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Higher Education Color Design Based on Organizational Vision

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Abstract

The vision of higher education organizations is needed to show the goals and how the higher education organizations work. With a vision, the activities of organizational members can be moved, directed and controlled to achieve organizational goals. In addition to being disseminated to members of the organization, the vision must also be introduced to stakeholders and the wider community as a way to create an institutional branding. One of the ways that a vision can be remembered easily is to use color symbols of the institution strategic elements. This article discusses how to design color concepts based on organizational vision and apply them to architectural elements of buildings. Vision always changes over time. On the other hand, buildings have a relatively longer life. The architect's task is to align the design age of higher education architecture so that it is always in line with its vision. Research location at Unhas Tamalanrea Campus Makassar with consideration of the level of organizational complexity. The research method uses a constructive paradigm. Data collection was carried out using the review of institutional documents, in-depth interviews, FGD, and transactional dialogue with the academic community. This research is conducted since the preparation of the Unhas Strategic Plan's 2006-2010, 2011-2015, and 2016-2020. The results of the discussion are in the form of a concept recommendation for the vision color of the institution.

Keywords: Vision, Color, Higher Education

1. Introduction

Organizational vision is a journey to create a future from a montage of facts, hopes, dreams, dangers and opportunities. A key characteristic of high-performing organizations and teams is that they have a clear picture of what they want to create together. They share with the same passion, purpose, a set of values. Vision, mission, and values are at the core of who they are. These key elements are the adhesive that keeps people, teams and organizations responsive and innovative in new situations (Scott, Jaffe & Tobe 1993:3-4).

The vision, planning and organizational goals statements can improve organizational performance. An attractive vision of the future has a great power to move the organizational wheels by harnessing the energy generated from clarity of direction and focus. Organizations that are driven by their essence have a greater capacity to deal

with the changes that occur because of the clarity of the main purpose. Organizations attached to their essence will be stronger and have more commitment from employees and can get more done in a changing environment.

The organizational vision is needed to: (1) Uniting people around the same dream; (2) Coordinating the work of different people; (3) Helping everyone make decisions; (4) Build a foundation for business planning; (5) Challenging current circumstances that are comfortable or inadequate; (6) Make inappropriate behavior more visible. The organizational vision must be socialized factually and symbolically to all organizational members to build their identity and be able to align their activities to achieve organizational goals. The vision must also be introduced to stakeholders and the public so that they know and understand the purpose of the organization's existence.

One of the ways to introduce the organization's vision, among others, is done symbolically through the media of organizational physical facilities by using color. The goal is for people to immediately connect and realize the vision of the organization. The visual element of color was chosen because color is one of the variables that can improve human memory performance (Dzul kifli & Mustafar 2013). Through visual elements, the identity as a brand of an organization can be expressed (Phillips, McQuarrie & Griffin 2014). Research shows that people make subconscious perceptions of a person, environment, or product within 90 seconds of first seeing them and that between 62% and 90% of them are through color. In terms of product marketing, color can increase product recognition by up to 80% (Morton 2021).

To support member awareness of vision through facility colors, a vision color design concept is needed that can symbolically be the mover, driver, and controller goals of the organization's vision. This article discusses how the process of generating the concept of color composition based on organizational vision is carried out in higher education. Hasanuddin University (Unhas) Tamalanrea Campus was chosen as the research location with the assumption that the site and building conditions which are very wide and varied require a sharp and clear analysis. This concept can be used as the basis for the architectural arrangement policies of buildings in Unhas and other higher education institutions.

2. Literature Review

2.1. University Vision

A vision is a cognitive image of the future that is positive enough to motivate and elaborate future planning and goals. Theoretically, the organizational vision is formed by the leaders where the members of the organization live and work. The more oriented a leader is towards the future, the higher the leader's ability to form a vision (Thoms 2004:114; Adler & Gundersen 2008:158). The characteristics and content of the vision shared among all staff and customers are positive and have a direct effect on their satisfaction. The vision will serve as a guide for their daily activities, motivation, and empowerment (Kantabutra & Avery 2010). Vision must be fought for and waited for. Vision keeps the activities of all organizational members focused on what can be done and ensured that every decision is made for the business as a continuous effort.

The organizational vision, mission, and values statements are actually part of the branding process which aims to market an institution. With the reason that a university is highlighted as a non-profit institution, branding is only stated on the vision, mission and values, and is not continued for the purpose of creating the university brand itself. Branding is considered only suitable for profit-seeking-oriented institutions. However, with the tendency of changes in higher education management, the creation of a university brand is starting to be considered as something that must be done for the following reasons: (1) Competition between universities is getting tighter in attracting new students; (2) Limitation of financial support from the government; (3) Independence of university policies; and (4) The obligation to raise funds by increasing the number of students.

The higher education branding will create a student identity that is attached to the identity of the university. This will lead to mutual interdependence between the parties of the exchange between students and the university. When students identify that the university meets their own needs, then they may retaliate by promoting the

university to others (Balaji, et al. 2016). This brand is displayed visually in all forms of university promotion such as on the website, logo, and physical facilities. These brands must be designed to connect with each other, so that it makes it easier for the image to be mentally embedded in all members of the organization and society.

More than any other information, color can influence consumer opinion about a product or service. Therefore, color is very important to introduce and give the image of an organization to consumers (Cunningham 2017). Branding involves consumers' emotions as the main determinant of their behavior. In terms of the university branding, they are the emotions of prospective students, current students and alumni as well as university lecturers and staff. These emotions are directed by the color of the university vision. Because color effects are unique and influenced by gender, cultural context, personal experience, and neurological variations, the color design must represent the individual customer.

2.2. *Memory Color*

Jonathan Flombaum, an expert in Psychology and Brain Sciences who states that the human brain is programmed for information based on previous experience. The human brain tends to think that things that have been seen before are more likely to happen. He gave an example that if someone is asked to imagine being in a strawberry garden and is asked to choose a strawberry color code between red and purple, then he/she chooses the color code red. This is because the straw plant is not purple (Allred & Flombaum 2014; Sugarman 2015).

The distinctive color of an object affects how humans perceive the actual color of this object. This color is remembered through previous experience when viewing an object. Memory color affects several aspects of color perception and appearance subjectively for those who see it. Therefore, the color of an object cannot be understood in isolation from the object itself. Perceptual color and memory color cannot be considered independently, but must be considered together (Olkkonen & Alfred 2014; Witzel & Hansen 2015). Therefore, to record a person's memory properly about an institution, a color is needed that can be the memory color or canonical color of the institution.

2.3. *Symbol Color*

Color is a visual experience that exerts influence on human emotions. Color is also the language of expression that is used as a communication tool to convey messages from its users. The meaning of color is inspired by what humans see in the environment and the emotions it generates. Hutchings (2002: 2007) states that color is a strong stimulus and motivator that can be used in various ways to control actions, organize and make one's life pleasant or miserable. When associated with nature, red reminds people of fire and blood, blue in a clear sky or cool air, green in plants, fertility or ecology, and yellow in the sun. This psychological influence then becomes a symbol and tradition for the user community.

Symbols are needed by a society to realize virtual things as reality. Ideas and concepts that are born from a virtual thought process are treated and manifested in the form of symbols. The linkage system of dynamic symbols can make individuals feel harmoniously connected to themselves, the community and the cosmos (Tresidder 2006:6). Symbols become traditions that deliver a person or group into ideas or concepts of the past, present or future. Symbols are drivers, directives, and controllers to achieve a goal.

2.4. *Harmony*

Harmony is the equilibrium balance of the various proportions of each part in a composition. Harmony comes from the Greek word 'harmonia' which means harmony, togetherness and / or agreement, which is harmonious and pleasing feelings. The idea of harmony is actually very old and closely related to nature. Everything that is natural is truly harmonious. In the Western world, the concept of harmony of beauty was developed by Pythagoras (560-480 BCS) for music through mathematics using scales and numbers, as written by Aristotle in *Metaphysics* (Kuehni 2005:161).

Harmony expresses a matter of taste, and when someone feels something they think is beautiful, it's hard to argue with it. Thus, all theories about harmony only aim to help or make it easier for us to make an aesthetic composition, complete with all its shortcomings. It must be remembered that the view of harmony is always influenced by the conditions of each individual regarding their cultural and social background, age, gender, time and place, as well as their visual perceptions. Whatever the weaknesses of various theories, something that is considered beautiful will always open our hearts to forgive any shortcomings that may occur.

Color harmonization of an object can occur naturally, but can also be planned through special skills based on knowledge of the character and behavior of colors. However, experience shows that the theory of color harmonization is often biased and misleading, and therefore, it cannot be used in all situations. Scholars generally argue that the harmony of beauty is universal. Someone who has an adequate appreciation of the beauty of music will also have the same appreciation of the beauty of other arts such as painting, writing, dance or stage art. He will have a sensation of the beautiful harmony of the various works of art.

Burchett in *Color Harmony* states that when two or more colors are seen together to produce a satisfying affective response, they are in harmony (Burchett 2002:28-31). For Goethe, the harmonization of colors followed the universal law of 'light-dark.' Active colors like yellow, orange, and red when paired with black or dark colors are advantageous because they get brighter. The passive colors purple, blue, and green are advantageous when paired with light colors (Kuehni 2005:166). He considers the colors close together as devoid of character. Goethe proposed the concept of positivity-negativity. Positive colors become 'warm colors' and 'negative colors' are cool colors that create a certain atmosphere that is strong, soft and radiant. This harmony is known as the contrast harmony which is dominant in color composition.

Understanding contrast means comparing our identification of the difference in extreme effects between two things such as day and night, long and short, large to small or broad to narrow. In terms of color contrast, we will compare the effect between one color and another. The color contrast will have a strong-weak or light-dark effect on our eyes. Contrast produces a pounding of reaction that connects the tone of one color to another, without which the pounding would not be felt.

In 1919 Itten built a model of colored balls and stars. Itten places three basic colors of red-blue-yellow on the triangle. Yellow is at the top of the triangle because yellow is the brightest color visually in sunlight. From this basic color triangle, Itten shows that mixing two basic colors produces three secondary colors. Mixing primary and secondary colors produces twelve tertiary colors that are in their color circle. The Itten color mixing system is most widely used in the understanding of color mixing.

Itten compiled various theories of the characteristics and influence of color from previous experts such as Goethe, Chevreul, and others. He concluded that in contrast theory there are seven unique color contrasts in terms of character and artistic values that affect colors visually, expressively, and symbolically. These contrasting colors consist of hue contrast, light-dark contrast, cool-warm contrast, complementary contrast, simultaneous contrast, saturation contrast, and extension contrast. This contrast color theory later became the basic rule in color design (Itten & Birren 1970:33-63).

2.5. Visual Perception

The visual perception of color in a small area is very different from that in a large area. Dark colors have the potential to shrink the space, on the other hand, light colors give a feeling of space. Dark colors will recede to the back so that the field feels distant, on the contrary, light colors will stick out to the front, giving a sense of closeness (See Harmony). From a long distance view, colors with small proportions can be lost when paired with colors with large proportions. This is because our eyes have a limited ability to see tiny dots.

In 1810, Goethe created a color system that was very different from that of Newton. If Newton did the study of color from a scientific standpoint where color is produced by refraction, Goethe did it from the point of human

perception of color. He was looking for how to use color artistically. For Goethe, light did not stand alone. Color emerges from eye acceptance due to color perception. The properties inherent in color relate to color likeness, color contrast, and so on.

For Goethe, there was a truth that could not be reached by Newton's theory. Goethe offers to fill that gap by using a phenomenological analysis of the human experience of color. Goethe explores the psychological impact of color on mood and emotions about color. His doctrine of color focuses more on using language to describe the effect color produces when our brains interpret colors and how color combinations create certain feelings and atmospheres in the viewer. Goethe's theory was human-oriented and based more on sensations than on science. Humans naturally find examples in nature to represent that color and make sense of it and use it. Certain colors can be felt and create emotions and atmosphere (Eastlake 1840).

In 1969, Birren developed a color triangle model through a color harmony approach based on a single hue and mixing colors. Birren believes that the influence of color is more than just perception. Color is more than just a basic influence on works of art, psychology, and human experience in the workplace. He also believes color is the main means of expression, communication and self-identification. For Birren, expression must come from within, from a consciousness that informs insight (Birren 1961).

2.6. Unity and Diversity

When light hits an object of any color, it simply absorbs the wavelengths that are exactly the same as its atomic structure and reflects the rest to the observer. When light hits the human eye, the wavelengths do so in different ways, affecting our perception. The hypothalamus is the part of the brain that regulates our hormones and the endocrine system. When light hitting the retina is converted into electrical impulses which are then sent to the hypothalamus for interpretation (Kurt & Osueke 2014).

A color does not appear alone, but appears together with other colors. Besides that, color is also just one element in the design that comes along with other design elements into an aesthetic unity. All elements will always be connected and influence each other. Therefore, in determining the color composition, the whole element must be considered.

The large role of color recorded in human memory is one of the reasons why the color of a complex facility is not designed sectorally but must be carried out in a total and integrated manner. Thus, the colors are coded and the signages on the wayfinding system will easily guide those who are first into the complicated facility, from the moment they are at the entrance of the area to the exit to leave. They can immediately determine the orientation and find the direction in which they are going.

– *Communication.* Every object in an environment should have a means of communication with one another in order to produce a harmoniously arranged composition of designs. Having a unique color for each object to highlight itself can still be done by considering the color of other objects around it.

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Unity vs competition. For a large number of objects, for example, a multiple mass system or a multi-story building, it is often necessary to have a color difference which serves to indicate a certain location by using a 'color code' via the wayfinding system. Using color diversity does not mean that all units are left blindly choosing their own color. Unity of composition is still a fixed price for aesthetic, therefore, before determining the differences in location colors, first determine the dominant color or the main color that is the color of the institution. Institutional colors can also be placed as accent colors only, for example, for the reason that these colors have a high enough intensity so that they are too vulgar when used in large proportions.

3. Research Methods

This study is a qualitative architectural design based on a constructive paradigm with the consideration that architects have their own reality about the meaning of color in higher education. Likewise, with the community at the research location. Reality that is different from each other will be constructed together to get a reality that can be understood together. Data collection and analysis are carried out, among others, by: (1) Reviewing documents related to university strategic planning; (2) The architect describes the subjective reality to the higher education community who has a subjective reality about the meaning of color, using transactional dialogue through focus group discussions (FGD), with participants consisting of university officials, academic senators, and academicians. The data from the review of strategic plan documents and FGDs were compared with literature studies to get the reality about the appropriate color composition of the design for the institution. The number of participants was 190 people. This research is a series of studies conducted since the strategic plan 2006-2010, 2011-2015, and 2016-2020.

4. Results and Discussion

4.1. Unhas' Vision

From the beginning, Unhas' vision was echoed by the Rector Amiruddin who in 1974-1975 moved the campus from Baraya to Tamalanrea. With the concept of university unity embodied in the structure of the building, a solid Unhasness was created to eliminate walls and faculty egoism. Amiruddin campaigned for the Unhas spirit by dismantling the faculty physical barriers. The faculty ego mindset was eliminated by prioritizing Unhas, then faculties and departments. He wanted that when outsiders asked students, students would no longer mention this and that faculty, but Unhas students (Halide 2014:156; Buyung 2014:225).

In 1975, Unhas established 'marine' as the Principal Scientific Pattern for the development of Science and Arts in the Unhas environment. At that time, awareness of the role of the sea as a regulator of natural processes that occur above the earth's surface was one of the basic considerations. The geographical position of Unhas which is in an area with people who have a maritime cultural background that has reached its golden age. Therefore, Unhas' position itself as a center for the development of a maritime culture characterized by independence in the context of awareness of universal interconnection. In the Strategic Plan' 2006-2010, the vision changed to make Unhas a Maritime Cultural Center. In the Strategic Plan' 2011-2015 and 2016-2020, the Unhas' vision has already changed again to make Unhas a center of excellence in human development, science, technology, arts, and culture based on the Indonesian maritime continent.

The selection of the maritime continent as the Unhas' vision also contains a meaning that is universal and its contents. Unhas will pay attention to the development of science and technology related to various aspects of life, both in terms of software and hardware from the maritime field. Unhas will develop a maritime culture through the exploration and development of maritime values that have brought this nation to be reckoned with at the global level several centuries ago.

Through its maritime vision, Unhas informs its environment, re-actualizes the values, namely: (1) Integrity which represents honesty, responsibility, and steadfastness in its stance, (2) Innovative which is a combination and creative of quality orientation, independence and pioneering, (3) Catalytic which represents courage, determination, dedicative and competitive, and (4) Wise which represents decency, fairness and civilization, holistic and assimilative, which distinguishes it from other cultures.

The characteristics of the maritime world that are borderless and cover the entire surface of the earth, air and sea will make science and technology development no longer carried out within the framework of compartmentalized disciplines as has been practiced so far. These values and insights will become the starting point for the new embodiment of maritime culture in accordance with the spirit of the times. Within such a cultural framework, Unhas will invites all parties to jointly build and develop science, technology and art

(Lembaga Penelitian dan Pengabdian Masyarakat Universitas Hasanuddin, 2020). From the description, it is clear that Unhas' vision is always related to the sea and the ocean.

Visually, the sea is always connected with blue color. Research on how people perceive color shows that 13.22% (highest) of respondents associate blue with water, seas and oceans (Cassandra 2019). The relatively short wavelength of the blue color makes it a soothing color for the eye. Cool colors create serenity (Slibirite & Skeryte 2014). Symbolically, the color blue is always connected with positive things such as honesty, sincerity, loyalty, justice, intelligence, stability and trust, hope, protection, productivity, and something rare.

Table 1: The wavelength and frequency of visible light

Colors	Wavelength Interval	Frequency Interval
red	650-740 nm	405-464 thz
orange	585-650 nm	464-512 thz
yellow	575-585 nm	512-520 thz
green	495-575 nm	520-606 thz
blue	445-495 nm	606-674 thz
indigo	425-445 nm	674-707 thz
violet	400-425 nm	707-750 thz

With its eye-shading character, blue can be used as a relatively wide area of color without causing problems for the user. With high frequency, this color can confuse the user's mind. Likewise, with blue-purple colors (See Table 1). Therefore, shade blue and blue-purple are not recommended for use in relatively wide areas, but are only suitable as accent colors in a composition. Blue mixed with black or blue mixed with gray tends to create a gloomy, sad, cold, impersonal atmosphere, and unfriendly. On the other hand, blue mixed with white displays softness.

4.2. Identity Color

Unhas has a red identity color which symbolically represents the courage and passion of its citizens to act. Symbolically, the color red is associated with positive things such as passion and love, power, success and luck, ambition, motivation and self-confidence. On the other hand, red also represents negative things such as anger, sacrifice and sin, evil, danger, blood and communism. With the longest wave, the red color is most quickly caught by the human eye (Table 1). That is why red is a stimulant color that must be used with caution as it increases aggressiveness and dominance.

Red is one of the colors that grabs the attention very strongly compared to the other colors. This color has the longest wavelength of all visible colors. Therefore, red with high saturation is very often used in applied contexts such as advertising or design because it is exciting (Valdez & Mehrabian 1994:406; Kuhbandner, et al. 2015). However, challenging red color has also been shown to damage performance (Shie, Zhang & Jiang 2015) Therefore, although red is the color of Unhas identity, it is not recommended to use it in fields with wide dimensions but is still displayed as something important.

Initially, the use of red as a clothing color was only on student jackets. During the time of Rector Idrus Paturusi, red became a popular color for clothes on Dies Natalis and coats of university elites in both the rectorate and work units. Currently, the red color is used as the background color for meetings at the university, faculty, study program, and extra-curricular institutions. In the Faculty of Medicine, it can be seen that almost all the outer walls of the building are colored red with high saturation. This is quite surprising because the excessive red color has the potential as a stimulant that has a negative impact on human emotions. Experiments on the effect of red

have also been carried out by placing patients in a room with walls, ceilings, windowsill and red light. As a result, they started getting cranky and punching each other just as their nurse did (Kargere 1979: 4-6).

4.3. Wayfinding

Although subjective, the sensation of place greatly influences the quality of the design. The sensation of a place is very much determined by the identity of the place. How a design can affect a person's perception of being part of his/her environment, making his/her feel he/she is in this place and not somewhere else. For new visitors to a relatively large area, a wayfinding system is needed that can guide and direct someone when entering and leaving the area. The wayfinding system takes one's decision on where to go. Users need directions on the right path so they don't get lost to the intended direction and make it easier to return to the original direction of arrival.

This study shows that the Unhas' wayfinding is only equipped with signages in the form of symbols and standard partial command sentences that are only installed in certain places which are assumed to be strategic. This system also does not use color as part of a comprehensive wayfinding design. In an area or a relatively large area, the use of color codes is needed to make it easier for users to identify environments, zones, buildings, and determine orientation. Therefore, this research will also be used to construct a color coding system that can be used as a color code for the Unhas wayfinding system. The design of the color coding system uses highly saturated colors to avoid differences in color perception. The color of the sign should use a color with a light-dark contrast so that there is a clear difference between the figure and the background.

4.4. Color Schematic

Learning activities in higher education are adult learning activities. This learning activity requires a lot of reflections to get enlightened in the learning process. Therefore, before designing the color of a higher education institution, we must first know about the initial idea of the universal existence of higher education.

The forerunner of higher education was '*academia*,' a school of philosophy founded by Plato in 385 BC outside the city of Athens. Akademia is an olive grove and gymnasium dedicated to Akademos, the place where Plato and his students serve as a center of learning. The academia was then cultivated by Plato's friends and students. Furthermore, academia, academician or academy is then used as a term for students and scholars who are involved in higher education and research (Wikipedia 2021).

For ordinary people, higher education is one of the institutions of truth among other truth institutions such as religion, rulers, and arts. They place the institution of truth as something sacred, honorable, and dignified, a place where the truth is reluctant to be questioned because it is believed that its existence is there. As an institution of truth, higher education is a platform for academic freedom which is expected not to be co-opted by economic, power, and political interests. The process of learning, research, and community service are carried out solely for the development of knowledge in order to improve the quality of human civilization, and it is hoped that it will avoid short-term interests that have the potential to destroy human existence.

The color design of a university requires meditative or passive colors that can lead the academic community to have a broad and far-reaching vision, conduct continuous truth-seeking, have a desire to share knowledge and be accustomed to accepting differences of opinion and new things. Colors that can be used include green, blue, indigo and purple shades. Eye-catching colors such as electric colors which, due to their required function, are only allowed to be present in a minimal proportion because they have the potential to make it difficult to have a space of serenity.

Referring to color harmony, color design based on organizational vision can be arranged by determining the colors that will be combined with one another. The color scheme is designed in an integrated manner covering applications for building architecture, jackets, toga/gown, wayfinding systems, websites, print and promotional media. Thus, expression as the color of vision will easily stick mentally for the Unhas members and the community.

It is known that there are two main colors that characterize the Unhas color, namely blue as the color of the organization's vision and red as the color of identity (Figure 1). These two primary colors of RGB primary colors are strong, dynamic, and expressive. When these two colors are paired, it is a hue-contrast combination using the primary color. This combination is thought to be full of energy which jolts our eyes. The advantage of hue-contrast combinations is that they can easily be paired with neutral whites, blacks, and / or grays.

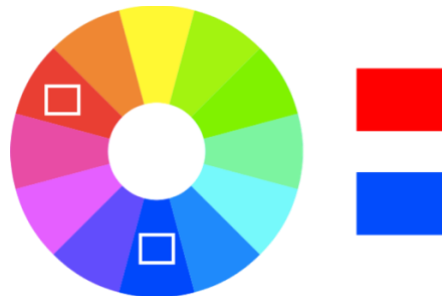


Figure 1: Blue as the color of the organization's vision and red as the color of identity



Figure 2: Color schematic with a contrast and blue primary color



Figure 3: Color schematic with a contrast and blue-cyan tertiary color

Although red is the color of Unhas identity, this color is avoided as the dominant color in spaces that require tranquility such as lecture halls, libraries, meeting rooms, seminar rooms, or laboratories. Since red is an institutional color, it should be presented as an accent color that will still stand out but do not have a major impact on the descent of the calm required. The blue color is displayed in two different conditions. The blue primary color is not recommended for outdoor use because although blue is a soothing color, blue in the sun creates a glare. For outdoor use, blue-cyan tertiary colors can make the eyes more comfortable (Figure 2-3).

This color schematic can be juxtaposed with the colors of the faculties, for example, in the exterior, interior, the wayfinding system, website design, and university toga/gowns. In Figure 4, shows an example of applying color schematics to the Unhas wayfinding system.

In the process of finding the color vision of an institution, experiments have been carried out by making several color schematics which are applied to the exterior and interior of buildings, websites and printed materials related to the promotion of the institution. The red color was tried to be an accent color in the Lecture Theater Building on the grounds that users would know quickly the location of the main entrance of the building. The trend quickly used red on all the building doors, so that the red color was no longer as an accent but became a common color in the building.



Figure 4: Color Schematic in Wayfinding System.¹

The red color also dominates the exterior and interior, such as in the Faculty of Medicine and Research Institutions. Its conspicuous presence symbolically seems as if this is an institution related to fire fighting activities or one of Indonesia's parties, namely PDIP. The vulgar use of red was also present on the university website in 2012. In 2020 the website was dominated by green to display visual perceptions as green university. The philosophy of the green university originating from green architecture is the concept of environmentally friendly energy management.

The appearance of the university website also does not appear to have been passed down hierarchically to the work unit website as reflected in the display of the Faculty of Engineering website. Although both use red visual elements, there are differences in the position of the color in the composition. On university websites, red is the main color, while at work units it is the accent color. The appearance of different websites will make it difficult for the public to easily remember the image of Unhas. This also shows that the color code has not been considered important in the efforts to create Unhas branding (Figure 5-7).

Since 2010, the promulgation of the Unhas' vision has been the result of a think-tank thought at the rectorate level. The Rector as the highest leader of Unhas was not directly involved in making the vision statement. The vision statement has not yet reached the branding creation process because it is only intended to support the concept of a strategic plan. Therefore, the perception of vision is built by each work unit and is still partial and does not become a unity. This condition causes the process of creating the Unhas image to be unfocused, which appears on the color display. The color concept presented by the university is very diverse without red thread, so that it has the potential to cause image noise.

¹ The terms in the images are in the context of the research location using the Indonesian.

Ideally, the concept of institutional color is designed in an integrated manner and involves the entire concept of the institution's visual image. This concept must also be a guide to be implemented consistently by all work units so that there is no different interpretation. Thus, the public's imagination of the institution will be easily formed.



Figure 5. Unhas' website in 2020.



Figure 6. Unhas' website in 2020.



Figure 7: Faculty of Engineering's website in 2021.

5. Conclusion

The success of institutional color vision is determined by the clarity of the organization's vision. In order for an organizational vision to be a driving force for activities towards organizational goals, this vision must be clearly and consistently formulated and articulated in the implementation of institutional activities. In the case of Unhas, the vision created by the think-tank without the direct involvement of the rector will find it difficult to move citizens in the same direction. This condition appears visually in the image of the university.

For the purpose of creating an image that is easily recorded in people's memory, Unhas needs the creation of branding through institutional colors that match the vision and identity of Unhas. For visions related to maritime, it is symbolically represented by the blue color paired with the identity color, namely red. The concept of color composition pays attention to the characteristics of each color that will be seen side by side. The result is that the blue color will be displayed with a different saturation for the light-related conditions. The red will appear as an accent color with non-dominant proportions. For the appearance of the blue wayfinding system, it appears with a light-dark concept so that there is a real difference between the figure and the background.

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