



Modernist aesthetics of the PERSIB logo and its representation of Bandung's football visual culture

Salma Martiani Putri*, Irfansyah

Master's Program in Design, Faculty of Art and Design, Institut Teknologi Bandung
(Ganesha Street 10, Lebak Siliwangi, Coblong District, Bandung, West Java 40132, Indonesia)

*Correspondence author: salmamartianiputr@gmail.com

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Abstract

This study examines the PERSIB logo as a cultural artifact by integrating semiotic analysis with modernist design principles. It aims to identify how the logo's visual elements function as a sign system and reflect modernist aesthetics. Employing Marcel Danesi's qualitative semiotic framework, the research analyzes the 2025–2026 logo across three stages: signifier identification, signified interpretation, and cultural signification. The data corpus consists of the official logo and its representation in media, such as jerseys and digital materials. The analysis focuses on key components: the shield shape, dominant blue color, fortress symbol, water waves, geographical elements, and the "PERSIB" typography. Findings indicate that these elements act as signifiers for club identity, Bandung's geographical context, and values of resilience and loyalty. Structurally, the logo aligns with modernist principles: formalism, "form follows function," and visual simplification ensuring clarity across diverse media. Furthermore, the logo's consistent application in matches and merchandise stabilizes symbolic meanings within the supporter community. This study suggests that football logos are more than graphic identities they are elements of visual culture bridging design, symbolism, and social context. However, the scope is limited to interpretive visual analysis and excludes empirical audience perception data. This research highlights the importance of design structure in shaping cultural resonance within modern sports branding.

Kata kunci: Modernist Aesthetics, PERSIB Logo, visual semiotics, visual culture, Bandung.

Introduction

Modernism is one of the design ideologies that emerged in Europe in the late nineteenth century as a response to the Industrial Revolution. This movement was grounded in the ethical principle of design for the people, which aimed to address the needs of society through the efficiency of industrial production. Technically, modernism is based on the principles of functionalism and rationalism, in which practical function is prioritized over purely formal aesthetics. The main characteristics of the modernist approach include four key elements: function, rationality, objectivity, and the integration of art and technology (Xia et al., 2024). In the context of graphic design, these principles encourage the use of simplified forms, rational visual structures, and efficient compositions in conveying visual messages.

The PERSIB logo, originally derived from the emblem of the city of Bandung, reflects the visual identity of colonial-era heritage in the West Java region, as represented in the symbolism of the Bandung city emblem (Figure 1). Over time, it has evolved into a distinct club identity with meanings that differ from those of the original city emblem. The visual elements retained from the Bandung emblem demonstrate historical continuity and the preservation of regional identity amid the club's

visual transformation. In modern sports, a club's visual identity plays a crucial role in shaping its image. As a cultural object, a logo conveys meaning through its embedded symbolic and historical elements.

In contemporary visual communication practices, logos are one of the design elements that play a significant role in shaping the identity of an organization or community. A logo does not merely function as a visual marker that distinguishes one entity from another it also serves as a symbolic medium capable of representing the values, history, and collective identity of a social group. In digital and social communication contexts, visual elements such as logos, images, and symbolic narratives can strengthen a sense of belonging, solidarity, and emotional attachment among individuals who are part of a community (Subiakto et al., 2025). Through this process of representation, a logo may contain cultural values, ideologies, and narratives that shape the image and position of a group within a broader social context (Kurniawan, 2025).

In graphic design studies, a logo is defined as a visual element designed to represent the identity of an entity, such as an organization, product, or community. Logos typically combine various visual elements, including color, typography, and graphic forms, to create a particular impression in the public's mind. However, a logo does not merely function as a symbol of identification it also contains deeper meanings that can be understood as part of a system of signs. From a semiotic perspective, a sign consists of two main components the signifier, which refers to the observable visual form, and the signified, which refers to the concept or meaning associated (Danesi, 2018).

Within Roland Barthes' semiotic framework, visual signs such as logos operate through two levels of meaning denotation and connotation. Denotation refers to the literal or descriptive meaning that can be directly observed from a sign, whereas connotation refers to deeper meanings formed through cultural values, social experiences, and ideological constructions within society (Putri et al., 2024). At the connotative level, a logo no longer functions solely as a visual marker it becomes a narrative medium capable of constructing and communicating symbolic meanings to audiences (Simbolon et al., 2024). The interaction between denotative and connotative meanings may further develop into what Barthes describes as myth, a system of signification in which historically and culturally constructed meanings appear natural and are accepted as common truths within a society (Kurniawan, 2025).



Figure 1. Emblem of Bandung City, Indonesia Region

Source: Historical municipal emblem of Bandoeng reproduced from *Indië en Nederland*, published by Java-Bode, 1933.

In the context of modern sports, football club logos (Figure 2) represent a form of visual symbol that plays an important role in constructing club identity while also representing the relationship between the club, the city, and its supporter community. One relevant case is the logo of Persib Bandung. The PERSIB logo originally derived from the official emblem of the City of Bandung, reflecting a visual identity rooted in the colonial heritage of West Java. Over time, the logo underwent transformations and developed into a distinctive visual identity for the club, with meanings that are no longer entirely identical to the original city emblem. Nevertheless, several visual elements retained

from the Bandung city emblem indicate a form of historical continuity as well as an effort to maintain regional identity during the club's visual transformation.

As a football club with a long history and a strong supporter base, PERSIB Bandung has experienced several visual transformations in its official logo. These changes not only reflect the club's internal dynamics but also represent responses to broader social, cultural, and aesthetic developments. In this context, PERSIB functions not only as a symbol of a football community but also as a representation of the modern identity of the city of Bandung. With its symmetrical, geometric, and functional visual structure, the PERSIB logo can therefore be understood as a cultural artifact that reflects the relationship between club identity, the development of visual design, and urban cultural transformation.



Figure 2. Official PERSIB Logo
Source: PT PERSIB BANDUNG BERMARTABAT, 2025.

Previous studies indicate that contemporary logo design tends to emphasize simplified forms, the use of basic geometric structures, and the reduction of ornamental elements to improve the effectiveness of visual communication (Dolah et al., 2021). Furthermore, the level of abstraction plays an important role in shaping perceptions of modernity and brand sustainability, as simpler and more abstract logos are generally easier to recognize and remember (Zheng & Zhu, 2026). These studies demonstrate that the evolution of logo design is not only related to aesthetic preferences but also to shifts in visual communication strategies aimed at creating identities that are more adaptable within increasingly complex media environments.

From a semiotic perspective, logos are not only understood as visual structures but also as systems of signs that generate cultural meaning through processes of signification, as conceptualized in Marcel Danesi's semiotic approach (Suheri et al., 2025). This approach emphasizes that visual elements such as forms, colors, and symbols function as signifiers that trigger interpretative meanings within particular social and cultural contexts. However, most studies adopting this approach still position logos primarily as objects of structural analysis or as branding tools within commercial contexts.

This limitation suggests that the relationship between visual structure, communicative function, and cultural meaning in logo studies remains only partially articulated, particularly when logos are positioned as expressions of collective identity rather than solely as branding devices. In the context of football clubs, a logo functions not only as the visual identity of an organization but also as a symbol that mediates the relationship between sports institutions, cities, and their supporter communities. Therefore, approaches that focus solely on either semiotic analysis or visual design aspects separately may leave underexplored how a logo operates as a cultural artifact that reflects both local identity and modern values.

Within this framework, integrating semiotic approaches, formalism, and modernist aesthetics becomes important to understand the relationship between visual structure and cultural meaning in logo design. Formalism enables the analysis of visual structure and compositional design, while modernist principles such as form follows function emphasize the relationship between visual form and communicative function. Meanwhile, semiotics provides a framework for interpreting how visual

elements produce symbolic meanings within specific cultural contexts. By integrating these three established perspectives, this study does not seek to introduce a new grand theory of logo analysis, but rather to provide a more coherent interpretive framework for understanding how design structure, communicative function, and cultural meaning intersect.

Rather than proposing a wholly new theoretical model, this study contributes a focused interpretive case study by bringing semiotic analysis, formalism, and modernist aesthetics into a single analytical reading of the PERSIB logo. The contribution lies in illustrating how these established perspectives can be productively integrated to interpret a football logo as a visual cultural artifact within Bandung's football culture. Based on this analytical focus, the research questions of this study are formulated as follows: (1) How can the visual elements of the PERSIB logo be identified and interpreted as a system of signs (signifier, signified, and cultural signification) based on Marcel Danesi's semiotic analytical framework?, (2) How does the visual structure of the PERSIB logo represent modernist aesthetics through the principles of formalism, the concept of form follows function, and overcoding within the context of football visual culture in Bandung?

To address these questions, the PERSIB logo is analyzed as a representation of Bandung's football visual culture by focusing on the identification and interpretation of semiotic elements as well as the formal and symbolic components of the logo. Following the stages of Marcel Danesi's semiotic analysis described in *Of Cigarettes, High Heels, and Other Interesting Things* (2018): (1) identification of signifiers, (2) interpretation of signified meanings, and (3) cultural signification the logo is analyzed as a visual sign system that embodies not only formal structure but also symbolic meaning and cultural positioning, particularly within the framework of modernism and the local football culture of Bandung

Methods

This study employs a descriptive qualitative approach with a focus on interpreting the visual meanings embedded in the PERSIB logo. A qualitative approach is used because the study aims to understand the symbolic and cultural meanings represented through the visual elements of the logo rather than to measure phenomena numerically. In design studies and visual culture research, qualitative approaches enable researchers to interpret visual signs as part of a system of meanings that develops within specific social and cultural contexts (Zakopoulos & Xanthopoulou, 2026). Therefore, in this study, the logo is treated not merely as a graphic design object but as a visual text representing a cultural artifact. The data corpus of this study consists of the official PERSIB logo for the 2025–2026 period, along with its visual representations in several official club media. The visual data analyzed include:

1. Official PERSIB logo used as the club's visual identity.
2. Representation of the logo in official visual media, such as promotional materials and digital media.

The data were selected using purposive sampling, a sampling technique based on the relevance of data to the research objectives. In this study, the data were selected according to the following criteria:

1. Visual material clearly displays the official PERSIB logo.
2. Logo appears in its complete form and has not undergone design modification.
3. Visual material allows the identification of the logo's main graphic elements, such as shape, color, and symbolic components.

This limitation of the corpus aims to maintain the analytical focus on the visual structure of the logo, ensuring that the study does not expand into broader branding aspects such as communication campaigns, marketing strategies, or promotional activities conducted by the club. This study specifically focuses on stabilized institutional representations of the PERSIB logo as produced and circulated through official club-controlled media. Accordingly, the analysis does not seek to examine the broader social life of the logo as it may appear in unofficial supporter productions, vernacular adaptations, or informal fan-based visual cultures. This delimitation is intentional, as the study

prioritizes the interpretation of institutionalized visual meanings embedded in the official emblem rather than the multiple contested meanings that may emerge across wider social contexts. The unit of analysis in this study consists of the primary visual elements of the PERSIB logo that function as visual signs. These elements include:

1. Shield form as the primary structural shape of the logo.
2. Dominant blue color as the club's visual identity.
3. Fortress symbol at the top of the logo.
4. Water wave element at the bottom of the logo
5. Geographical element of the mountain
6. "PERSIB" text and the star element.

These elements are analyzed as visual signifiers that form the compositional structure of the logo while simultaneously carrying symbolic meanings within the visual culture of the club. Data analysis is conducted through a combination of semiotic analysis carried out in a systematic and sequential manner. After the visual structure of the logo is identified, the next stage involves semiotic analysis using Marcel Danesi's framework (2018). In this approach, the logo is understood as a system of signs that produces meaning through the relationship between signifier, signified, and cultural signification.

The analytical procedure is conducted through the following three stages:

1. Identification of signifiers
At this stage, the visual elements contained in the logo are identified as signifiers that can be directly observed. These signifiers include the shield shape, dominant blue color, fortress symbol, water waves, mountain imagery, and textual elements.
2. Interpretation of signified meanings
The second stage focuses on interpreting the conceptual meanings associated with these visual elements. The relationship between signifiers and signified meanings is analyzed based on symbolic conventions, visual design theory, and relevant literature on color psychology and cultural symbolism.
3. Cultural signification
The final stage examines how the meanings formed through the relationship between signifier and signified develop into broader cultural meanings. At this stage, the logo is understood as a symbol whose meaning emerges through social practices, the collective experiences of the club's supporters, and the reproduction of the symbol across various communication media.

In addition to semiotic analysis, this study also integrates modernist design principles to understand how the visual structure of the logo reflects modern aesthetic values. This framework includes three main concepts:

1. Formalism, which emphasizes the analysis of visual structure and compositional design.
2. Form follows function, the principle that visual form is designed to support effective communicative function.
3. Overcoding, which explains the process through which visual signs are restructured into more universal and systematic forms within contemporary visual culture (Piliang, 2015).

The integration of semiotic theory and modernist design principles enables this study to analyze the PERSIB logo not only as a visual structure but also as a symbolic communication system operating within the visual culture of football in Bandung.

Result and Discussion

Analysis of the PERSIB Logo as a Sign

At the stage of analyzing the logo as a sign, the focus is placed on its visual aspects. This analysis examines the visual elements of the PERSIB logo as signifiers, which are observed concretely based on Marcel Danesi's (2018) semiotic framework. In this framework, the signifier refers to the observable

visual elements of the logo (Figure 3), while the interpretation of the signified refers to the conceptual meanings associated with these elements.

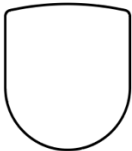

Although the PERSIB logo contains several colors, this study focuses primarily on blue, as it is the dominant color and the most symbolically powerful element within the club’s visual identity. The logo takes the form of a curved shield, which contains several complementary graphic elements. The text “PERSIB” is written using the club’s distinctive typeface and is accompanied by four stars. In addition, the logo features elements such as a fortress, water waves, and a mountain image. Each of these elements is arranged systematically, reflecting a consistent visual development since the club’s establishment. Therefore, the logo can be understood as a visual sign that is consistently recognized and interpreted by the public.









Figure 3. Symbolic Elements of the PERSIB Logo
 Source: Corporate Identity Manual, PT PERSIB Bandung Bermartabat, 2025.

To clarify the relationship between the visual elements of the logo, their conceptual meanings, and their cultural significance, the semiotic analysis is summarized in Table 1: Semiotic Analysis of the PERSIB Logo Based on Danesi’s Framework. This table illustrates how each visual element in the PERSIB logo functions as a signifier, produces a conceptual meaning (signified), and develops into a cultural symbol.

Table 1. Semiotic Analysis of the PERSIB Logo Based on Danesi’s Framework.

Logo Elements	Visual Elements (Signifier)	Conceptual Meaning (Signified)	Cultural Signification
	Shield form as the main structure of the logo	Protection, honor, and strength	May be interpreted as representing the club’s resilient character and traditions of perseverance, symbolizing a strong identity within the culture of football.
	Dominant blue color in the logo	Stability, loyalty, and trust	Functions as the primary visual identity of PERSIB and may function as a visual marker associated with loyalty and supporter

	Fortress element at the top of the logo	Defense, security, and resilience	attachment within PERSIB visual culture.
	Wave patterns in the lower part of the logo	Dynamism, flow, and adaptability	Refers to the historical background of Bandung and can be associated with resilience and the symbolic defense of club identity, particularly in relation to Bandung's historical imagery.
	Mountain representation within the logo	Geographical identity	Represents the geographical characteristics of West Java, which is rich in water resources, while and may be interpreted as connoting flexibility and adaptive capacity within this semiotic reading.
	Horizontal block element in the middle of the logo	Representation of the city	Emphasizes the connection between the club and the natural landscape as well as the regional identity of Bandung.
	Typography displaying the name of the club	Institutional identity of the club	Refers to symbolic elements associated with the city of Bandung that have historically been integrated into the club's identity.
	Four stars above the logo	Achievement and accomplishment	Affirms the club's existence as a sports institution with historical continuity and public recognition.
			Represents the club's achievements in competitions and functions as a symbol of pride for its supporters.

Source: PERSIB logo obtained from PT Persib Bandung Bermartabat (2025), analytical interpretation developed by the authors based on Danesi's semiotic framework.

The symbolic meanings discussed in this section are treated as interpretive possibilities grounded in semiotic reading and supporting literature, rather than as empirically verified collective meanings held uniformly by all supporters. Based on the relationship between signifier, signified, and cultural signification summarized in (Table 1), the following analysis explains how these visual elements construct a system of meaning within the PERSIB logo. In the framework of visual semiotics proposed by Marcel Danesi (2018), the initial stage of analysis focuses on the identification of signifiers, namely the visual elements that can be directly observed as part of the structure of the sign.

At this stage, attention is directed not only to the presence of individual graphic elements but also to the compositional relationships formed among them. The shield shape, dominant color, fortress symbol, water waves, and geographical elements such as the mountain and horizontal blocks do not function as isolated visual components. Instead, they form an organized visual system.

The visual composition of the logo creates a stable and easily recognizable pattern, allowing the logo to function as a consistent identity across various contexts of representation, such as jerseys, visual media, and institutional club symbols. Within visual semiotics, elements such as shape, color,

and symbols do not merely function as aesthetic components they also operate as parts of a representational system with communicative functions. Through this compositional arrangement, the logo directs the viewer's attention to specific aspects of the club's identity.

After the visual elements are identified as signifiers, the next stage in Marcel Danesi's semiotic framework is the interpretation of the signified, which involves connecting visual elements with specific conceptual meanings. The relationship between visual form and meaning is not automatic but is formed through cognitive associations that develop from visual experience and symbolic conventions recognized within society.

Thus, observers do not simply see the shield shape, the blue color, or the wave symbol as visual objects. Instead, they associate these forms with symbolic concepts that already possess meaning within broader visual culture. Through this process, the visual elements within the PERSIB logo begin to acquire symbolic meanings related to concepts such as protection, stability, and geographical identity. Therefore, this stage of interpretation functions as a bridge between visual description and symbolic meaning, before these meanings develop further into cultural signification within a broader social context.

In the PERSIB logo, the shield symbolizes courage and resilience, representing the character of a club that does not easily give up. The water waves depict the geographical condition of Bandung, a city surrounded by mountains and traversed by rivers. Water in the PERSIB logo functions as an icon representing the geographical characteristics of West Java, particularly the abundance of water resources such as rivers, lakes, and reservoirs. Meanwhile, the fortress symbolizes the city's colonial history and its defensive strength.

In color psychology, blue is consistently associated with stability, trust, and loyalty. Blue evokes a calming emotional response and enhances perceptions of reliability and professionalism. As a result, blue contributes to the construction of a credible and trustworthy image, making it a preferred color in visual identities, particularly for organizations that aim to emphasize consistency and long-term relationships with their audiences. Furthermore, from a cultural perspective, blue is often associated with security, calmness, and loyalty, strengthening the emotional connection between a brand and its users (Khan et al., 2025). Each visual element in the PERSIB logo including the shield shape, blue color, wave symbol, fortress, and ball is designed to reflect Bandung's distinctive identity. These elements not only enhance the visual appeal of the logo but also represent the city's history, geographical character, and collective pride, positioning the logo as both a visual and cultural symbol of Bandung.

However, the meaning of the PERSIB logo does not emerge spontaneously or become accepted automatically. In the next stage, the conceptual meanings formed through the interpretative process develop into what Danesi (2018) describes as cultural signification. At this stage, visual signs are no longer understood merely as individual relationships between signifier and signified but as parts of a broader system of meaning operating within social life.

Cultural signification emerges when a sign is repeatedly used in various social practices, allowing its meaning to be reinforced, shared, and collectively understood within a community. Consequently, visual signs such as logos function not only as graphic identities but also as symbols carrying shared values, memories, and collective experiences that develop through social interaction. In this context, the meaning of the PERSIB logo cannot be separated from the social processes involving the club, its supporters, and the various media that serve as spaces for the production and reproduction of symbols.

Through this process, visual elements that initially function only as design components gradually acquire more complex cultural meanings. The logo is therefore understood not merely as the visual representation of a football club but also as a symbol embodying values of identity, solidarity, and collective pride within the supporter community. The club and its supporters actively construct and disseminate the meaning of the PERSIB logo through various media, including jerseys, banners, social media, and merchandise.

Cultural meaning is not static or directly inherited rather, it is constructed through collective processes involving the exchange of symbols and information in social interactions (Long & He, 2021).

These meanings are further shaped through communicative processes between the producers and interpreters of signs, influenced by cultural background, historical context, and social identity (Susanti & Ikaputra, 2024). Therefore, meaning can be understood as a shared construction emerging from the interaction between sign systems and interpretative practices within society (Olurotimi, 2022).

The meanings that emerge from visual elements such as color, shape, and symbols are referred to as the signified, namely the concepts or ideas that arise in the viewer's mind when encountering a sign. The association of blue with stability or a fortress with strength does not occur because these meanings are inherently embedded in the symbols themselves. Instead, these associations develop because such symbols are repeatedly encountered and interpreted within contexts, including history, media, everyday life, and the cultural background of PERSIB as a football club based in Bandung.

When viewed as a system of signs, each visual element of the PERSIB logo carries meaning that is collectively constructed and understood. For example, the wave element may be interpreted as connoting flexibility and adaptability, particularly when read through geographical symbolism rather than as a fixed collective meaning. These elements represent the character of the club as strong and enduring while remaining capable of adapting to the dynamic nature of modern football.

The fortress symbol at the top of the PERSIB logo embodies the ideas of defense and stability. Historically, fortresses functioned as structures designed to protect cities from external threats. In the context of Bandung, this also recalls the colonial period, when defensive structures were established by the Dutch East Indies government. Within the PERSIB logo, the fortress can be read as suggesting ideas of defense and continuity, which may extend metaphorically to the preservation of club identity. Furthermore, it reflects the club's internal strength in responding to contemporary challenges, including media pressures, transformations in modern football, and generational shifts within its supporter base. From a postcolonial perspective, the fortress can be interpreted as a representation of collective memory, encompassing colonial heritage while contributing to identity construction through reinterpretation and resilience (Taha Shamsan, 2025). Thus, although rooted in colonial history, the fortress has been recontextualized as a symbol of modern strength and endurance. The dominant blue color in the PERSIB logo also carries profound symbolic meaning. In color theory and visual semiotics, blue is often associated with stability, calmness, honor, and loyalty, as it is consistently linked with values such as trust (Meliksetyan, 2025). In the context of football, loyalty is a crucial value and blue is often associated with loyalty in football symbolism. In this reading, the color may resonate with supporter commitment and emotional attachment to their club.

The blue color in the PERSIB logo has become an integral part of its visual identity and is deeply embedded in the minds of Bobotoh, the supporters of PERSIB. This color choice is not merely aesthetic but also functions as a strategic decision to project the image of a professional, stable, and trustworthy club. The meanings embedded within the PERSIB logo do not emerge spontaneously but develop through long and continuous social processes. The PERSIB club actively shapes and reinforces these meanings through various means, including merchandise design, narratives constructed in media coverage, visual displays in stadiums, and everyday conversations among supporters on social media. Through these practices, the PERSIB logo becomes more than just an image or design it becomes a symbol of history, struggle, and the identity of the city of Bandung.

According to Roland Barthes, signs do not stop at the denotative level as literal meaning but develop into connotative meanings that carry cultural and emotional significance, eventually forming a second order system of signification known as myth, an ideological construction that appears natural within a culture (Barus et al., 2025).

In this context, the PERSIB logo has transformed into a mythic symbol, representing not only a football club but also embodying PERSIB as a symbol of the city of Bandung, a city known for its spirit of struggle, solidarity, and strong sense of community.

Through matches, media representation, and supporter communities, these meanings remain alive, continuously circulated and collectively experienced. Therefore, the meaning conveyed by the PERSIB logo is the result of a complex and layered process, shaped by visual history and framed by

cultural narratives. The logo not only represents PERSIB as an institution but also encapsulates the symbolic beliefs of the people of Bandung regarding modern football in the city.

Analysis of PERSIB Logo as a Representation of Modernism

The analysis of the PERSIB logo as a representation of modernism examines how the club's visual sign operates within a broader cultural system. Within the framework of cultural semiotics, a logo is not understood merely as a graphic form but as part of a collective structure of meaning that shapes identity, ideology, and public perceptions of an institution. Therefore, the analysis of the PERSIB logo does not focus solely on its visual form but also on how the sign functions within contemporary cultural contexts.

In this study, the visual analysis of the logo also integrates principles of modernist design to understand how the visual structure of the logo reflects modern aesthetic values. This framework consists of three main concepts. First, formalism, which emphasizes the analysis of visual structure and design composition as the primary elements for understanding visual form. Second, the principle of form follows function, which highlights that visual form is designed to support effective communication functions. Third, the concept of overcoding, which explains the process by which visual signs are restructured into more universal and systematic forms within contemporary visual culture. These three principles are used as analytical frameworks to interpret how the visual elements of the PERSIB logo not only form a design composition but also function as an adaptive visual communication system within modern cultural contexts.

From a formalist perspective, the visual structure of the PERSIB logo can be analyzed through its composition of forms, visual balance, and the organization of graphic elements that construct the overall design. The symmetrical shield shape, the firm lines, and the visual division between the fortress element, text, and water waves demonstrate a systematic visual organization. This visual structure reveals a consistent compositional relationship among the graphic elements, forming a stable and easily recognizable visual identity. This approach emphasizes that visual meaning does not originate solely from the represented symbols but also from the formal relationships between design elements that create compositional order.

In addition, the principle of form follows function can be observed in the simplification of the visual structure of the PERSIB logo. The visual form is designed to support the communicative function of the club's identity, ensuring that it remains clear and easily recognizable across various media. The simplification of graphic elements, the use of the dominant blue color, and the firm visual composition allow the logo to remain legible in different visual contexts such as digital media (Figure 4 and 5), jerseys and supporter attributes (Figure 4 and 5). Thus, the visual form of the logo does not only function aesthetically but also supports its communicative function as a club identity that must be quickly recognized by the public and the supporter community.

Across Figures 4–6, the repeated reproduction of the logo in digital interfaces, jersey applications, and merchandise demonstrates not merely circulation, but visual standardization. The consistency of scale, placement, and simplified formal structure across media supports the modernist principle of formal coherence. This repetition may also be interpreted through Piliang's concept of overcoding, in which signs are restructured into more stabilized and universally legible forms within contemporary visual culture. In this sense, the logo operates not simply as a reproduced emblem but as a regulated visual sign whose invariance across media strengthens its communicative and symbolic function.



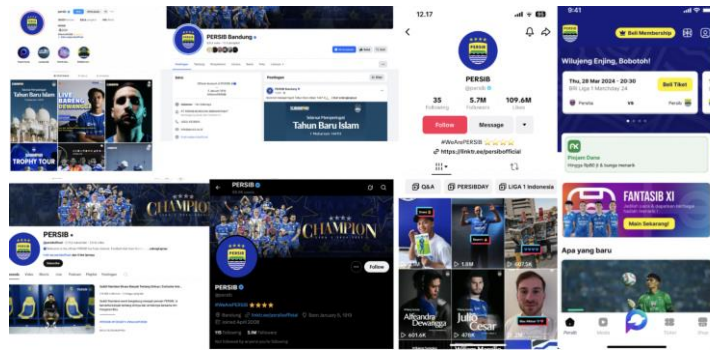


Figure 4. Visual Appearance of the Logo across PERSIB Digital Platforms

Source: Official Instagram @persib, Twitter @persib, and official PERSIB App (Accessed May 25, 2025).

Screenshot collection processed by the author (2025).



Figure 5. PERSIB Social Media Content

Source: Official Instagram @persib (Accessed May 25, 2025). Screenshot collection of social media posts, processed by the author (2025).

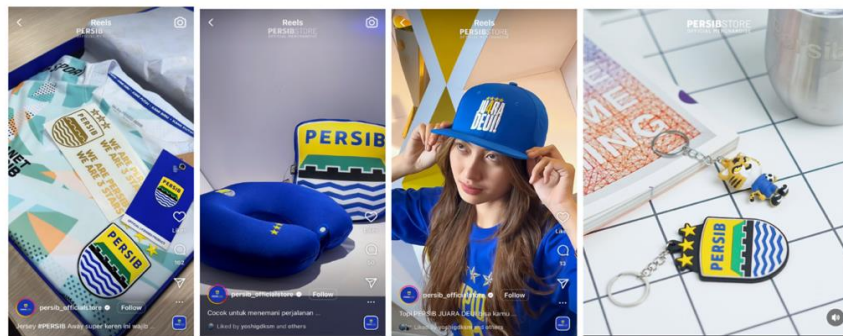


Figure 6. Visual Elements on PERSIB Official Merchandise and Jersey

Source: Official Instagram @persib_officialstore (Accessed May 25, 2025). Screenshot collection of merchandise reels, processed by the author (2025).

The PERSIB logo does not function merely as a graphic marker of club identity but has also developed into a cultural object that reflects changes in how the club presents itself to the public. In its early period, the PERSIB logo adopted elements from the official emblem of the City of Bandung, demonstrating a strong connection with geographical identity and local values. However, since the professionalization of Indonesian football in 1994 through the establishment of Liga Indonesia, a significant transformation has occurred in the symbolic function of the club's logo. The logo no longer simply indicates geographical origin but has developed into a visual communication system that conveys institutional narratives and symbolic club values within an increasingly competitive sports industry (Asma, 2025).

The visual transformation of the PERSIB logo from a more administrative form into a simpler, more structured, and adaptive design reflects a shift in the paradigm of visual identity representation (Figure 7). In earlier phases, the logo possessed visual characteristics resembling formal institutional emblems, with relatively complex structures and dense symbolic elements. In that context, the logo functioned primarily as a sign of administrative authority. However, within contemporary visual culture, the PERSIB logo has experienced a shift in meaning, from a formal symbol to a more communicative and emotionally resonant visual representation for its supporters, particularly the people of Bandung. This shift reflects broader changes in how symbols are understood in modern culture, where visual design is no longer viewed solely as an aesthetic form but as a dynamic cultural construction.



Figure 7. Visual Transformation of the PERSIB Logo

Source: (Left) Historical municipal emblem of Bandoeng reproduced from *Indië en Nederland*, published by *Java-Bode*, 1933; (Right) Academic Manuscript of the PERSIB Logo and Jersey, PT PERSIB Bandung Bermartabat in collaboration with the History Study Program, Faculty of Cultural Sciences, 2023.

This transformation also reflects what can be described as a symbolic paradigm shift, namely the transformation in how visual symbols shift from mere institutional attributes to components of broader cultural narratives. In this context, the design of the PERSIB logo no longer emphasizes the literal complexity of historical symbols but instead prioritizes visual efficiency, cross-media readability, and compatibility with digital communication environments. Color, form, and visual composition become part of a consciously designed visual narrative intended to project a professional and modern image.

Within this context, the process can also be understood through the concept of cultural overcoding proposed by Yasraf Amir Piliang, which refers to the restructuring of signs into a system of meaning that is more universal, rational, and easily recognizable within global culture (Piliang, 2015). The simplification of form and visual structure in the PERSIB logo allows visual elements that previously held local or historical meanings to be restructured into more universal symbols within modern visual culture. Consequently, the visual signs in the logo function not only within the local context of Bandung but can also be understood within the broader ecosystem of modern global sports communication.

However, this transformation does not imply that local values are eliminated rather, they undergo a process of reinterpretation in a more concise visual form. Although certain local cultural elements are no longer displayed explicitly, values such as strength, loyalty, and resilience continue to be maintained through the main visual symbols within the logo. This indicates that the transformation of the design does not remove local identity but adapts it to the needs of a more universal visual communication system.

In visual culture studies, football club logos can be understood as narrative media that convey meaning across multiple levels of signification, ranging from denotative to connotative and mythological meanings (Rohmani et al., 2024). As explained by Roland Barthes, signs in popular culture do not merely convey literal meanings but also carry deeper ideological meanings that often require interpretation to be fully understood (Barus et al., 2025). In this context, the PERSIB logo does not only

represent a football club but also contains broader narratives about the identity of the city of Bandung, including the spirit of struggle, solidarity, and collective pride among its people.

Within modern graphic design, the principles of modernism emphasize the use of simple geometric forms, organized visual structures, and clear and communicative typography (Vellina, 2025). These principles can be observed in the visual structure of the PERSIB logo, which displays a symmetrical composition, firm lines, and relatively minimal yet symbolically strong visual elements. This type of visual approach reflects modernist values that prioritize order, visual efficiency, and clarity of communication.

This context is also closely related to the historical development of the City of Bandung, which has been recognized since the colonial era as one of the centers of modernity in the Dutch East Indies. The city was designed based on modern urban planning concepts such as the garden city, which emphasized spatial order, rationality, and efficiency in social and spatial organization (Nurcahya & Sugiarto, 2025). As a football club that emerged and developed within this urban cultural context, PERSIB's visual identity indirectly reflects the spirit of modernity that forms part of Bandung's urban history.

In contemporary cultural practices, the PERSIB logo also functions as a visual symbol that is consistently reproduced across various official communication media of the club. The representation of the logo on jerseys, digital promotional materials, and other visual media demonstrates how the symbol repeatedly appears within public spaces and sports communication channels. For example, during the celebration of PERSIB's victory in the 2025 Liga 1 competition (Figure 8), the PERSIB logo appeared prominently in numerous visual elements of the celebration, including flags, banners, and digital documentation disseminated through the official social media accounts of local government institutions (Figure 9). This repeated visual reproduction strengthens the position of the logo as a symbol that not only represents the football club but also represents the collective identity of Bandung football within modern cultural contexts. The significance of Figures 8–9 lies not simply in showing the logo's presence during celebration, but in demonstrating its transformation from an institutional mark into a publicly enacted symbol within civic ritual. Through its appearance in victory parades, banners, and state-linked ceremonial participation, the logo operates as more than an identifier of the club; it functions as a cultural sign reproduced through collective performance. In visual-culture terms, this repeated enactment extends the logo's signification from representation toward symbolic ritualization.



Figure 8. Implementation of the PERSIB Logo during the Victory Parade
 Source: Documentation by Sutanto Nurhadi & Barly Isham Arsatadany (2024).
 Image collection processed by the author (2025).

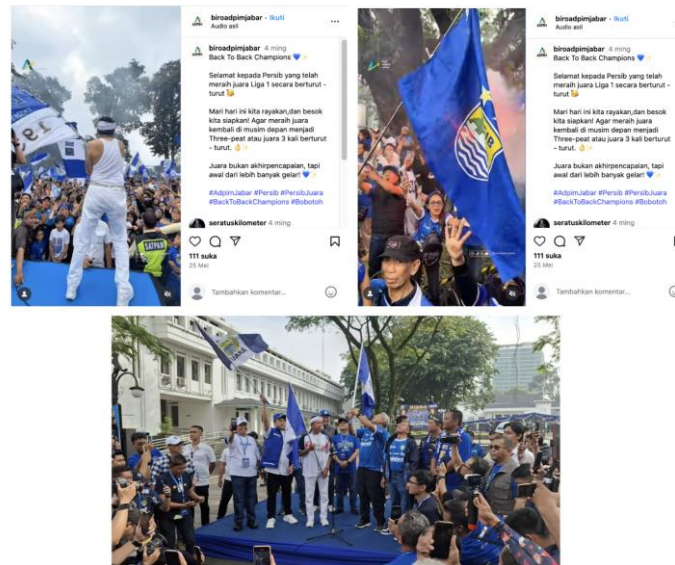


Figure 9. Participation of Local Government Leaders in the convoy

Source: Official Instagram account of Bureau of Administration for West Java Regional Leadership @biroadpimjabar, (Accessed May 25, 2025). Screenshot collection processed by the author (2025).

Therefore, the PERSIB logo extends beyond its basic function as the emblem of a football club. The logo has become part of a broader symbolic system within the visual culture of Bandung. Through the simplification of visual forms aligned with modernist principles, the application of systematic design structures, and the consistent visual reproduction across various club communication media, the PERSIB logo functions as a medium that connects the club's identity, the city's history, and the collective experiences of the community involved in it. At the same time, it represents the development of Bandung football within the context of modern visual culture.

Conclusion

This study finds that the PERSIB logo functions as a visual sign system that generates conceptual and cultural meanings through the relationship between its visual elements and their broader social context. In response to the first research question, the semiotic analysis based on the framework of Marcel Danesi shows that the visual elements of the logo, such as the shield shape, dominant blue color, fortress symbol, water waves, and geographical elements operate as signifiers that produce symbolic meanings.

Conceptually, these elements are associated with ideas of protection, stability, loyalty, and the geographical identity of Bandung. Through repeated visual reproduction across various club media, including jerseys, digital promotional materials, and supporter attributes, these meanings may develop into forms of cultural signification that are socially circulated and shared within supporter culture as symbols of club identity and local pride. In response to the second research question, the analysis also indicates that the visual structure of the PERSIB logo demonstrates several characteristics consistent with the principles of modernist design. The logo's visual composition shows a relatively structured and symmetrical organization of forms, reflecting a formalist approach to design. In addition, the simplification of graphic elements and the use of the dominant color enable the logo to remain clearly legible across different media contexts, illustrating the application of the principle of form follows function.

This process of simplification also suggests a restructuring of visual signs from more complex forms into a clearer and more recognizable visual system, which in this study is interpreted through the concept of overcoding in contemporary visual culture. These findings indicate that the PERSIB logo

functions not only as a graphic identifier of the club but also as a visual symbol representing the relationship between club identity, the historical context of Bandung, and the collective experiences of its supporter community. Through its relatively simple yet symbolically meaningful visual structure, the logo serves as a medium of visual communication that allows the club's identity to be consistently represented within the cultural context of modern football.

Nevertheless, this study has several limitations. The analysis is interpretative and focuses primarily on visual examination; therefore, it does not incorporate empirical data concerning audience perceptions or the lived experiences of supporters. Furthermore, the research corpus is limited to representations of the logo in several official club media, and thus does not cover the full range of symbolic uses of the logo in broader cultural practices. Future research could expand this approach by incorporating audience studies, supporter ethnography, or historical analyses of logo design development to obtain a more comprehensive understanding of how football club symbols contribute to the construction of cultural identity.

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