

Designing a Video Profile of Kampoeng Lawas Maspati as a Historical Tourist Attraction in Surabaya

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ABSTRAK

Kampoeng Lawas Maspati merupakan salah satu destinasi wisata sejarah di Kota Surabaya yang memiliki potensi besar namun belum dikenal secara luas oleh masyarakat lokal maupun wisatawan mancanegara. Dalam era digital saat ini, media visual seperti video memiliki peran penting dalam menyampaikan informasi secara menarik dan efektif. Penelitian ini bertujuan untuk merancang video profil Kampoeng Lawas Maspati sebagai media promosi wisata sejarah dengan pendekatan desain komunikasi visual. Metode yang digunakan meliputi wawancara, observasi lapangan, dan studi literatur, serta menggunakan pendekatan kualitatif deskriptif dengan teknik analisis 5W+1H untuk merumuskan strategi pesan dan alur cerita video profil. Hasil dari perancangan video ini mencakup tahap pra-produksi, produksi, dan pasca-produksi dengan gaya visual perpaduan antara sinematik dan dokumenter berdurasi 7 menit. Menekankan pada nilai historis, budaya, dan kegiatan warga lokal. Video ini dirancang untuk ditayangkan di media sosial, televisi kapal pesiar, serta diajukan ke Kementerian Pariwisata. Melalui video profil ini, diharapkan Kampoeng Lawas Maspati dapat lebih dikenal luas dan menjadi daya tarik wisata sejarah di Kota Surabaya.

Kata Kunci: *video profil, kampoeng lawas maspati, wisata sejarah, desain komunikasi visual*

ABSTRACT

Kampoeng Lawas Maspati is one of Surabaya's historical tourist destinations that holds significant potential but remains relatively unknown to both local communities and international visitors. In today's digital era, visual media such as videos play a crucial role in delivering information in an engaging and effective manner. This study aims to design a profile video of Kampoeng Lawas Maspati as a historical tourism promotional medium using a visual communication design approach. The methods used include interviews, field observations, and literature studies, with a qualitative descriptive analysis using the 5W+1H framework. The resulting video design process covers pre-production, production, and post-production stages, featuring content that highlights historical value, local culture, and community activities. The video is intended for publication on social media, cruise ship televisions, and proposed submission to the Ministry of Tourism. Through this profile video, Kampoeng Lawas Maspati is expected to gain wider recognition and become an attractive historical tourism destination in the city of Surabaya.

Keywords: *profile video, kampoeng lawas maspati, historical tourism, visual communication design*

INTRODUCTION

Historical tourism is closely related to historical locations and depicts conditions in the past (Raditya, 2017). As the economic center of East Java, Surabaya has a rich history, advanced urban infrastructure, and cultural diversity, which are key assets in attracting visitors (Yasmin et al., 2023). Surabaya is the second largest city in Indonesia, not only as the center of growth for eastern Indonesia and a dynamic trading center, but also with the potential to be developed into a tourist destination for both business and leisure travelers.

One of the historical tourist destinations in Surabaya is Kampoeng Lawas Maspati. Amidst the increasingly modern developments of the times, it is important for this city to preserve and maintain its cultural heritage.

In an era of increasingly sophisticated digital technology, which greatly influences all aspects of society in various sectors, especially the economic sector (Firmansyah & Wulandari, 2024), increased accessibility to technology shows that technology and information are developing rapidly, becoming an important human need to obtain a wide range of information (Putri & Wulandari, 2024). Therefore, a medium is needed that can communicate the historical and cultural wealth of Kampoeng Lawas Maspati in a way that is interesting and relevant to the community in today's digital era. One form of digital media that can be utilized is video, which is now widely watched by internet users. Watching videos online seems to have become a new habit, whether on social media or YouTube (Nurmalasari, 2024).

Videos can provide a more immersive and interactive experience for viewers, strengthen emotional connections, and motivate action from the audience (Andriansyah, 2023). The way a story is told in a video can influence the emotions and engagement of the audience (Athoillah & Arifianto, 2023). According to Purwanto, A. in a book entitled "Video Advertising Design as a Promotional Medium" (2022), video is a medium that displays moving objects accompanied by sound to convey messages effectively. In the Big Indonesian Dictionary, video is defined as a recording of live images or television programs. In the field of Visual Communication Design (DKV), video is a powerful communication tool because it is able to attract the audience's attention through a harmonious combination of visuals, audio, and narration. There are various types of videos that are often encountered, one of which is a profile video.

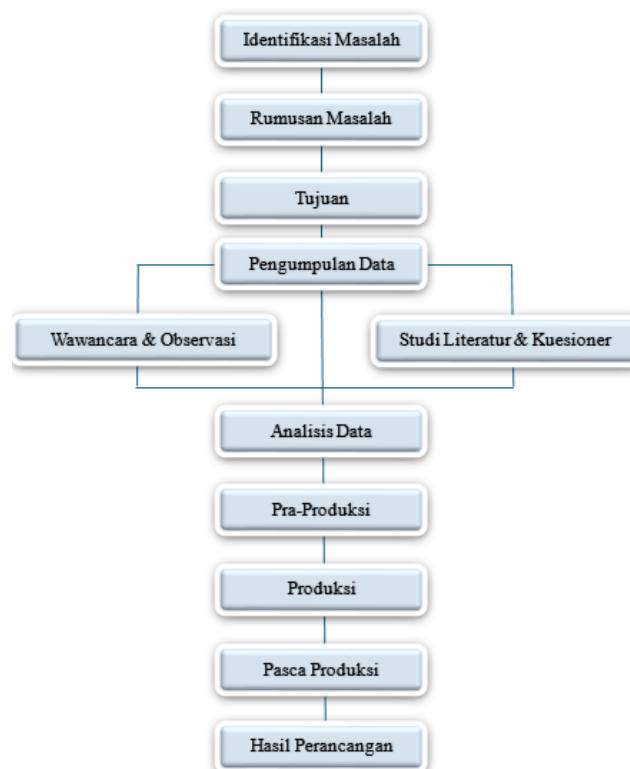
Based on an interview with Mr. RW Kampoeng Lawas Maspati conducted on December 2, 2024, it is known that Kampoeng Lawas Maspati is a village in Surabaya with a rich history and culture, so it is often used as a learning medium for tourism students at various universities. Kampoeng Lawas Maspati also collaborates with cruise ships, so it is often visited by foreign tourists. However, existing studies have not found any media designs capable of communicating the rich history of Kampoeng Lawas Maspati, namely profile videos. After conducting interviews and field observations, it can be concluded that the majority of visitors to Kampung Lawas Maspati are foreign tourists. However, based on observations on various social media, it was found that to date, there is no profile video of Kampung Lawas Maspati with English subtitles.

A profile video is a form of public relations media that presents a company, containing a general overview of the company, packaged in the form of audio-visual media with the aim of being openly conveyed to the public (Wijaya & Arifianto, 2024). With communication through audio-visual media, the delivery of propaganda or promotion becomes more effective (Mukti et al., 2025). A profile video is a recording that is broadcast on audio media in other visual forms, which is used for the content of the profile of an agency, region, or even tourist attraction (Aan et al., 2017). There are three stages of production: pre-production, which includes all the preparations needed before starting production; production, which involves recording the video in the field according to the storyboard and script that has been prepared; and post-production, which involves processing the material that has been collected to produce a video that is ready to be shown.

Data collection methods are an important step in obtaining the information needed for research. This technique allows researchers to collect relevant data that supports their research. In this study, data was collected from two sources, namely primary data and secondary data. Primary data was obtained through interviews, while secondary data was

collected through field observations. Interviews were conducted using a direct interaction method between the interviewer and the informant to obtain the necessary information. Interviews were conducted with the Head of RW Kampoeng Lawas Maspati, Cak Oon and Mas Dani as tour guides at Kampoeng Lawas Maspati, and Pak Susanto as a video profile expert. Meanwhile, field observations observed key locations in Kampoeng Lawas Maspati, such as the Ongko Loro house, hydroponic fields, the RW hall, the 1997 house (semi-cafe), and traditional playgrounds.

In addition, this study also used descriptive analysis. In qualitative methods with a 5W+1H approach to describe an object, phenomenon, or social environment, which is expressed in narrative form. The design flow for the Kampoeng Lawas Maspati profile video is as follows:



Picture 1. design flow, 2025

DISCUSSION

A. DATA ANALYSIS

The following is an analysis of the data using the 5W1H approach:

1. *What*

What problems is Kampoeng Lawas Maspati facing? Based on interviews conducted with several relevant parties from Kampoeng Lawas Maspati, it was found that Kampoeng Lawas Maspati needs a medium to show the public the tourist activities offered at Kampoeng Lawas Maspati.

2. *Who*

Who are the tourist groups that visit Kampoeng Lawas Maspati? Foreign tourists, domestic tourists, and groups of students majoring in tourism, history, and culture.

3. *Where*

Where will the video profile be published? This video will be published through the official Instagram account of Kampoeng Lawas Maspati, on TV in cruise ships to show Kampoeng Lawas Maspati tourism to tourists during their trip, and will also be submitted for publication on the YouTube account of the Ministry of Tourism.

4. *When (Kapan)*

When was Kampoeng Lawas Maspati officially inaugurated as a tourist attraction? The initial concept for the tourist attraction began in 2014 and was officially launched by the Ministry of Tourism in 2015. Since its launch in 2015, this village has successfully attracted the attention of foreign tourists thanks to intensive international promotion.

5. *Why (Kenapa)*

Why does this video need to be made? Kampoeng Lawas Maspati has a unique appeal in the form of authentic local culture and a personal tourist experience. Collaboration with cruise ships provides a great opportunity to showcase the image of this village to international tourists.

6. *How (Bagaimana pelaksanaan kegiatan)*

How was the process of designing the Kampoeng Lawas Maspati tourism profile video? One of the sources is an expert in profile video production (Susanto). He emphasized that an effective profile video must go through three important stages: pre-production, production, and post-production. The pre-production stage, which includes research, concept development, and script writing, is the most crucial. Knowing the target market, audience segmentation, and where the video will be shown (e.g., videotron, TV, or social media) greatly affects the duration and style of presentation.

The USP (Unique Selling Point) of Kampung Lawas Maspati is that it is not just an ordinary village, but a historic village in the middle of Surabaya that still retains its old-fashioned atmosphere. Its main uniqueness lies in the combination of history, culture, and community life that remains preserved amid the city's modernization.

B. VIDEO PROFILE DESIGN PROCESS

1. Pre-Production Stage

a. Video Title

The title to be used is “Heritage Kampoeng Lawas Maspati,” created with a modified Minion variable font using the Javanese character ‘wulu’ or the vowel ‘i,’ resulting in the following title design.



Heritage Kampoeng
Lawas Maspati

Picture 2. Title Design, 2025

- b. Lower Third
The lower third is used as a marker for the names of characters in the video.



Picture 3. Lower Third, 2025

c. Pembuatan Storyline

The storyline of the Kampung Lawas Maspati profile video begins with two talents discovering a hidden tourist village in the middle of Surabaya and inviting the audience to explore it with them. After the title animation appears, the video switches to the urban atmosphere of Surabaya through drone shots, showing the contrast between the modernity of the city and the historic Kampung Lawas Maspati. The narration invites viewers to get to know the village more deeply, showing the signboards and the atmosphere inside.

Upon entering Kampung Lawas Maspati, visitors are greeted by traditional dances and a tour of the village with a guide. The video features a choir of elderly people, followed by various historic buildings, exploring interesting spots for photos and traditional game areas. Next, the village's MSMEs are introduced by showcasing local products such as coffee, cincau, and chips, as well as an interview with the head of the neighborhood association.

Towards the end, there is a video of the RW Chairman inviting more tourists to visit. The video concludes with enthusiastic talents sharing their experiences, encouraging viewers to experience the uniqueness of Kampung Lawas Maspati for themselves, followed by a fade-out to the village logo and related institutions.

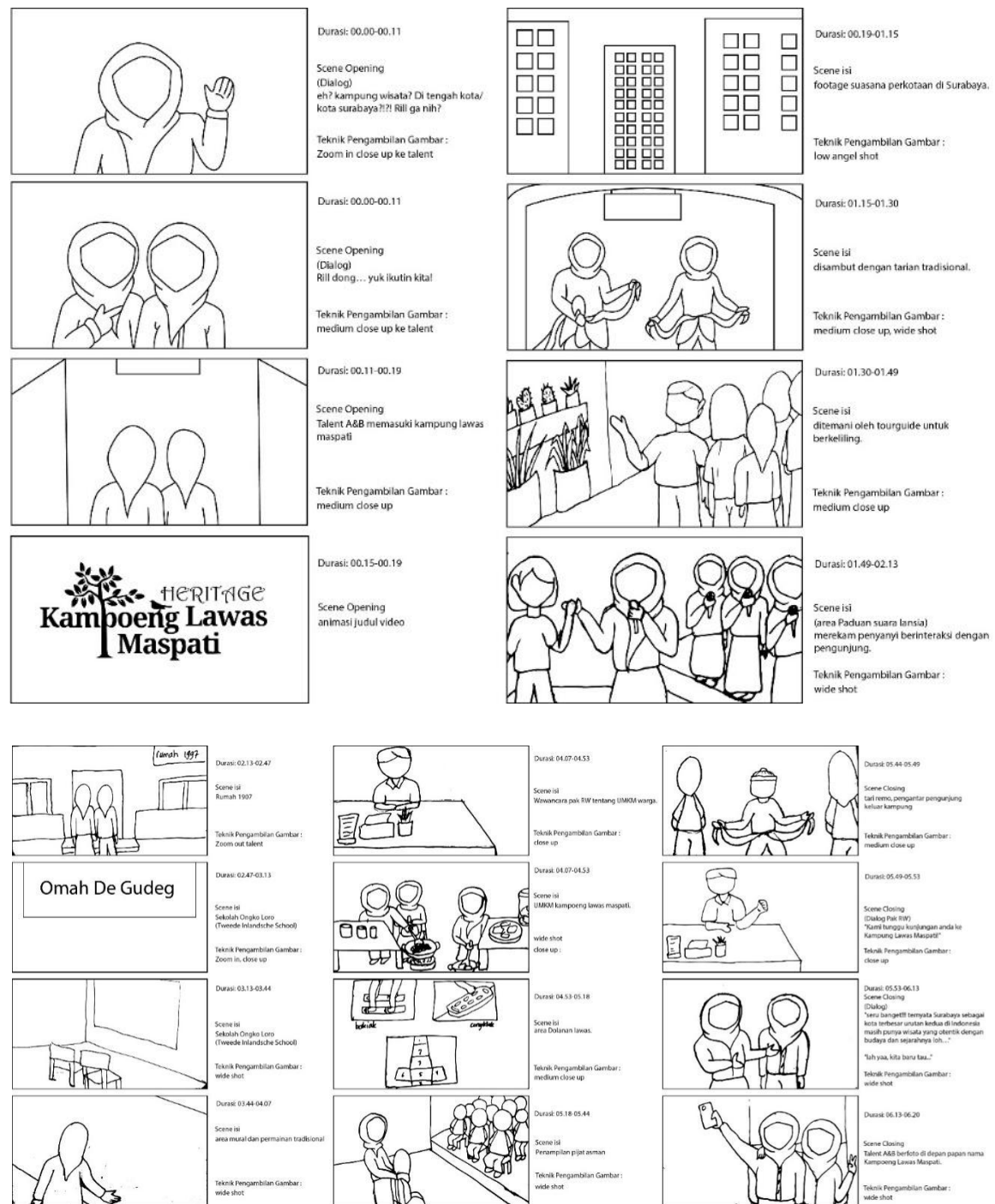
Tabel 1. Storyline

Scene	Visual	Duration
1	Two talents standing in front of the old Maspati village. Dialogue: (Talent A): Eh? A tourist village? In the middle of Surabaya?!?! Is this real? (Talent B): Of course it's real... come with us! *Talents invite the audience*	00.00-00.11
2	Close-up shot of the talents. Talent A&B entered the old village of Maspati.	00.11-00.19
3	Video title animation The video title (Heritage of Old Maspati Village) is animated to appear smoothly following the flow of the video.	00.15-00.19
4	Urban Footage Footage of the urban atmosphere in Surabaya, the city mascot, and depictions of modern society taken from a drone's point of view.	00.19-00.34
5	Footage of the Kampoeng Lawas Maspati signboard.	00.34-00.38
6	Footage of the signboard inside the old village of Maspati.	00.38-00.52
7	Rapid zoom of the village.	00.52-00.55

8	Entering the old village of Maspati. Depiction of the atmosphere in Kampoeng Lawas Maspati (residents' activities, historic buildings, etc.).	00.55-01.15
9	Visitors are welcomed with traditional dances and accompanied by tour guides to explore the area.	01.15-01.30
10	a. Footage of the hydroponics area b. Footage of ornamental plants in front of residents' homes c. Footage of visitors in the plant area	01.30-01.49
11	Entering the senior choir area, recording singers interacting with visitors. Details of the musical instruments used and the friendly expressions of residents welcoming visitors.	01.49-02.13
12	a. Talent enters the house in 1997 (camera takes a picture from the front of the talent to transition) b. Footage of the house in 1997 (architecture and interior) c. Footage of visitors	02.13-02.47
13	a. Footage of the gudeg house (architecture) b. Footage of visitors listening to the tour guide's explanation about gudeg	02.47-03.13
14	a. Talent enters Ongko Loro School (camera takes picture from behind talent to transition to footage) b. Footage of Ongko Loro School building (architecture and interior) c. Footage of visitors	03.13-03.44
15	a. Footage of talent walking into the mural area. b. Displaying photos of talent in the photo spot area. Displayed using a collage method.	03.44-04.07
16	a. Footage of local SMEs (coffee, handicrafts, crackers) b. Footage of visitors trying local SME products c. Interrupted by footage of an interview with the neighborhood chief about SMEs in the old village of Maspati.	04.07-04.53
17	Old playground area a. Footage of playing chess b. Footage of playing congklak c. Footage of playing bakiak d. Footage of playing asinan e. Footage of traditional toys made by local craftsmen	04.53-05.18
18	a. Footage of visitors enjoying a demonstration of asman massage dance by residents b. Footage of residents dancing with visitors c. Footage of children from the old village of Maspati dancing remo	05.18-05.44
19	Footage of feet stepping away from the old village of Maspati	05.44-05.49
20	Video of Mr. RW with dialogue: "We look forward to your visit to Kampoeng Lawas Maspati!"	05.49-05.53
21	Talent A&B are having a conversation. (Talent A): "It's so exciting!!! It turns out that Surabaya, the second largest city in Indonesia, still has authentic tourism with its culture and history..." (Talent B): "Well, we just found out..." (Talent A): "What are you waiting for??? Now it's your turn." (Talent B): Let's invite your friends to come to Kampoeng Lawas Maspati and experience the vibe!" (pointing to the camera).	05.53-06.13
22	The End Talent A&B taking a selfie in front of the old Maspati village signboard	06.13-06.20
23	Fade in logo: UPN, Kampoeng Lawas Maspati, etc.	06.20-06.23

d. Storyboard

A storyboard is a visual representation of the storyline in the form of sketches or illustrations that describe how each scene will be filmed. With a storyboard, the production team can understand the composition of the picture, the angle of the shot, and the transitions between scenes.



Picture 4. Storyboard, 2025

e. Talent

The Kampoenng Lawas Maspati profile video will feature two talents in the opening and closing sections of the profile video, which aims to hook the audience's attention in the first five seconds. The dress code for the talents is a cream-colored hijab, white top, and milk chocolate/cream-colored bottoms. This dress code is intended to make the colors stand out while remaining soft amid the bustling village atmosphere. The talents in this profile video are:



Picture 5. Fioliza Wulandari, 2024

1. Name : Fioliza Wulandari
Age : 22 years old
Status : Student at DKV UPN Veteran East Java



Picture 6. Conny Avadata, 2024

2. Name : Conny Avadata
Age : 22 years old
Status : Student at DKV UPN Veteran East Java

2. Production Stage

Production is the implementation stage of all the planning that has been prepared in the pre-production phase. At this stage, pictures are taken directly in Kampoeng Lawas Maspati. The production team will record scenes according to the storyline that has been created, starting from the atmosphere of the village, the activities of the residents, historical spots, to interviews with sources. This stage requires good teamwork, creativity when taking pictures, and the ability to capture the essence of the village in attractive and informative visuals.

There are various types and techniques of filming, including Wide Shot (WS), Mid Shot (MS), Medium Close Up (MCU), Close Up (CU), Extreme Close Up (ECU/XCU), and Point-of-View Shot (POV).



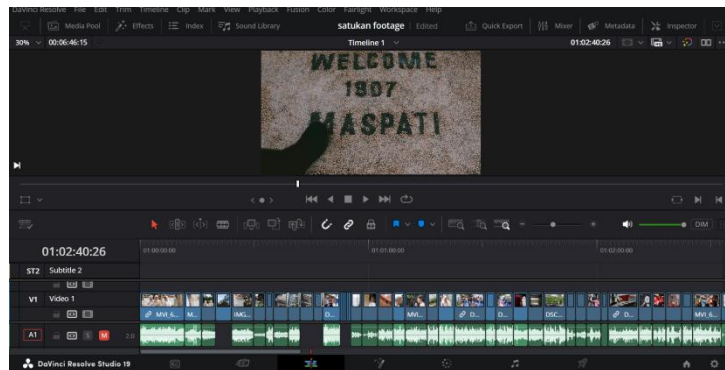
Picture 7. Production Stage, 2025

3. Post-Production Stage

Post-production is the final stage in the video-making process, which involves editing all recorded visual and audio material. At this stage, video editing is carried out to compile

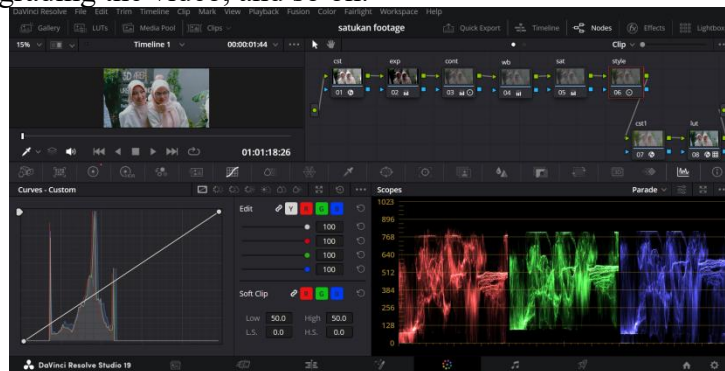
the storyline, add supporting elements such as background music, text, narration, and make color and audio corrections to maximize the final result. The main objective of post-production is to combine all components into a complete video that is informative, interesting, and able to effectively convey the promotional message of Kampoeng Lawas Maspati to the audience. The editing process consists of several stages, namely:

- a. Combining selected footage and arranging it according to the concept that has been created.



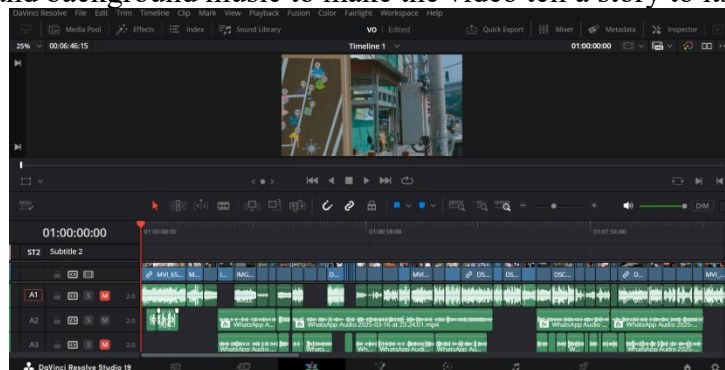
Picture 8. Combining Footage, 2025

- b. Then the compiled footage will be processed by adjusting the duration, adding effects, color grading the video, and so on.



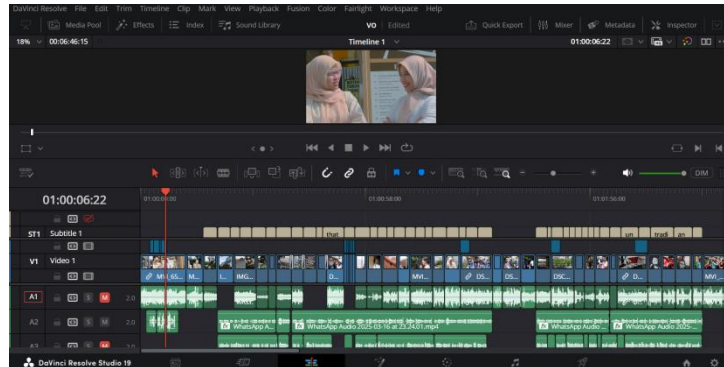
Picture 9. Color Grading, 2025

- c. Next, the edited video will be combined with the narration voice-over that has been created and background music to make the video tell a story to its audience.



Picture 10. Adding Voice Over, 2025

- d. The final stage is adding subtitles to the video and making improvements after adding subtitles to the video. A review will be conducted to check for any flaws in the video. If everything is fine, the video can be exported and is ready for publication.

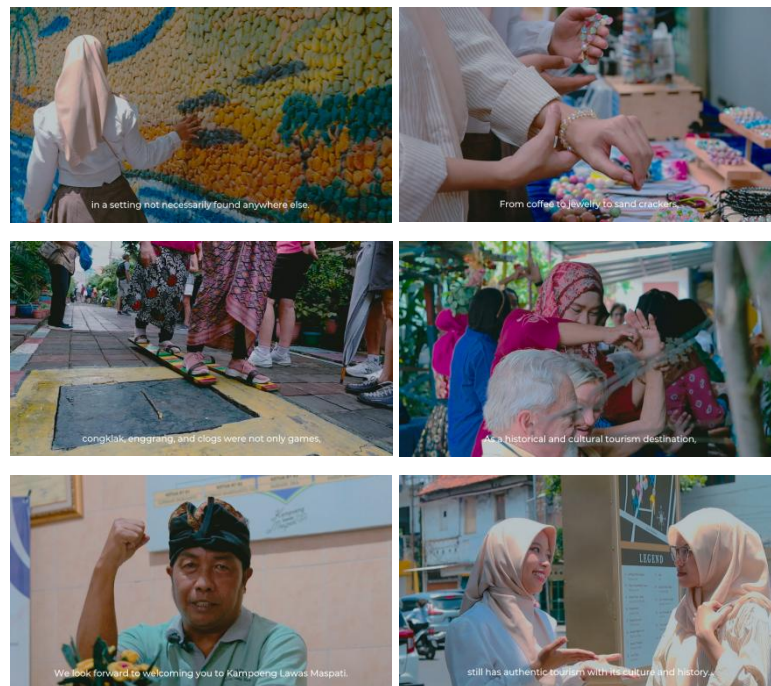


Picture 11. Adding Subtitle, 2025

C. DESIGN IMPLEMENTATION

The video content features Maspati Old Village Tourism in Surabaya. Things such as the historical buildings there, the tourism offered, the activities of the residents, and the atmosphere are all packaged in the form of a story using hard selling techniques.





Picture 11. Profile Video Clips, 2025

CONCLUSION

The design of the Kampoeng Lawas Maspati profile video as a medium for promoting historical tourism shows the importance of utilizing digital media to convey information in a visual, attractive, and easily understandable way to various groups. Kampoeng Lawas Maspati has a strong appeal in terms of history, culture, and community life that is still preserved, but this has not been matched with targeted promotional media. Through three main stages of pre-production, production, and post-production, this video is comprehensively designed to introduce Kampoeng Lawas Maspati to local and international tourists. The use of English subtitles and distribution through social media and cruise ship television are important strategies in expanding the audience reach. It is hoped that this project will make a real contribution to increasing public awareness and interest in Kampoeng Lawas Maspati as an authentic historical tourist destination in the heart of Surabaya.

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