



Color Branding of Lampung Province: Traditional Fabric Palettes and Local Wisdom Philosophy

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Abstract. Lampung Province is notorious for its low-quality infrastructures, such as damaged roads, limited electricity, bad drainage, and high crime-rate. Meanwhile, this province contributes a large amount of Indonesian economic growth (9,12%) from its many cultural potentials and natural resources, for example palm oil, rubber, pepper, banana, cacao, sugar cane, beach tourism, traditional fabrics, and local culinary. This research aims to design a city branding of Lampung Province through the concept of a color palette sourced from digitally mapping the color of traditional Lampung fabrics. In addition to the concept of color palette, branding design is also combined with the philosophy of local wisdom or natural and cultural potential spread across regencies and cities in Lampung Province. The color palette map used as a reference comprises RGB and HEX data representing the colors found in the traditional fabrics of the Pepadun and Saibatin tribes of Lampung. This branding strategy is designed to tap into Lampung's potential and create a favorable image for the region. As a result, the expected long-term advantages encompass increasing the confidence of Lampung's residents, generating more appeal for tourists and investors, and ultimately nurturing economic development.

Keywords: Lampung, Color, Branding, Traditional Fabrics, Local Wisdom

1 Introduction

Lampung Province is strategically located geographically as it serves as the gateway to Sumatra Island and the connecting link to Java Island. Inaugurated in 1964, Lampung Province is known for its distinctive slogan, Sang Bumi Ruwa Jurai, which means the earth where two families gather. In this case, the families refer to the two tribes in Lampung, namely Pepadun and Saibatin. In addition, the two families can also be interpreted as families of Lampung tribes and Javanese, considering that Lampung is the first destination of the transmigration program launched by the central government. With this background, Lampung Province is becoming increasingly rich in cultural treasures that should be utilized and preserved.

According to Koentjaraningrat (2005:74), there are seven elements of culture: language, knowledge system, kinship system, religious system, livelihood system, technology and art [1]. Lampung Province has a distinctive language and script.

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Lampung language is a part of the Austronesian language family within the Malay-Polynesian and it uses the Rejang writing system of script. In addition, the kinship system is also maintained by one of the principles of life of the Lampung people, namely *juluk adek* or giving titles to relatives with a certain hierarchical system. The religious system of Lampung people is characterized by the flow of beliefs and adheres to officially recognized religions in Indonesia. The livelihood of the community generally adapts to the natural ecosystem and social conditions of the community which includes the work of farmers, fishermen, and employees. The arts created by the people of Lampung include dance, oral poetry, and music. The indigenous technology found in Lampung society can be seen from the tools used in daily activities such as weaving, embroidery, kitchen works, and agriculture.

Of the seven cultural elements mentioned by Koentjaraningrat (2005:74) [1], there is local wisdom that needs to be interpreted and preserved by the younger generation today. This local wisdom includes the principles of life summarized in five mottos, namely *piil pesenggiri*, *sakai sambayan*, *nengah nyappur*, *nemui nyimah*, and *juluk adek*. Sunarsih (2020) summarizes the philosophy of life of Lampung people as follows [2].

There are five principles of Lampung people. Firstly, *piil pesenggiri* is the principle of maintaining self-respect, both by honorable actions, as well as economic and social status. Secondly, *sakai sambayan* means mutual cooperation or helping in good activities. Thirdly, *nengah nyappur* means friendly and good at socializing in the community. Fourthly, *nemui nyimah* can be interpreted as a sense of kinship and harmony that grows from sincere friendship and an open attitude. Lastly, *juluk adek* is the giving and mentioning of titles according to social strata. The five principles are represented in art and cultural artifacts both literally and symbolically.

Art and cultural artifacts of a society include objects that are used daily, both for general daily functions, as well as special functions such as traditional rituals. Visually, these art and cultural artifacts can be identified physically in the form of shape, size, and color. Sunarsih, Susyanti, Halawa, and Alfaruqy (2022) digitally mapped the colors of the traditional fabrics of the Pepadun and Saibatin tribes. The collection of color mapping (palette) is presented in the book *Ragam Warna Pakaian Adat Lampung* [3]. Digital color codes (RGB and HEX) that have been compiled in a color palette can be used as a reference for producing handicrafts, merchandise, campaign media, or other creative works.

One of the creative ideas that can be realized with the available color palette data is the design of branding for Lampung Province (along with regencies and cities). So far, there has been no city branding design for Lampung Province through the concept of color palette. Previous studies have shown that there are partial city branding efforts in Lampung. Faizal, Muhammad, and Maulana (2022) offered the idea of Bandar Lampung City's identity through the design of Lampung script typeface [4]. Evadianti (2017) wrote about the brand repositioning of the Krakatau Festival event organized by

the Lampung Province Culture and Tourism Office [5]. Migotuwio (2020) identified cultural treasures in tourism promotion logos in Lampung. Persada, Kesuma, and Rusmiati (2018) examined the concept of city branding in terms of regional planning in Pringsewu Regency, Lampung [6].

West Tulang Bawang Regency or simply called Tubaba is one of Lampung Regency that was recently awarded as a Good Design Award in the international G-Mark event organized by the Japan Institute of Design Promotion. Tubaba's branding strategy could be replicated and adapted for other Lampung cities and regencies. Tubaba's city branding combines contemporary design styles as well as local cultural potential. The design of Tubaba city branding used a combination of red and yellow [7].

2 Contents

Among the various city branding efforts mentioned in the previous section, there is no branding concept based on color elements that are empirically and scientifically tested yet. Color palettes that contain digital color data are obtained from direct observation of various traditional fabrics of the Pepadun and Saibatin tribes conducted by Sunarsih, Susyanti, Halawa, and Alfaruqy (2022) [3]. In addition, the scope of city branding efforts undertaken tends to focus on one regency/city. City branding carried out using the concept of color palette and covering all regencies/cities in one province has been carried out by DKI Jakarta Province. There are colors that are determined by exploring local wisdom to represent the color identity and color branding of one city/regency as applied by DKI Jakarta Province.

The identification of colors and their underlying philosophies are implemented to many kinds of DKI Jakarta's design activities, products, city facility development, and others according to the spirit that has been conceptualized. For example, the colors are applied to the paint color of bus stops, city buses, and souvenir/tourism merchandise [9].

The color city branding used in Jakarta could also be applied in Lampung, as the researchers have already collected digital color codes from traditional Lampung fabrics. The name of the colors could also be generated from specific terms of Lampung fabrics. In response to the ongoing trend of regency/city branding in Indonesia, this research collects data that can serve as a reference and a foundational step towards building city branding of Lampung, as well as for regencies/cities that have the potential to create a similar appeal to larger cities.

The data of Lampung color collection then matched with the characteristics of each regency or city. The color classification of each regency/city was chosen and interpreted uniquely based on the characteristics or potential of each one. Afterward, these colors were framed as symbols representing each regency/city in Lampung Province. The selection of these colors was the result of discussions and analysis of the region's potential, as well as input from the local community. It is our hope that this

step can be leveraged to brand Lampung Province as a culturally rich region with valuable local wisdom, worthy of further development in the future.

3 Results

The mapping of colors derived from fabric color data and the potential of local potentials in each region in Lampung province resulted in several dominant colors. In this research, for each province/city/regency, two colors were assigned that were suitable, appropriate, and represented the culture, philosophy, potential, and/or position of that province/city/regency in Lampung. The following color mapping is summarized in the following table.

Table 1. Table captions should be placed above the tables.

No	Province	Natural Resource & Local wisdom	The First Color (dominance)	RGB	Explanation	The Second Color (Contrast)	RGB	Explanation
1	Lampung Province	as a king or a biggest medium	Gold	227, 223, 221	Golden umbrella philosophy, king, prosperity for all	Red	244, 043, 037. Kain Tumpal	Self-Respect
2	Kota Metro	High Human Development Index or educational city, also good city planning	Dark Blue	074, 078, 142. Tapis Laut Linau		Yellow	241, 188, 106. Limar	Optimism
3	Pesisir Barat	Saibatin Kingdom, Sea tourism, surfing, marlin fish	Navy Blue	041, 138, 392.		Perak Sisik Ikan Toho	157, 147, 118. Tapis Laut Linau	Calmness

The composition of the color mapping in the table above is summarized and given meaning from the results of the analysis resulting in a color symbol. Here's how it looks along with its meaning.

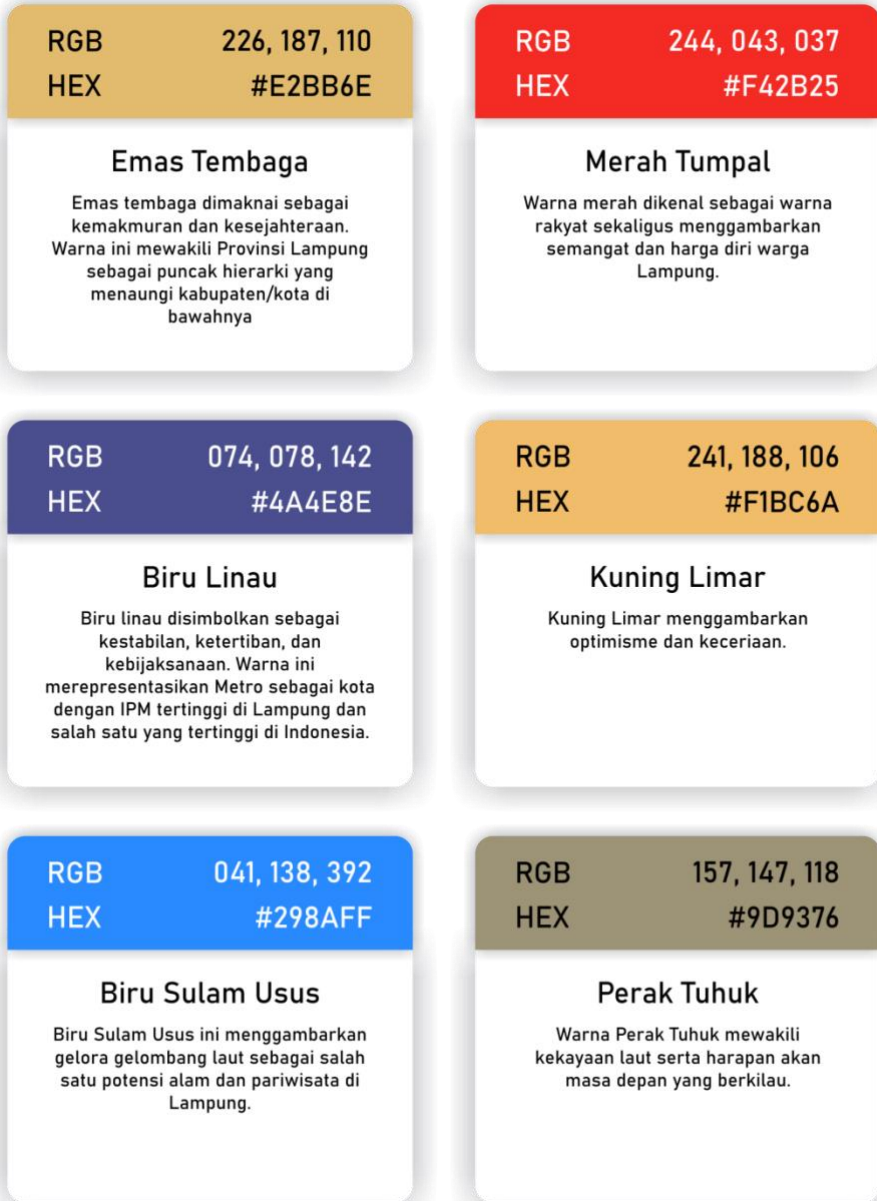


Fig. 1. Selected RGB & HEX code of Lampung Colour

In addition to color mapping and its meaning, this research also provides a formulation of each color produced, it is intended that these colors are really appropriate for use either when in design or in print for commercial and non-commercial needs. So that its

use can be thoroughly understood by the people of Lampung in particular and outside communities in general.

Data shows that Lampung has specific identity colors, such as gold, and red. Some regencies in Lampung can be represented by other colors such as yellow, blue, and silver. Each color symbolizes the cultural meaning of Lampung. Gold is the color for traditional kingdom, and prosperity. Red refers to common people, as well as prominence and responsibility. Each meaning of colors is related to local wisdom as the life philosophy of Lampung people. Some colors related to natural resources in the regencies such as ocean and agricultural resources.

All forms of resources found in each region in Lampung province contain potential that can be used as a symbol and a form of reference from the regency / city. For this reason, a comprehensive interpretation is needed so that the colors used as symbols of regencies / cities in Lampung can accurately represent the region. The color symbols that have been produced in this research can be the basis of a creative visual brand to attract outside communities and increase the pride of the people of Lampung. In addition to producing color symbols in each regency/city, here are examples of color applications that can be implemented in various products. These products can also serve as a market for tourists from outside the region in Lampung Province and produce a merchandise model design concept that can be a reference in realizing color branding in Lampung Province.



Fig. 2. Color branding application for Lampung Province merchandise.



Fig. 3. Color branding application for Metro City merchandise.



Fig. 4. Color branding application for West Pesisir Regency merchandise.

4 Discussion

As stated in Monica and Luzar's research (2011), there are four primary functions associated with color: identity function, cue function, psychological function, and color function [10]. Utilizing appropriate colors with distinct cultural significance can significantly enhance Lampung Province's overall image. Following extensive research conducted by our team, we have identified three dominant colors that will serve as the branding for Lampung Province: gold, dark blue, and marine blue. These colors hold specific cultural significance for the people of Lampung Province. The aforementioned colors, along with the product model's design, represent the practical application of carefully chosen color symbols. Each of these colors is imbued with particular meanings. Furthermore, we have incorporated typical color names based on the fabric's origin, which serves as both data and reference. The formula for these typical color

names consists of a combination of the words "color + fabric name" or "color + local resource/potential name."

a. Emas Tembaga

Gold color is interpreted as a symbol of top leader, prosperity, inner wisdom, and the quality of wealth. Psychologically, the gold color can convey an extraordinary sense of happiness and joy. In relation to the gold color, it can create an exclusive and luxurious impression. Meanwhile, copper has an original orange color which means a new hope and enthusiasm. Copper is one of the materials commonly used to make household utensils for the ancient kingdom in Lampung. Therefore, this combination (copper gold) will provide a luxurious impression for a better future. This color is in accordance with the role of Lampung Province as a leader for the regencies / cities it covers. Gold symbolizes Lampung Province as a symbol of prosperity and includes 15 regencies or cities. The use of gold is expected to be able to rebrand the image of Lampung Province to improve welfare for the better. For information, Lampung Province is ranked fourth in the list of the poorest provinces in Sumatra (BPS, September 2022). It is hoped that the selection of gold color and its application in public space objects can help improvements for Lampung Province.

b. Merah Tumpal

The color red symbolizes the general public, a brave, prominent, and strong nature. Red is synonymous with strength and courage. Tumpal is one of the traditional Lampung fabrics used by men in Lampung. Tumpal cloth is identical to the decoration on the edge of the coastal Lampung community cloth. The Tumpal fabric motif in the form of an isosceles triangle arranged in parallel is equipped with decorative accents as filling. Tumpal has a philosophical meaning according to the concept of the unity of the cosmos, microcosm (human), macrocosm (universe), and metacosm ('other' nature) which signifies from worldliness to divinity. The meaning of the red Tumpal color as a symbol of courage and always remembering the afterlife or divine as an orientation in navigating the life of the world. This color symbolizes the people of Lampung who uphold local wisdom.

c. Biru Linau

The dark blue color symbolizes wisdom, security, harmony and peace of mind. Linau cloth is usually worn by dancer girls in the bridal shower ceremony. Linau blue is a combination of peace of mind, brotherhood, and loyalty. This color is in accordance with the characteristics of Metro City, which is often dubbed as The Jogja of Lampung. Metro City has the highest human development index in Lampung Province. This indicates that the human resources in Metro City are superior with a good level of education and long life expectancy.

d. Kuning Limar

Yellow means cheerfulness, joy, zest for life, and a new spirit. Limar cloth has a colorful pattern that is usually combined with gold. The yellow color of Limar means that it symbolizes cheerfulness and enthusiasm combined with the hope for glory and prosperity. This color represents Metro City in terms of optimism towards the future.

e. Biru Sulam Usus

Ocean blue means vastness and openness. The color blue is associated with the sky and the sea. On the other hand, sulam usus is one of Lampung's traditional fabrics that is made by hand with symmetrical patterns and intricate details. It takes patience, perseverance, and precision in making sulam usus. The blue of sulam usus is a color worthy of being used as a symbol for Pesisir Barat Regency, which is rich in marine beauty and is one of the destinations for foreign tourists to surf. Pesisir Barat Regency must be open and maintain harmony in order to develop its tourism potential.

f. Perak Tuhuk

Silver color expresses elegance, wisdom, and expense. Tuhuk is the name for blue marlin fish which is silver in color, and is a culinary icon that is widely available in Pesisir Barat Regency. The Tuhuk Silver color represents the combination of wisdom, grace, and abundance in life.

5 Conclusion

The colors code (RGB / HEX) collected in this research could be applied to support city branding of Lampung Province. They could be implemented in the display of infrastructures or public facilities, souvenirs, and merchandise of each district in Lampung. However, this research only focuses on the color identified in Lampung traditional fabrics. In fact, there are still many artifacts to explore such as culinary, weapons, utensils, and so on.

With a more comprehensive city branding design, it is expected that the image of a place will become more positive, especially for the welfare of its citizens, as well as increased tourist visits and investor trust and interest.

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