


Fig 1. 3 Woven Bag Products from MSMEs in Brumbung Village
(Source: umkm.kedirikab.go.id website)

In addition to the potential in the agrarian field, cultural tourism in Brumbung Village is also diverse and very interesting. In the rice field area of Kebonagung Hamlet, there is a petarian that based on the results of excavations is suspected to have come from the relics of the Kediri to Majapahit Kingdoms, namely Petirtaan Geneng or also commonly known as Geneng Temple, which has a sacred pond structure and *jaladwara* (water shower) which measures about 5.2 m² (jatimsmart.id, 2020). In addition, at the Brumbung Village Hall,

there are also objects from the royal era found by local residents, in the form of statues, inscriptions, yoni, jambangan, and brick artifacts from the past, which are neatly arranged for historical education for tourists or the local community, and placed in a mini museum (Umar, 2018). Brumbung Village also has many water sources, the most famous of which is Sumber Beji. In traditional village rituals, such as the traditional village carnival

Brumbung, Sumber Beji plays a role as one of the holy water sites as a symbol of purity.

Recently, the residents of Brumbung Village held a Cultural Kirab to commemorate the 897th anniversary to promote the potential of the village and local traditions and customs, as well as to strengthen the local cultural identity (Kediri Regency Government, 2025). Not only that, Brumbung Village also has a traditional dance called Kenaren. Kenaren is a combination of pencak silat art developed with flexible movements so that it looks like a dance (Juwito, 2025). According to Restaningrum and Artono (2025), the preservation of *Kenaren* art is an effort to maintain local cultural identity and become a social capital that can be connected to tourism development programs based on local wisdom so that it can empower the local community. Of course, this attracts the attention of the community and the local government so that they can develop and support the potential in Brumbung Village. This shows the development of Brumbung village to go further into an integrated village, not even impossible to become an independent village.



Fig 1. 4 Sign system to Petirtaan Geneng
(Source: personal data, 2025)



Fig 1. 5 Sign system to Petirtaan Geneng
(Source: personal data, 2025)

From the various sources above, in line with what was said by the Head of Brumbung Village, Mr. Tohari. He explained that his vision and mission as the village head for Brumbung Village for the next 5-10 years is to be able to become an integrated village whose peak is as an independent village. It should be noted that an independent village is a village that is able to meet internal needs with funds collected and managed by the village itself, and assistance from the government only acts as a spur (Agunggunanto & Kushartono, 2016). Currently, Brumbung Village is developing various sectors to be able to achieve an independent village. Pak Tohari said that to achieve the goal of becoming an independent village, the village government is designing the formation of BUMDes and the development of local wisdom. He hopes that later the people of Brumbung Village can be independent, in the sense that they can manage natural resources and their potentials independently, because local commodities in Brumbung Village are very abundant. However, for now, Brumbung Village is still focused on being able to become an integrated village by developing sectors that still need to be developed, such as MSMEs, cultural tourism, and livestock. In addition, the problem of human resources (human resources) is also an obstacle to his goals. According to Mr. Tohari, the people in Brumbung Village still need continuous education because it is felt that currently there are still many residents who cannot be invited to work together in realizing his vision and mission. He also hopes that in the future Brumbung Village can be known by the wider community as an independent village that has a strong culture.

This hope is also reflected among the youth of Brumbung Village. Mas Huda, one of the founders of the Brumbung Native Community, said that Brumbung Village actually has a huge potential to become an integrated village, especially in the cultural tourism sector, because Brumbung Village has a lot of cultural heritage that can still be explored. Currently, there are several cultural heritage that are quite famous among the wider community, such as the Brumbung 1 Inscription, Brumbung 2 Inscription, *Dwarapala* Statue, Petirtaan Geneng, and Sumber Beji. However, there are actually many more cultural heritage that have not been explored. The Kenaren dance has also been recognized by the Ministry of Education and Culture as the original art of Brumbung Village. This shows that the potential possessed in the cultural sector should be maximized so that it can become a driver of the citizens' economy. He also has a desire that in the future Brumbung Village can be one of the villages that is known to have a strong culture.

With these various strong potentials, unfortunately Brumbung Village does not have a strong visual identity. Both Mr. Tohari as the village head and Mas Huda as the youth, both gave statements that Brumbung Village does not have a visually consistent branding. The many events that are held such as cultural carnivals, sound carnivals, art performances, are just a "story" that is actually strong, but does not have a consistent "face". In fact, visual identity according to branding theory, is an important part of building a "cover" for an entity, because the cover is the first page seen when reading a book, with an attractive cover the reader will be more interested in seeing the content, in addition to being more effective, with a consistent visual identity can also strengthen the position to be distinguished from other entities, also to help explain the potential and value of ownership (Kusrianto A., 2020). Based on a book written by Philip Kotler and Kevin Lane Keller (2016), it is explained that a brand is not just a symbol or name, but in order to get a positive assessment from the audience, it is necessary to have an identity that is managed consistently. Brand identity is a set of brands that are created and maintained to be associated with the aim of building an emotional relationship with the market (Aaker, 1996). Putra and Sudrajat (2021) emphasized that a strong visual identity for branding has a central role in the relationship between the audience and the community and to strengthen emotional bonds as well, so that it can provide a recognition of the existence of a community or region in the relatively long term.

Visual identity in a branding usually consists of logos, symbols, characters, packaging and taglines (Keller & Swaminathan, 2019). Visual identity in branding will be an important link between visual representation and cultural narrative so that it is easily recognized and accepted by the wider community. Although Brumbung Village already has a strong cultural narrative, without a strong and consistent visual identity, it can increase the risk of missing out on opportunities in strengthening brand equity. In order to provide added value and be easier for the public to recognize, this visual identity becomes a connecting bridge to transform "stories" into "faces" in the integrated village development strategy based on local wisdom.

Therefore, the author has a proposition that Brumbung village does not yet have a structured and consistent branding as an integrated village. In fact, strong and consistent branding can improve the image of Brumbung Village as an integrated village based on local wisdom, and clear branding can be a link between local values and the potential that Brumbung Village has with the target audience.

The hypothesis in this design is that if the visual identity of the village is strengthened through a structured branding system, it can increase public awareness of local values (*brand awareness*), strengthen positive public perception (*brand image*), and potentially strengthen added value (*brand equity*)) Brumbung Village as an integrated village based on local wisdom. As for the added value referred to in this design, referring to the theory from Keller and Swaminathan (2019), brand equity is a reference to *Customer-Based Brand Equity*, meaning that added value will appear when the audience already knows, has experience, and has a certain perception of the identity of a brand.

In this design, the author will use the ADDIE method as the main method. Qualitative data collection techniques will be used, and the data obtained will be analyzed using SWOT and TOWS matrix analysis techniques. In addition, the analysis was carried out by utilizing branding theories from Keller & Swaminathan (2019) and Kusrianto (2020) which focused on the importance of visual identity consistency in building *brand awareness*, *brand image* and *brand equity*.

This design is one of the initial efforts in building a branding system for Brumbung Village. Because this design is the first research that specifically discusses strengthening the visual identity of the village based on local wisdom, there has been no previous research that directly compares similar topics in the Brumbung village area.

1.2 Problem Identification

1. Based on the results of research conducted by the author through interviews with Mr. Tohari and Mas Huda at their respective residences on September 24, 2025, as well as observations and literature studies, Brumbung Village already has many *events* for promotional media, such as cultural carnivals, carnivals, *Kenaren*, and other art performances that are quite widely known by certain communities, but all of them do not have a consistent visual representation as "the face of the village", as mentioned by Keller and Swaminathan (2019) in their book, that a logo, symbol, character, packaging and *tagline* are components of a branding.
2. Based on the results of interviews with Mr. Tohari as the village head, Mr. Juwito as a local cultural expert, and Mas Huda as a youth from the Brumbung Native community, although the cultural narrative of Brumbung Village is strong, it has not been balanced with branding and promotional media with a consistent visual style, so that village promotion is still sporadic or only certain circles know, as is the case when there is a Sound Horeg Carnival, so the audience who know about Brumbung village is only a lovers of sound horeg.

1.3 Problem Formulation

Based on the background and also the identification of the problem above, the following problem formulation can be taken:

"How to design the branding of Brumbung Village as an integrated village based on local wisdom to build *brand awareness* and *brand image* of Brumbung Village?"

1.4 Problem Limitations

In order for research and design not to expand, therefore in this final project proposal, several problem limits are set:

- a. The focus of this design is to brand Brumbung Village as an integrated village based on local wisdom, with the aim of building *brand awareness* and *village brand image*.
- b. The research location for the design is limited to the area of Brumbung Village, Kepung District, Kediri Regency.

1.5 Purpose

Based on the background, the purpose of the design is:

"Designing branding according to standards with theoretical references from Keller & Swaminathan (2016) regarding the elements of branding, in order to build *brand*

awareness and village brand image , Referring to the theories of Keller & Swaminathan (2019) and Kusrianto (2020) about the importance of clear visual identity so that it is easy to recognize. "

1.6 Benefits

1.6.1 Benefits for authors

1. Be able to apply skills and knowledge in the field of visual communication design, especially in designing a branding.
2. It can be a portfolio of works that can have strategic value and have an impact on the people of Brumbung Village.

1.6.2 Benefits for society

1. Providing understanding to the community about village branding through visual communication means.
2. Encourage the community to actively participate in preserving culture and promoting village potential through the media that has been designed.
3. Improving the economy of the people of Brumbung village.

1.6.3 Benefits for Brumbung village

1. Create a professional branding system to build *brand awareness* and *village brand image* .
2. Supporting the vision and mission of the village towards an independent integrated village.
3. It is the foundation to promote and introduce Brumbung Village as an integrated village based on local wisdom, so that it can improve the economy in Brumbung village.

1.7 Planning Framework

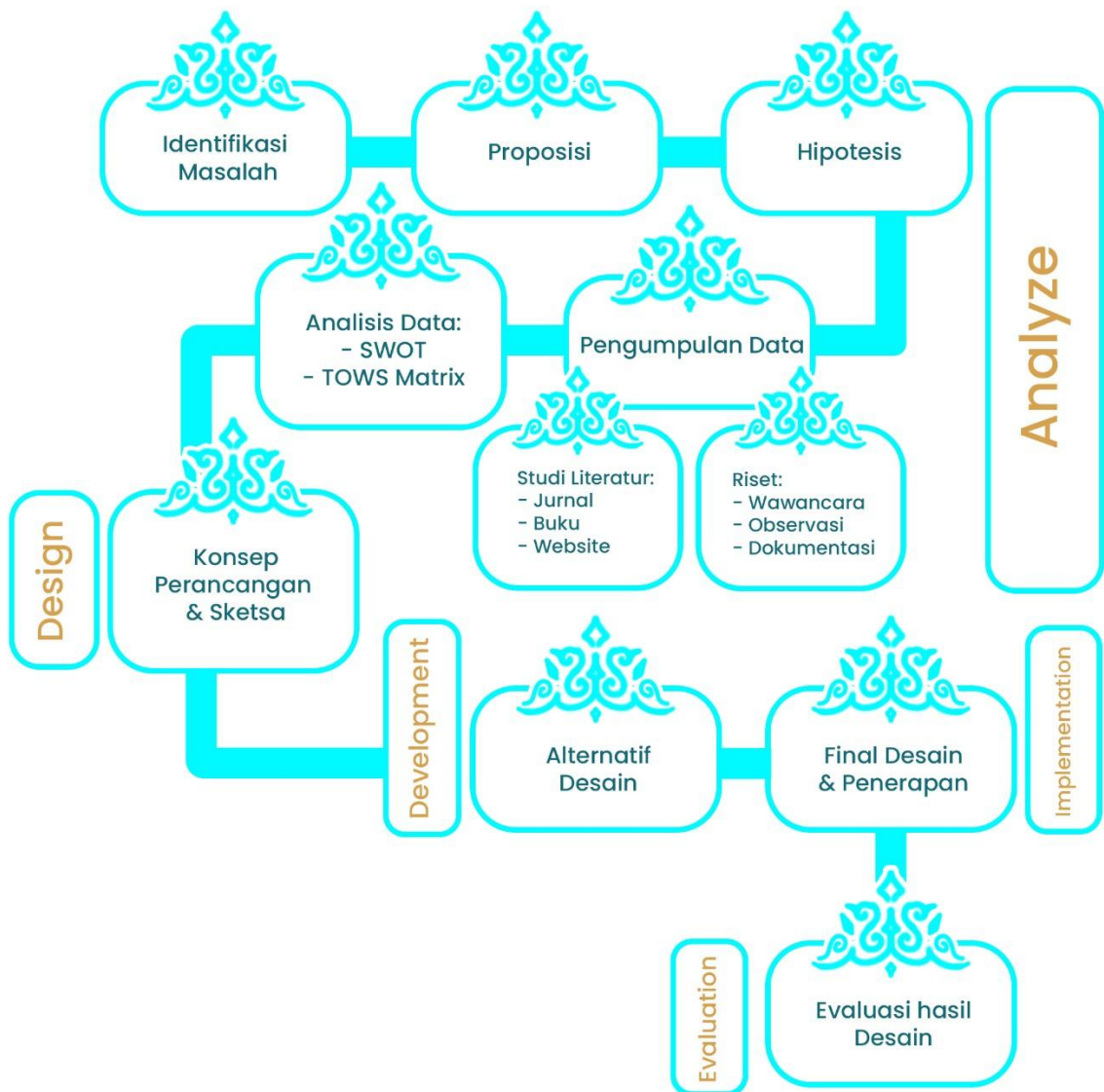


Fig 1. 6 Planning Framework
(Source: Personal Data, 2025)