

CHAPTER I

INTRODUCTION

1.1 Background

Batik is a form of Indonesian cultural heritage passed down from generation to generation by ancestors, created through a fusion of artistic values and traditional craftsmanship. According to the KBBI (Great Dictionary of the Indonesian Language), batik is a patterned fabric produced using a special technique, namely by applying a wax layer to the fabric's surface, followed by a specific process that yields distinctive patterns. In addition to serving as a textile product, batik also represents a culturally significant symbol. The art of batik has been an integral part of Indonesia's cultural heritage since the eras of the Majapahit, Solo, and Yogyakarta kingdoms (Trixie, 2020)

East Java Province boasts a rich diversity of batik styles that have evolved in tandem with the cultural background, history, and social conditions of each region. The distribution of batik in this region reveals distinct visual characteristics influenced by local traditions and the incorporation of iconic regional elements. Areas such as Tulungagung, Tuban, Banyuwangi, and Madura are known for their strong, established batik traditions, while other regions like Malang, Kediri, Blitar, and Madiun tend to develop batik motifs using local wisdom and regional symbols as their visual identity. These differences are reflected in the selection of motifs, colors, and production techniques that distinguish batik across regions in East Java and enrich the heritage of Indonesian batik (Setyawan & Irawan, 2025) .

The city of Surabaya is one of the regions in East Java Province that boasts a diverse range of batik, characterized by distinctive and unique motifs. Surabaya batik has evolved through various motifs inspired by culture, history, and the city's iconic landmarks. In 2022, the Surabaya City Government patented six batik motifs created by the community: Sparkling, Kintir-Kintiran, Abhi Boyo, Gembili Wonokromo, Kembang Bungur, and Remo Surabayan (BPKAD, 2024) . In 2024, the Surabaya City Government launched a second edition of six batik motifs to strengthen cultural identity while developing the potential of the creative economy. These motifs include Batik Skena Surabaya, Pesona Mangrove Wonorejo, Banyu Semarak, Tjap Toendjoengan, Gereget Rel Pasar Turi, and Suroboyoan. Each motif depicts Surabaya's unique potential. The release of these second-edition motifs reflects the efforts of Surabaya's community to preserve the cultural heritage of while fostering innovation to ensure

relevance in expanding the visual identity of its batik, making it increasingly widely recognized (Surabaya City Government, 2024).

One of the batik production houses in Surabaya that has been preserved and remains active to this day is Peneleh Batik. Peneleh Batik is located at Jalan Plampitan Gang XI No. 44, Surabaya. Peneleh Batik is run by Mrs. Suminah and her colleagues. Peneleh Batik has developed several types of batik motifs, including the Sumur Jobong, Bunga Bungur, Sungai Kalimas, Tugu Pahlawan, and The Gate of HOS Cokroaminoto House motifs. These motifs represent the distinctive characteristics of the Peneleh area as a historic district in Surabaya.



Figure 1.1 Peneleh Batik Motifs

(Source: <https://www.instagram.com/batik.peneleh?igsh=amJ1NzJoZW53NDg3>)

Based on the results of the observation, Peneleh Batik faces several challenges in the brand development process, particularly regarding visual identity. The Peneleh Batik logo is considered too complex and inflexible, making it difficult to apply across various visual communication media. Theoretically, these limitations are related to the logo's functionality. According to (Oktafiana et al., 2025), an effective visual identity must prioritize readability and the harmony of visual elements (typography and color) to accurately represent the entity's values. In addition to readability, an effective logo must also adhere to the principles of memorability (ease of recall), adaptability (ease of application across various media), and relevance (alignment with the brand's character) to optimally fulfill its visual communication function. The complexity of the logo results in the visual identity's limited effectiveness in building a brand image that is easily recognizable by the public. This issue aligns with the research on the Visual Micro, Small and Medium Enterprises Identity Design of the Batik Ciprat Giyanta Banjarnegara (Fitriyandani & Kusumohendarto, 2023) which emphasizes that a weak visual identity concept can hinder efforts to enhance a brand's appeal, making it difficult to

compete with similar products. Commercially, a suboptimal visual identity directly impacts purchasing decisions because potential consumers particularly the modern market segment that prioritizes aesthetic value and professionalism tend to assess product quality through the brand's visual appearance. In a marketing context, the logo serves as the initial representation that influences consumers' perceptions of product quality thus, a strong visual identity has the potential to enhance consumer trust and drive purchasing transactions. Therefore, this study designed a new visual identity by simplifying the logo's form, strengthening supporting visual elements, and applying it across various promotional media to make it more recognizable to the target market. A logo with strong visual appeal and meaning can reinforce brand identity, ultimately serving as a driver of consumer purchasing interest. The study's findings demonstrate that updating the visual identity influences the improvement of consumer recall, strengthens brand image, and supports the sustainability of the batik business amidst market competition. (Fitriyandani & Kusumohendrarto, 2023) .



Figure 1.2 Peneleh Batik Logo

(Source: Personal Collection)

In addition, there is a mismatch between the brand image the company aims to build and its current visual identity. Peneleh Batik strives to present itself as a producer of Surabaya style batik with a simple, modern, and authentic touch. However, visual elements such as the logo, colors, and typography have not yet been able to represent this character. In terms of modernity, the old logo tends to use overly complex graphic elements and a highly traditional illustrative style without any simplification of forms. This is evident in the ornate lines that are too dense and intricate, causing the logo to lose the minimalist and functional aesthetic characteristic of modern design. Furthermore, the absence of a logotype in the Peneleh Batik logo means the brand identity relies solely on a single, highly complex visual symbol. This absence of a logotype results in low brand recognition, as the public struggles to identify the business name

through the symbol alone without clear typographic support. Inconsistent visual representation prevents the brand image from forming clearly in consumers' minds. Therefore, if the visual identity were designed to be simpler, more modern, and flexible for application across various media, it would be much easier for the target audience to remember. This statement is reinforced by the view that the use of a meaningful logo and appropriate visual identity can make Micro, Small, and Medium Enterprises more widely recognized by the public and capable of attracting customers through effective brand recognition. Therefore, rebranding Peneleh Batik through the redesign of its logo and supporting visual elements is a strategic step to create a strong identity while enhancing competitiveness.

Peneleh Batik's current branding efforts remain limited, as its packaging relies solely on plastic and labels as brand identifiers. This packaging format is considered suboptimal in terms of functionality and user convenience. Additionally, the effectiveness of the brand identity conveyed through the packaging can be evaluated based on the logo's ability to provide clear legibility, ease of recognition, flexibility in application across various media, and strength in representing the brand's character. This is because the use of labels on plastic tends to be simple and fails to highlight Peneleh Batik's visual character. Beyond visual aspects, the packaging has not yet considered the ergonomic approach, which is crucial for user comfort. According to (Athifah & Putri, 2024), ergonomic packaging design must consider factors such as size, shape, and material to enhance ease of use and provide a positive experience for consumers. Furthermore, ergonomic principles in packaging also encompass aspects of ease in gripping, carrying, opening, and storing the product, enabling users to interact with the packaging safely and efficiently. Effective application of ergonomics can enhance the product's utility while fostering user satisfaction with the brand. This situation indicates that the available branding media do not yet fully support the marketing strategies implemented by the owners of Peneleh Batik or the strengthening of brand awareness. In line with this, according to (Nurendah & Mekaniwati, 2020), their research emphasizes that packaging innovation combined with technology based marketing strategies can build product appeal and strengthen the brand identity of Micro, Small and Medium Enterprises. The results of the study indicate that packaging not only serves to protect the product but also functions as a visual communication medium capable of building brand awareness and expanding market reach. Therefore, packaging design innovations are needed that can reflect the unique character of Peneleh Batik while building consumer appeal. This statement is supported by (Wibowo & Rahayu, 2021),

which states that effective packaging can strengthen brand recognition and influence purchasing decisions.



Figure 1.3 Packaging Design and Label

(Source: Personal Document)

From a digital marketing perspective, Peneleh Batik does not yet have a structured promotional strategy. Social media platforms, such as Instagram, are not being utilized to their full potential, and there is a lack of consistency in the application of the brand's visual identity. The lack of harmony in the use of visual elements such as color, typography, and content formats prevents the brand image from being firmly established. In fact, visual consistency in branding on social media plays a crucial role in building brand awareness and strengthening consumer recall of a brand (Sabila et al., 2024). The inconsistency in question is evident in the application of supporting visual elements such as typography, layout styles, and design composition, which lack a uniform visual standard, even though the logo used remains the same. This situation results in the Peneleh Batik brand identity not being firmly and consistently established across all visual communication media used.

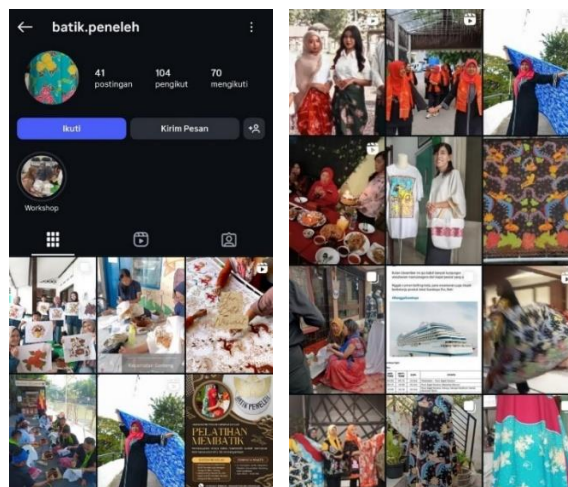


Figure 1.4 Peneleh Batik's Instagram Social Media

(Source: Personal Documents)

Additionally, the challenges faced by Peneleh Batik are evident in terms of sales. Based on the interviews conducted, Peneleh Batik's sales revenue in 2024 reached approximately IDR14,000,000. However, from January to September 2025, this revenue declined to around IDR4,000,000. This significant disparity indicates a decline in business performance over the past year. This situation suggests that the marketing strategies and efforts to build the brand identity implemented so far have not been optimal in attracting consumer interest or expanding market reach. Based on interview results, these issues stem from the absence of a structured marketing strategy, as well as the inconsistent application of the Peneleh Batik brand identity across various promotional media. This situation further underscores the importance of developing a more comprehensive branding strategy one that goes beyond packaging design to strengthen promotional media and visual identity capable of building brand awareness.

Additionally, based on a questionnaire distributed to 43 respondents, only about 39.5% were aware of Peneleh Batik, while the remaining 60.5% were not familiar with it. This data indicates that Peneleh Batik is not yet widely recognized by the general public, necessitating the implementation of a more effective branding strategy. Low brand awareness can be an obstacle to optimizing sales, but it also presents an opportunity for Peneleh Batik to develop more creative visual identities and promotional strategies to attract attention and expand its market reach.

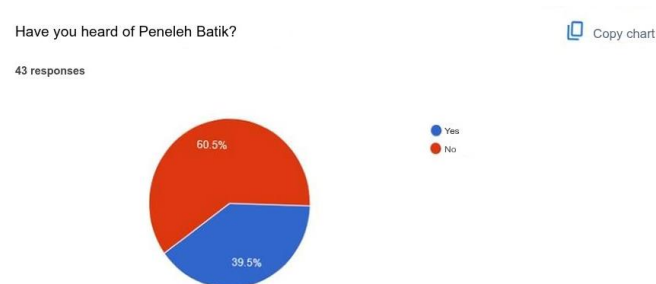


Figure 1.5 Results of the Peneleh Batik Questionnaire
(Source: Personal Documents)

Based on the issues outlined above, a rebranding effort is needed for Peneleh Batik as a strategy to build brand awareness among the general public. A strong and consistent visual identity is crucial for promotional and marketing strategies to be effective. This rebranding initiative aims to help Peneleh Batik establish stronger brand awareness among the people of Surabaya and the broader public.

1.2 Problem Identification

Based on the background discussion, the following issues can be identified:

1. Based on observations, Peneleh Batik's visual identity particularly its logo has a design that is too complex, making it inflexible for application across various promotional media.
2. Based on the observations, Peneleh Batik's branding materials remain limited; specifically, product packaging currently uses only plastic with simple labels, resulting in a brand identity that fails to stand out.
3. Based on the results of the questionnaire, which was distributed to 43 respondents, only about 39.5% were aware of Peneleh Batik, while the remaining 60.5% were not yet aware of Peneleh Batik.
4. Based on the results of observations and media documentation, the use of digital promotional media, particularly Instagram, has not been carried out in a structured manner and has not been consistent in applying the brand's visual identity.

1.3 Problem Statement

How can Peneleh Batik's rebranding be designed through visual identity design as an effort to build brand awareness?

1.4 Scope of the Study

By establishing these limitations, the design process can be conducted in a more focused manner, and the discussion becomes easier to steer toward achieving the research objectives. The problem limitations used in this design are as follows:

1. This design focuses on building the Peneleh Batik brand, which includes designing a visual identity that aligns with the image of Peneleh Batik.
2. This design encompasses the creation of various branding support materials, including a logo, graphic standards manual, packaging, price labels, and other supporting materials.

1.5 Design Objectives

The objectives of this design can be outlined as follows:

1. To develop branding materials that are consistent with the Peneleh Batik identity, featuring a cohesive and structured visual system.

2. To establish a visual identity through design aimed at strengthening the image of Peneleh Batik so that it has a clear point of differentiation from other batik brands.
3. To design a visual identity as an effort to build brand awareness so that Peneleh Batik becomes better known to the public.
4. To design Peneleh Batik's promotional materials to expand its market reach.

1.6 Benefits of the Design

The Peneleh Batik rebranding design is intended to provide the following benefits:

1.6.1 Benefits for the Author

1. To provide experience and understanding in designing a visual identity consistent with the image of Peneleh Batik.
2. To hone skills and gain experience in the visual identity design process.

1.6.2 Benefits for Peneleh Batik

1. Helping to build a consistent and strong visual identity so that Peneleh Batik is more easily recognizable.
2. Building a competitive brand image for Peneleh Batik in both local and national markets through visual identity design.

1.6.3 Benefits for the Community

1. Providing information and education about Peneleh Batik so that the community becomes more familiar with and appreciates local batik products.
2. Raising public awareness of local creative products and culture.

1.7 Design Framework

In this study, the design framework is illustrated through a diagram that serves as a guide for the problem solving process, as follows:

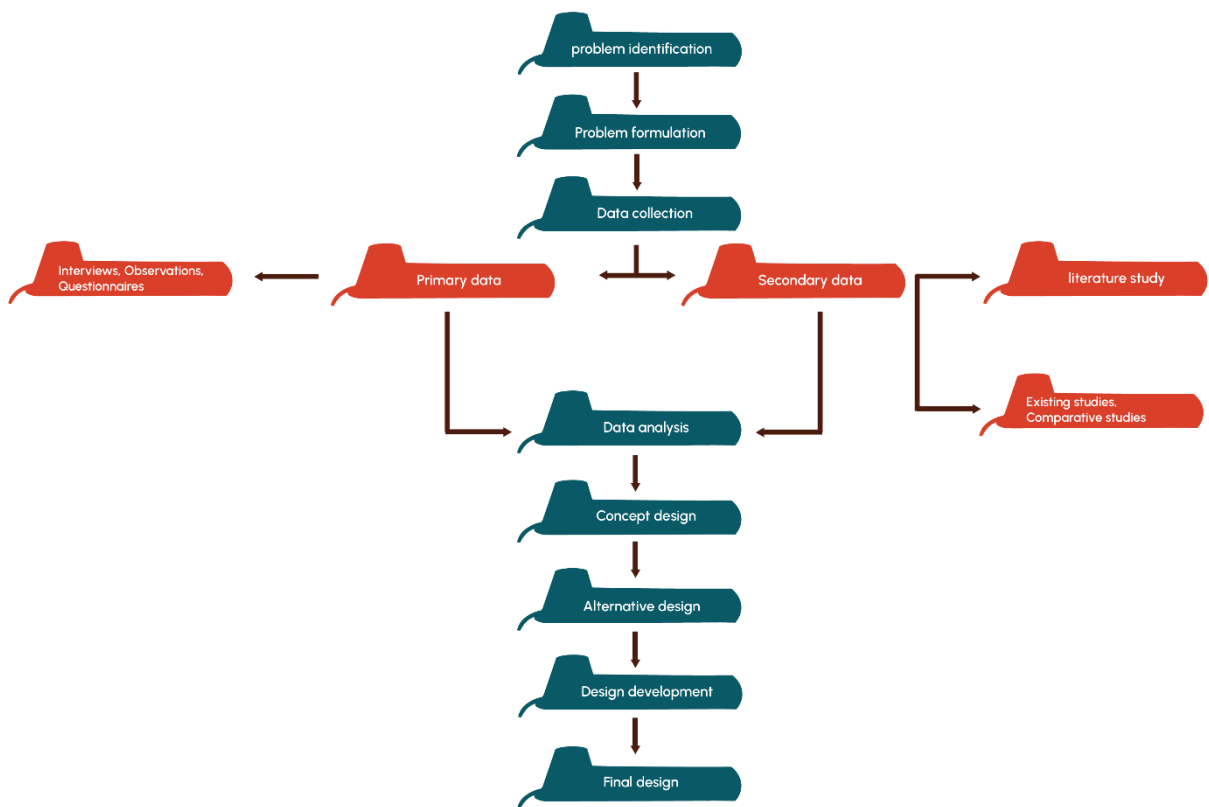


Figure 1.6 Design Framework
 (Source: Personal Document)