

# Visual Identity Logo Collaboration Eiger 1989 X National Park Collection 2022

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## ABSTRACT

Every brand in the industry competition increasingly creates unlimited choices. That way, every brand is always trying to find ways to connect emotionally with consumers. Through this research, we can find out how the visual identity communicated through the collaboration logo design of the Eiger 1989 x National Park Collection is connected with the message of meaning to be conveyed. The research method uses qualitative to facilitate the analysis process. The authors also use a four-stage approach to visual communication design research methods, including description, analysis, interpretation, and assessment. The findings based on the research that has been done are collaboration logos that, at first glance, seem to use headlines with taglines. After being analyzed as a whole, the collaboration logo was designed based on following the anatomy of the logo formation, besides that, there are overall visual elements that can represent brand identity and collaboration concepts. Logo design through good composition and the meaning of good communication messages will increase customer loyalty.

**Keywords:** identity, visual, logo, Eiger 1989

## INTRODUCTION

Industry competition on a brand nowadays increasingly creates unlimited choices. Every brand always striving to find ways to connect emotionally with consumers, be irreplaceable, and create lifelong relationships with consumers. In achieving these goals each brand must have a strong identity to convey communication more easily and can be attached to the minds of consumers.

Visual identity within the branding is related to all forms of an identity brand visually identifiable, products, and individuals. The first face that will be recognized by the public is the result of a visual identity representation of a brand

present in public. Visual identity can be in the form of logos, colors, layouts, names, uniforms, and so on.

A logo becomes an important part of designing a corporate identity, group, product, brand, or individual. The logo is an abbreviation of the logotype. The term logo appeared in 1937 and now the term logo is more popular than logotype. Logos can use any element, in the form of writing, logograms, images, illustrations, and others. Many also say a logo is an image element or symbol in a visual identity (Rustan, 2013, p. 13).

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That makes us known and remembered by others. Without identity, there will be no interest in understanding further (Kartika & Wijaya, 2015, p. 24).

Identity on a brand has meaning as the delivery of messages received by consumers from a product, brand, or individual. Visual Identity and Brand Identity are very closely related, these two factors can appear and influence each other. Another aspect of developing a visual identity is having inspiration, through this inspiration every designer must have novelty to help develop a visual identity for a brand.

Identity exists and looks appealing to the senses. Everyone can see, touch, hold, hear, and see its movements. Identity in a brand triggers recognition, reinforces differentiation, and makes big ideas and meanings accessible. Brand identity takes disparate elements and integrates them into a whole system (Wheeler, 2013).

### Eiger 1989 x National Park

Eiger in its development has a goal to have a positive impact on humans, the environment, and generations that can be useful inspiration for good. The collaboration between Eiger 1989 and national parks in Indonesia aims to invite all *Eigerian* to recognize the uniqueness and natural beauty of various national parks in Indonesia through the limited edition Eiger 1989 x National Park collection (Rusli, 2022).

The process of forming a visual concept in this collaboration is designed to adapt to

other needs such as visual communication, logo design, illustration design, motion graphics, display duration, and placement of visual impressions. The visualization of this work is aimed at getting to know the country in the context of Indonesia's natural wealth through national parks. Through this visual work, Eiger 1989 invites the public to better recognize, care for, and protect the natural wealth of national parks in Indonesia.

The output of this collaboration is in the form of logo illustration designs for 54 national parks in Indonesia, 54 illustration designs for each national park, 2 main videos motion graphics, 1 main Instagram video reels, 54 national park designs implemented in t-shirt products, and 54 national park designs implemented in tumblers. This research will be limited to the logo design contained in the main video motion graphic.

The object of study in this research is the logo bumper of the Eiger 1989 x National Park collaboration logo collection made by the marketing product work team. This collaboration aims to introduce all national parks in Indonesia through visual packaging motion graphics by inviting everyone to care about national parks, like the tagline they have that states recognize, care for, and protect.



Figure 1. Visual Logo Bumper Eiger 1989 x National Park Collection 2022  
(Source: Screenshot YouTube Eiger Adventure)

The logo found on the video motion graphic is an alternative logo intended for bumper motion purposes. In forming this logo at a glance it looks like a headline, tagline, and graphic elements that are composed to form a logo bumper.

### Visual Elements

The formation of a design cannot be separated from the visual elements that are arranged in one form of design work. Each element has a specific function to support the function of the other elements (Wahyuningsih, 2015). To realize a visual appearance, several elements need to be considered, namely points, lines, planes, space, color, and texture.

#### 1. Point

Point is one of the visual elements whose form is relatively small with the dimensions of length and width being considered insignificant. Dots tend to be displayed in groups with certain variations in number, arrangement, and density.

#### 2. Line

Lines are considered a visual element that has a lot of influence on the formation of an object so lines, apart from being known as strokes or streaks, become the boundaries of a color field. The main feature of the line is that there is a direction and a longitudinal dimension that can be straight, curved, wave, zig-zag, and others. The quality of the line is determined by three things, namely the person who makes it, the tools used, and the base where the line is written.

#### 3. Field

The field is a visual element that has dimensions of length and width. There are two categories, namely geometric and nongeometric fields. Geometry fields are relatively easy to measure,

while non-fields reverse geometry. Fields can be presented by arranging points or lines in a certain density, and can also be presented by bringing together the cut pieces of one or more lines.

#### 4. Space

Space can be presented with fields. The division of fields or distances between objects consists of elements of points, lines, fields, and colors. Space is more towards three-dimensional manifestations so space can be divided into two, namely real and virtual space. The existence of space as a visual element is actually intangible but understandable.

#### 5. Color

The materials that support its existence are determined by the pigment line. The three color-forming elements are Hue (color spectrum), Saturation (dense value), and lightness (light value from dark to light).

#### 6. Texture

Relating to the touch value of a surface. Physically there are rough and smooth textures. In terms of display effects, there are real and pseudo textures. Texture can affect the visual elements others are point clarity, line quality, breadth of field and space, and color intensity.

### Logo Anatomy

Along with developments, logos are getting further away from the conventional nature. This makes the absence of the most perfect term to represent the anatomy of the many logos that have various variations. Logos are classified into several types, but the boundaries between categories are flexible, meaning logos can be included in several categories at once. Knowing the anatomy and types of logos will make it

easier to determine what logo to make and which type best represents the personality of the entity (Rustan, 2013).

Picture marks and letter marks are sufficient to refer to picture elements and writing elements in a logo. Based on the anatomy, the logo according to (Rustan, 2013) is grouped into two types, namely:

1. Picture Mark

This type of logo is in the form of photos, concrete images, abstract images, words, letters, and numbers. This type of logo is dominated by images.

2. Letter Mark

This type of logo is in the form of words, letters, abbreviations, numbers, photos, and simplified forms. This type of logo is dominated by writing.

### **Semiotic**

Semiotics is etymologically derived from the Greek *semeion* which means "mark". The terminology can be defined as a science that studies objects, events, and all cultures as signs. Semiotics is the study of signs or symbols. It is easy to understand that in visually describing an information or message, an image is needed that will be interpreted the same by everyone who will receive the message. In everyday life, semiotics can be said as a science to understand the context in general so that it applies to the society that will be the target audience.

Signs are closely related to logic, logic is used by humans to reason through the signs around them. Judging symbols or signs is something important, animal life is mediated through feelings, but human feelings are mediated by some concepts, symbols, and language (Morissan, 2013).

Humans in their activities are not spared from signs, defined as something that has been converted to represent something. Semiotics, seen from the point

of view of Visual Communication, is the science of communication that is concerned with the understanding of signs/symbols/gestures and their application. A study of the meaning of semiotics concerns aspects of culture, customs, or habits in society (Wahyuningsih, 2015).

Saussure's Semiotics in the introduction semiotics (Kahfie Nazaruddin, 2015). Sign (sign) is divided into three components, namely:

1. Sign, includes material aspects in the form of sounds, letters, pictures, motion, and shape.
2. Signifier, covers aspects of material language, namely what is said or heard; and what written or read.
3. Signified, covers aspects of mental language, namely mental images, thoughts, and concepts.

### **Literature Review**

First research by Amanda Christina (2021). In the Postgraduate thesis of the Bandung Institute of Technology, Faculty of Art and Design. Titled "Visual Study of Doraemon Characters and Friends in the Doraemon Game *Story of Season*". This research discusses the development of games that are in great demand by many people, this game is a cross between Doraemon and the famous role-playing simulation game Harvestmoon. The researcher stated that his interest in researching this game was due to the use of the Doraemon character, which has experienced several media crossovers, from comics to animation to games. This study uses semiotic theory with Roland Barthes's approach to provide deeper depth in analyzing a character object in a game. According to the researcher, this method can reveal a sign in a larger combination to be able to represent a particular culture or belief in the place where the sign is built.

The findings in this study explained that the characteristics and forms of character can describe the character's personality and personality. In addition, the context of shape based on culture and the meaning of colors can also describe this. Furthermore, researchers mention, that even though the characters have undergone media crossover and changes in the costumes, the identity of the characters has not changed, because the basic characteristics and colors of the costumes on the characters have not changed.

This research discusses more deeply about the character of Doraemon in a game. This research also uncovers signs that represent certain cultures or beliefs. This research is used as a reference because it relates to visual studies.

The second study by Miftahul Adi Suminto (2022) entitled "Visual Identity in Coffeeshops and Coffee Shops in Surabaya" in the journal *Art Studies* at Gadjah Mada University. Discusses identity that can be constructed into a visual form in the form of coffee shops and coffee shops which are part of The Wave Culture of Coffee shops in reflecting the concept of identity. This study tries to analyze whether cultural artifacts in the form of visual identities can describe the concept of private public space in the city of Surabaya. This research is within the scope of visual culture with a qualitative descriptive model, using semiotics. The analytical method in this study uses Saussure's visual semiotics to find the meaning behind the documentation of coffee shops. The stages of analysis are carried out by observing the existence of branding, typography, illustrations, and all the visual elements in the room.

This research is within the scope of visual culture. In this study, they have similarities regarding the discussion of

visual identity, it's just that the difference is here in the form of research objects and research locations.

The third research was conducted by Setiado Honestianto (2019). With the title "Visual Study of Comic Characters of the Grand Legend Ramayana", in the thesis of Visual Communication Design, Faculty of Fine Arts, Yogyakarta Art Institute. This study discusses the existence of *wayang* comics as a link between traditional *wayang* arts and culture for teenagers and modern society. In this study, it examines more specifically the visual character design of the phenomenon of the transfer of the *Ramayana* story in the comic "The Grand Legend *Ramayana*". The method in this study uses a semiotic approach, because it relates to reading the meaning that the creator of the comic wants to convey. Through understanding based on the meaning contained in the comic, it is hoped that it can increase the reader's appreciation of the comic "The Grand Legend *Ramayana*".

This study discusses the meaning to be conveyed through comics. This research can be a reference for writers, because it relates to visual elements that can be an attraction and can create emotions between brands and consumers.

The fourth study by Rani Permatasari (2014) entitled Creative Visual Analysis of Television Ads (TVC) Sampoerna A Mild Serial Campaign Go Ahead. In Thesis television business Faculty of Recording Media Arts Institute of the Arts Indonesian Yogyakarta. This research process was done to find out the essence of the message implied by television commercials Sampoerna A Mild, using interpretative qualitative research methods. The use of this method is done so that more focus on how it works is interpreted. The analytical method used in this study uses

the semiotics of Roland Barthes with analysis of denotation-connotation levels of meaning which will eventually find the visual creative from TVC Sampoerna A Mild series Go Ahead campaign. The findings from This research is based on 3 samples out of 15 TVC Sampoerna A Mild Go campaign series Ahead from 2009-2014 found creative visuals that want to show that the product is a representation of young adult. Sampoerna A Mild succeeded in understanding the problems of young people who other generations are unable to understand, thus giving the impact that the child young people feel understood by Sampoerna A Mild. An appeal in support of youth to live their lives the way they believe, that thing be the hope for young people where their uniqueness is acceptable and supported.

This research discusses how essence of the implied message of an advertisement to understand children's problems by the goose represented via creative visuals. This research used reference as it relates to concentrating on the role of how it works interpreted through signs and meanings found in a work.

The fifth research by Nurita Ririh Pratiwi (2018) was entitled "Study Visual Branding PT. Freeport Indonesia Period 2016-2018 Wrapped in Local Papuan Culture". This research is a thesis of the Fine Arts Postgraduate thesis of Sebelas Maret University. The purpose of this study is to determine the communication contained in

Visual branding PTFI which elevates the local culture of Papua in maintaining good relations between the company and the local community. The theory used is visual communication design combined with semiotics in reading signs. Sampling visual Branding which is studied covers (1) elements of local culture that are adopted in visual Branding PTFI, (2) how the success

of the concept of visual Branding PTFI wrapped in local Papuan culture for the 2016-2018 period in response to problems Branding companies, and (3) what are the implications that can be obtained by PTFI, Papua and the government, with the existence of the concept visual Branding PTFI wrapped in local Papuan culture that answers problems Branding company.

The research above discusses visual identity that contains elements of local culture. This research is also related to visual communication design in sign reading. This research is also used as a reference because it discusses semiotics to answer problems in branding.

Based on what has been described in the background, through this research it is hoped that the visual identity in the form of the Eiger 1989 x National Park collaboration logo can be identified. Collection 2022 which can increase awareness of the communication message to be conveyed to the public. By understanding the needs and preferences better, the visual identity in this collaboration logo can have an impact on increasing the emotion of the audience.

## METHOD

Research on logo design uses qualitative research methods. The qualitative method is a method used by researchers to explore to obtain a hypothesis. Researchers collect data that can help in research (Sugiyono, 2020).

The research approach in petrification analyzes the visual identity that exists in the Eiger 1989 x National Park logo design Collection this will use four stages of work analysis based on a visual communication design approach according to Soewardikun, 2021.

### 1. Description

This stage is carried out in the identification of a work. At this stage, the researcher also tries to describe

the visual elements of what appears to be quite valuable in a work with an objective assessment, without being accompanied by opinions or interpretations.

At this stage, the researcher also looks at the visible anatomy of the logo, such as color, font, logo name, tagline name, and logo icon.

## 2. Analysis

This stage is supported by a theoretical basis related to the discussion of the problem. In this stage, the researcher looks at the relationship between the visual elements displayed and describes the results between the elemental relationships. In this stage, views, comments, and arguments have been received against the work or results of data collection.

At this stage, it can be seen what the relationship between visual elements looks like.

## 3. Interpretation

This stage will explain the thinking about what is meant or what is behind a visual work. The workings of the interpretation of a work are based on theoretical thinking and are supported by the two previous stages, namely description and analysis to be able to provide logical reasons for interpreting. The analysis stage has discussed the relationship between visual elements, so at this stage it is seen what the symbols and their meanings are.

## 4. Evaluation

It is a synthesis of the analysis between cases that occur in the artwork being analyzed. Through this stage, important information will be obtained that will help to understand and appreciate.

At this stage, the overall visualization assessment process and the quality of the message conveyed are carried out. Visual Communication Design

Approach Description, analysis, interpretation, and judgment.

## RESULTS AND DISCUSSION

Identity brand in a logo is one of the important elements, because without an identity it will be difficult for consumers to distinguish products from brand Eiger 1989 with other products. A logo can provide a first impression because it functions as a face attached to consumers. Therefore brand will look interesting, professional, and worthy. In supporting this, every designer must understand the composition of good shapes and colors.

The composition of a good logo design will also increase loyalty to consumers, because over time a good quality logo will increase consumer loyalty. That way consumers not only buy the product, but also the value and prestige of it brand Eiger 1989. Eiger 1989 x National Park Collection logo collaboration will be analyzed based on four stages of work analysis with a visual communication design approach. The analysis of each stage of the visual analysis is as follows:

### Description



Figure 2. Logo Bumper Eiger 1989 x National Park Collection 2022  
(Source: Video Screenshot)

The anatomy of the collaboration logo formation consists of the logo name, tagline logo, icon logo, font, and color. Based on the logo-forming anatomy contained in the

Eiger 1989 x National Park collaboration logo, this collection includes; (1) there is a logo name that reads EIGER 1989 x NATIONAL PARK, (2) there is a tagline logo that says recognize, love, and protect, (3) there is an icon logo with the use of graphic elements between the emphasis on the logo name, (4) there is the use of fonts in the name and tagline on the logo, (5) there is orange as the main color in the logo.

Making this bumper logo aims to interesting attention at the initial 15-second duration. This was done so that everyone who watched could know that this collaborative work was done by Eiger 1989, besides that it was also to show that the overall visual identity was made based on references owned by Eiger 1989.

### Analysis

This stage will examine the visual elements that make up the logo. What is connected with the psychology of perception found in each visual element. Here's a view of the object study:

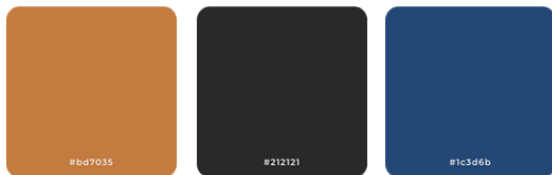


Figure 3. Alternative collaboration logo colors Eiger 1989 x National Park Collection 2022 (Source: Muhammad Taufiq, 2023)

Color is defined psychologically as part of the sensory experience of sight. Color also functions to make it easier for people to recognize identity by giving signs or characteristics, so that color can have a feeling effect on those who see it.

The logo for the Eiger 1989 x National Park Collection 2022 collaboration consists of the colors orange, black, and blue. Orange has a psychological response of energy, balance, and warmth. Based on the nature of the response, the orange color can

emphasize that of the product from this collaboration can be reached also for the lower middle class.

Black color has a psychological response of power, sophistication, mystery, and elegance. Based on the nature of the response when implemented in a design, it can symbolize elegant, affluent, and sophisticated products.

Blue color has psychological responses of trust, conservative, security, technology, cleanliness, and order. With the nature of the response, it can give a sign that this collaboration gives the impression of trust.



Figure 4. Collaboration logo shape element Eiger 1989 x National Park Collection 2022 (Source: Muhammad Taufiq, 2023)

Forms are produced from arranged lines, each form has its own meaning depending on the perception and culture that forms it. In design, form not only defines an object but can communicate an idea. Shapes can also help shape points of interest and highlight a certain side.

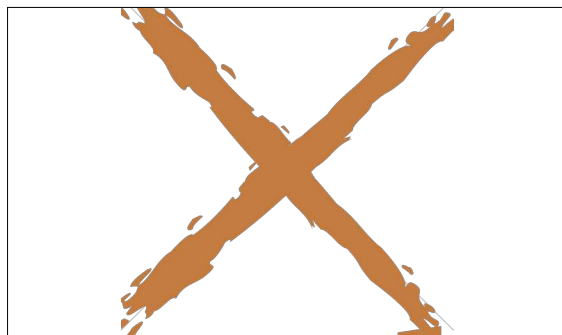


Figure 5. Collaboration logo texture graphic element Eiger 1989 x National Park Collection 2022 (Source: Muhammad Taufiq, 2023)

Texture is the nature of the surface of an object, such as smooth or rough. This impression can be felt through sight or touch. Adding texture to a design will give it a more lively impression.



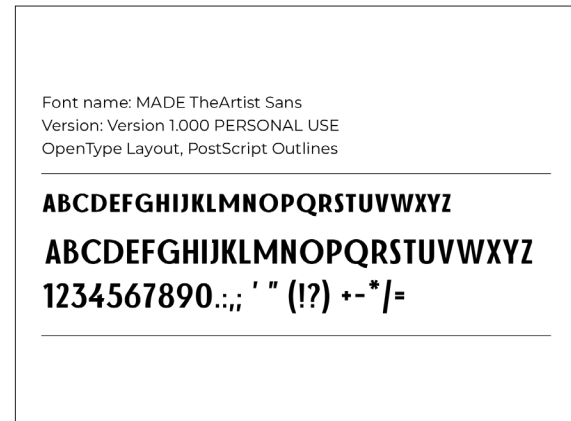
Figure 6. Collaboration logo line element Eiger 1989 x National Park Collection 2022 (Source: Muhammad Taufiq, 2023)

Lines can guide the eye to move from one area to another. The line can show character, and the character of the line is also determined based on the perception of the beholder. In this collaboration logo, there are two line characters, such as curved lines and diagonal lines. Curved lines signify splendor, strength, and dynamism. Diagonal lines have a movement and dynamic character. Diagonal lines will create a dynamic impression because they show movement and give the impression of joy.



Figure 7. Elemen visual font logo kolaborasi Eiger 1989 x National Park Collection 2022 (Source: Muhammad Taufiq, 2023)

The typeface found on the logo name and tagline logo is included in the font type san-serif. San serif font type characters tend to be modern, firm, friendly, and artistic.



### Interpretation

At this stage, the researcher examines the relationship between the visual elements forming the logo which are connected with the semiotic principles of Ferdinand de Saussure. The basis of this semiotic thought is that a sign is a unity of two fields/entity, which is the marker/significant and signs/signified.

Based on the concept, the object used in conveying a message always has a double role, that is, as the signifier of something, and at the same time as the signified. The form represented will be reinterpreted based on the sign translated from the context and concept of the logo.

Graphic elements in the form of color elements are in Figure 3.

### (signifier)

The alternative color used on this bumper logo is an adjustment of the color found in the guideline brand Eiger.

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**(signifier)**

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This alternative color was chosen to cover all national parks in Indonesia. The orange color covers national parks classified by mountains and savanna expanses. The blue color includes national parks classified by seas and rivers. Besides that, the use of colors is based on the nature of warmth, trust, and prosperity.

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Table 1. Signs and meaning of colors  
(Source: Muhammad Taufiq, 2023)

The next graphic element is the shape shown in Figure 4.

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**(signifier)**

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The shape contained in this collaboration logo is a simplification of the original object in the form of newly growing leaves, splashes of water, and gusts of wind. These simplified forms are combined into a unified whole form.

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**(signified)**

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Through this shape, when viewed from the whole, this bumper logo has two directions. These two directions mean that every national park stretches from Sabang to Merauke which are found on various islands in Indonesia.

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Table 2. Sign and meaning of form  
(Source: Muhammad Taufiq, 2023)

The next graphic element is the texture in Figure 5.

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**(signifier)**

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The texture in this bumper logo is the result of a combination of the letter x with leaves or tree textures. This texture has the impression of having a rough shape.

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**(signified)**

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The texture element in this collaboration logo has the function of giving a more lively impression. This is also done based on the condition of the national park which until now is still the most protected place to sustain the ecosystem of flora and fauna.

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Table 3. Texture signs and meanings  
(Source: Muhammad Taufiq, 2023)

The next graphic element is the line in Figure 6.

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**(signifier)**

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There are two lines in this bumper logo. The first line is a curved line formed from the cut circular line. The second line is a diagonal line which is used in making guidelines for non-geometric shapes. The existence of this line is on the second layer of this logo.

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**(signified)**

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The curved line of the circle line here is defined as the earth, more specifically indicating Indonesia. This form also means harmony also gives the impression of protection as found in the tagline of this collaboration. The diagonal line gives the impression of being moving or dynamic, through this form it also communicates firm movement according to the purpose of this collaboration which invites us to cherish the existence of national parks in Indonesia.

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Table 4. Signs and meanings of lines  
(Source: Muhammad Taufiq, 2023)

The next graphic element is the font contained in Figure 7.

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**(signifier)**

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The font on this logo is found in the name of the logo which reads Eiger 1989 x National Park which is made wavy following the shape of the main layer. Furthermore, there is a tagline logo that says recognize, love, and protect. In this tagline logo, is made smaller and curved following the curved lines contained in the second layer of the logo.

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**(signifier)**

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The use of thick and thin on the logo name with the tagline logo serves to provide contrast. The name of the logo is made thicker to show the emphasis that this logo is a collaboration between Eiger 1989 and the National Parks in Indonesia, through this emphasis a more significant character refers to the Eiger guidelines to provide information that this collaboration was made by the work team from Eiger 1989. The tagline logo is on the second layer with

a smaller and softer visualization. With these characters, it gives an impression related to the tagline carried by Eiger 1989.

Table 5. Signs and meaning of fonts  
(Source: Muhammad Taufiq, 2023)

### Evaluation

The results of this collaboration logo design seem like using a headline with a tagline to be composed into a logo that is used as a bumper logo in the main broadcast. motion graphic 1989 Eiger collaboration x National Park Collection. After being analyzed as a whole, the collaboration bumper logo was designed based on following the anatomy of the logo formation.

Besides that, as a whole there are visual elements that can represent identity brand and collaboration concept. Such as alternative colors that are used based on the guidelines brand, also based on alternative colors found on the moodboard based on existing visual references. The visual elements are the shapes in this logo considered based on the concept of collaboration featuring a composition combining various simplified forms to represent the left direction with the right meaning from Sabang to Merauke.

The line elements in the forming elements of this collaboration logo besides providing visual balance, can give the impression of dynamic motion to convey a message of love for the existence of national parks in Indonesia. The use of typefaces also provides identity contrast brand that is highlighted, through the use of this typeface everyone who sees it will know that this collaboration was made by Eiger 1989.

This logo design is sufficient to represent a visual concept load that has an identity brand, this can be proven by the implementation of the logos found in

all national parks in Indonesia which refer to the main logo to be used as a visual reference.



Figure 9. Application of visual identity to the logo of each national park on the island of Sumatra  
(Source: Screenshot Eigeradventure National Park)

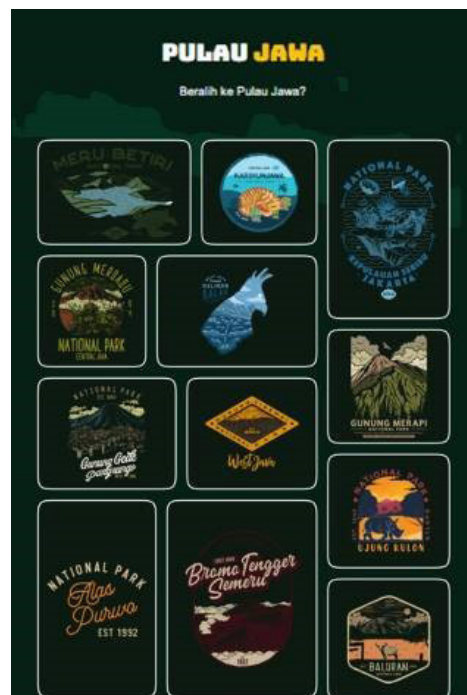


Figure 10. Application of visual identity to the logo of each national park on the island of Java  
(Source: Screenshot Eigeradventure National Park)



Figure 11. Application of visual identity to the logos of each national park on the islands of Bali & Nusa Tenggara  
 (Source: Screenshot Eigeradventure National Park)

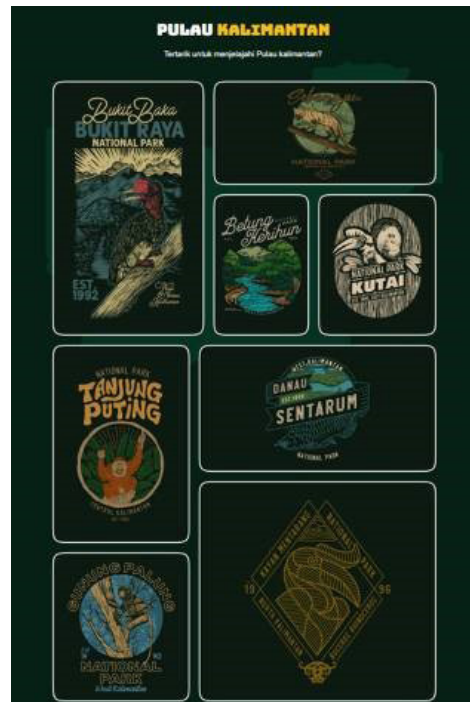


Figure 13. Application of visual identity to the logo of each national park on the Island of Borneo  
 (Source: Screenshot Eiger adventure National Park)



Figure 12. Application of visual identity to the logo of each national park on the island of Sulawesi  
 (Source: Screenshot Eigeradventure National Park)



Figure 14. Application of visual identity to the logos of each national park on the islands of Maluku & Papua  
 (Source: Screenshot Eigeradventure National Park)

## CONCLUSION

Through the logo, a brand will look more attractive, professional, and worthy. This is related to the function of the logo which will become the main face in the minds of consumers. A designer needs to have sensitivity to the composition of the utilization of visual elements to provide a first impression positive when consumers see it.

The results of designing a logo through a good composition as well as the meaning of a good communication message will increase customer loyalty. With the loyalty of consumers will indicate that a brand has given its best to support their needs so that consumers not only buy products but also value and prestige from the brand Eiger 1989. Value from the logo of the 1989 Eiger collaboration x National Parks Collection 2022 does not only provide rejuvenation in creating content. More than that, through this logo the signs and meanings that are presented can become a visual identity that sticks in the minds of the audience.

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