

# CHAPTER I

## INTRODUCTION

### 1.1 Background

Batik is one of Indonesia's cultural heritages recognized by UNESCO as part of the cultural heritage since 2009. The distinctive and meaningful batik patterns make it a form of visual art rich in symbolism. The philosophy embedded in batik reflects the life values and beliefs of the communities from which it originates. Unbeknownst to many, batik has become a crucial part of Indonesian society and plays a role in various events. This has driven the growth and development of the batik industry, both on a small and large scale (Chidtian et al., 2025). One approach to preserving and developing batik is by creating contemporary batik designs.

Contemporary hand-drawn batik blends traditional techniques with innovations in modern motif design, resulting in works that are not only visually appealing but also possess high artistic and cultural value (Kartika & Sarwono, 2024). Contemporary batik is highly diverse; often, the variety of traditions and cultures that have developed in Indonesia are highlighted and used as inspiration for these batik motifs. For example, contemporary batik can incorporate tie-dye techniques to create dynamic, colorful motifs that are not bound by traditional conventions, thereby producing creative and varied modern textile works.



Figure 1.1 Contemporary Batik Galuh Surabayan Motif  
(Source: personal collection)

The city of Surabaya is one of the regions in East Java that also contributes to preserving contemporary batik culture. One of the active batik production sites in Surabaya that develops contemporary batik motifs using the jumputan technique is Batik Galuh Surabayan. Batik Galuh Surabayan, formerly known as Batik Ujung Galuh, was founded by Mrs. Happy Kurnia Putri in 2014 at Jalan Kapasari IX DKA No. 46, Surabaya. The primary objective of establishing

Batik Galuh Surabayan was to provide employment opportunities for the local community. Batik Galuh Surabayan has also introduced various distinctive patterns inspired by the symbols and identity of the city of Surabaya, such as Kembang Tetes, Kembang Matahari, Larik – Larik, Kembang Jepun, Kerikil Kalimas, Kipassari, Dadu Apit, and Ombak Kenjeran. The presence of these patterns not only highlights the richness of local culture but also showcases the distinctive characteristics that set Batik Galuh Surabayan apart from other brands.

Batik Galuh Surabayan possesses a strong identity as a contemporary batik brand featuring tie-dye techniques and distinctive motifs that represent the culture of the city of Surabaya. This identity serves as its primary advantage, setting it apart from other batik brands and demonstrating efforts to preserve local culture through modern design innovation. However, research indicates that public awareness of the Batik Galuh Surabayan brand remains low.

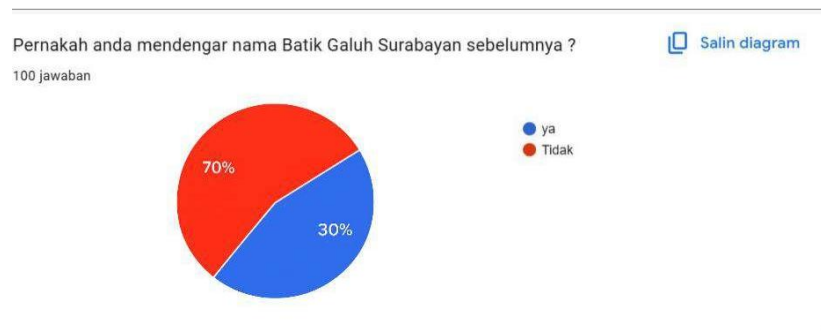


Figure 1.2 Results of the Batik Galuh Surabayan Questionnaire  
(Source: personal documents)

Based on the results of a questionnaire involving 100 respondents, an overview of the public's level of familiarity with Batik Galuh Surabayan was obtained. The respondents in this study consisted of 30% residents of Kampung Kapasari and 70% of the general public outside that area. Data analysis results show that the majority of respondents, namely 70%, stated they had never heard of or were unfamiliar with Batik Galuh Surabayan. Meanwhile, only 30% of respondents stated they were familiar with the brand. These results indicate that the brand awareness of Batik Galuh Surabayan remains in the low category. This low level of recognition is not only evident among the general public but also indicates that the brand's existence is not yet widely recognized beyond its local community. This situation reflects that the promotional and brand communication efforts undertaken so far have not been able to reach the target audience optimally. Yet, Batik Galuh Surabayan holds potential as a distinctive Surabaya batik that highlights the local cultural values of Kampung Kapasari. However, this potential has not been matched by a strong and consistent brand identity. Therefore, a strategy to strengthen

the visual identity, along with the use of more targeted and sustainable promotional media, is needed so that the brand message can be conveyed more effectively. These efforts are expected to increase the appeal and expand the recognition of Batik Galuh Surabayan among the public, both at the local level and among the general public.

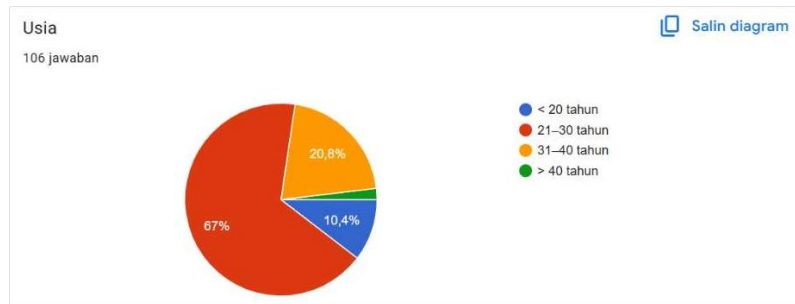


Figure 1.3 Results of the Batik Galuh Surabayan Questionnaire (Source: personal documents)

Based on the survey results involving 106 respondents, the age distribution indicates that the majority of Batik Galuh Surabayan’s audience falls within the 21–30 age range, accounting for 67%. This suggests that the brand’s primary target segment consists of young adults who tend to follow trends and are active in fashion product consumption. The 31–40 age group accounts for 20.8%, representing consumers with more mature preferences and a focus on product quality. Meanwhile, respondents under 20 years old, at 10.4%, indicate potential for market development in the younger age segment. The group over 40 years old has a relatively small proportion and is therefore not yet a primary target. These findings imply that the branding and visual communication strategies of Batik Galuh Surabayan need to be directed more specifically toward the characteristics and preferences of the young adult segment as the primary target audience.



Figure 1.4 Batik Galuh Surabayan Logo (Source: personal document)

Based on the observation results, the Batik Galuh Surabayan logo has not yet been able to fully strengthen brand awareness. This is due to the logo's visual design, which remains abstract and lacks a strong, distinctive identity that is easily recognizable by the public. Consequently, brand recall is less than optimal. According to Aulia et al. (2021), the consistent application of logo design is a crucial factor in the process of brand identification and conveying brand meaning effectively to the audience. Additionally, the application of visual identity elements across various communication media—such as business cards—plays a role in strengthening brand image and enhancing brand recognition. This is a crucial element within the visual identity system that serves to reinforce brand image and strengthen consumer recall of the company. As part of a visual communication strategy, business cards are designed with consideration for the consistency of graphic elements—such as color, typography, and layout—to align with other promotional materials (Asakiinah et al., 2023). Furthermore, business cards play a strategic role as a direct promotional medium that enables the efficient communication of service or product information to potential customers.



Figure 1.5 Batik Galuh Surabayan Business Cards  
(Source: personal collection)

Product labels also play a strategic role in shaping consumer perceptions of a brand because they serve as a visual element directly attached to the product. According to Sutrisna et al. (2024), rebranding activities on packaging labels can be an effective strategy for increasing brand awareness, as labels function as an identity that helps consumers recognize and remember the product. In the context of Batik Galuh Surabayan, the business card and product label designs—which remain simple and inconsistent with the brand's primary visual identity elements—have hindered the brand recognition process from functioning optimally. Inconsistencies in the application of color, typography, and visual layout across various communication channels have prevented the brand image from being fully established. Packaging plays a crucial role in shaping consumers' perceptions of a brand. When designed

consistently and conveying a strong visual message, these elements can enhance communication effectiveness and reinforce brand awareness in consumers' minds. According to Jeanne et al. (2022), this can shift the younger generation's perspective on batik, making it more relevant and appealing in the context of the contemporary market. Based on this, the development of business card designs, product labels, and packaging for Batik Galuh Surabayan should be directed toward the application of visuals that are consistent and in harmony with local cultural character and values, in order to strengthen the brand's identity and image as a whole.



Figure 1.6 Packaging and Labels of Batik Galuh Surabayan  
(Source: personal documents)

The social media utilization strategy by Batik Galuh Surabayan, as indicated by the research findings, has not yet yielded optimal results in enhancing brand awareness. This is attributed to promotional content that has not been complemented by a consistent visual communication approach aligned with the brand's identity. The lack of harmony in the use of such as color, typography, and layout composition—means the brand image has not yet been firmly embedded in the audience's minds. Sabna Sabilla et al. (2024) state that consistency in the application of visual branding on social media has a significant impact on increasing brand awareness, as it helps create a professional impression and strengthens consumers' memory of the brand. A visual communication strategy aligned with the characteristics and cultural values of Batik Galuh Surabayan is needed to strengthen the brand's identity and image comprehensively.

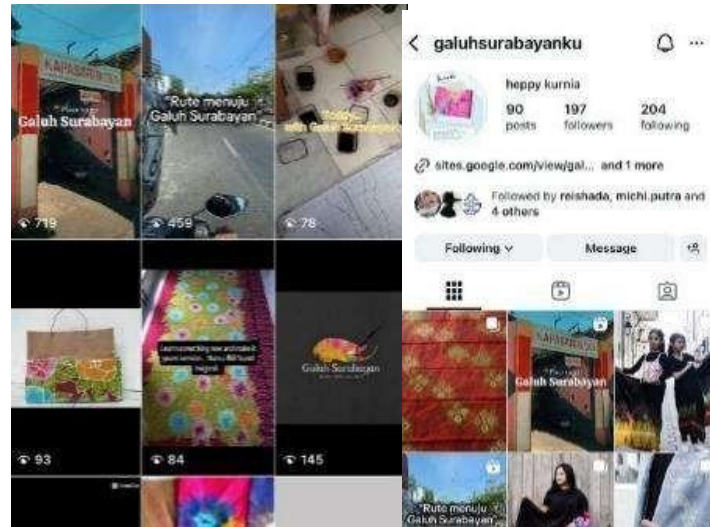


Figure 1.7 Galuh Surabayan Social Media  
(Source: personal documents)

Differences in design and color usage across each platform result in an inconsistent visual image for Batik Galuh Surabayan. This situation leads to low brand recognition among the public, indicating weak brand awareness regarding Batik Galuh Surabayan. Based on an interview with Ms. Happy Kurnia Putri on September 22, 2025, at the Galuh Surabayan Batik Gallery, it was found that the public tends to recognize Galuh Surabayan Batik only as a producer of contemporary batik without a deep understanding of its cultural values and identity. The Galuh Surabayan Batik Gallery serves as both a sales location and a production.



Figure 1.8 Interview with the owner of Batik Galuh Surabayan  
(Source: personal document)

Batik Galuh Surabayan also actively participates in various exhibitions such as INACRAFT in Jakarta and collaborates with the Cooperative Agency to introduce Surabayan's distinctive motifs. Batik-making workshops are also utilized as a means to introduce the brand to the public. Despite these various activities, the results have not yet significantly increased

public awareness of the Batik Galuh Surabayan brand. This study indicates that participation in such activities has not fully succeeded in strengthening the brand's position in brand awareness. According to Putri Ermawan & Mubarok (2025), brand awareness has a significant influence on consumers' decisions regarding local fashion products in Indonesia and plays a crucial role in building consumer trust and preference toward the brand, which can be reinforced through consistent brand experiences across various media. Setianto et al. (2025) state that brand awareness serves as the primary foundation for building brand image and loyalty, as the more frequently consumers are exposed to consistent visual displays and brand experiences, the easier it becomes for them to recognize and recall the brand.

The low brand awareness of Batik Galuh Surabayan is attributed to the lack of consistency in the visual identity and brand image presented to the public. The mismatch between the brand image the company aims to build and the public's perception hinders the formation of strong brand awareness. Therefore, the importance of brand awareness through rebranding design is a crucial aspect to ensure Batik Galuh Surabayan can be more easily recognized, remembered, and establish a strong image as a contemporary batik unique to Surabaya.

## **1.2 Problem Identification**

Based on the background explanation provided, several key issues can be identified as follows:

1. Based on the results of the questionnaire and observations conducted on September 28, 2026, the public's level of brand awareness regarding Batik Galuh Surabayan remains relatively low. Data indicates that 63.8% of respondents are unfamiliar with the brand and do not understand the distinctive motifs that define its identity. Additionally, brand awareness in the digital realm has not been optimally established, primarily due to a lack of consistency in communication activities and interactions via social media. This situation results in the dissemination of information regarding the product and brand identity being ineffective in reaching the target market.
2. Based on the observation results, the visual brand identity elements used have not been able to strengthen brand recall and brand recognition. The use of the logo, colors, and product packaging still appears simple and does not fully reflect the distinctive cultural character of Surabaya, which is the core value of Batik Galuh Surabayan.
3. Based on the observations, the social media strategy implemented by Batik Galuh Surabayan has not yielded optimal results in efforts to increase brand awareness. This

is due to promotional content that is not supported by visual communication consistent with the brand identity. The lack of cohesion in the use of visual elements such as color, typography, and layout results in a weak impression of the brand image in the minds of the audience.

### **1.3 Research Question**

Based on the background and problem identification described above, the research question for this study is “How to design a rebranding strategy for Batik Galuh Surabayan to enhance brand awareness”

### **1.4 Scope of the Study**

The scope of the study is defined to facilitate the discussion in achieving the research objectives and to ensure the design process is well-focused. The scope of this design includes:

1. This design focuses on building the Batik Galuh Surabayan brand by creating designs that align with the brand’s identity and image.
2. The Batik Galuh Surabayan rebranding design produces several outputs, ranging from the primary medium—the logo—to supporting branding materials such as a graphic standards manual, packaging, paper bags, price tags, brochures, catalogs, business cards, and promotional content on social media.

### **1.5 Design Objectives**

Based on the explanation provided, the objectives of the Batik Galuh Surabayan rebranding project are as follows:

1. To carry out a rebranding that represents Batik Galuh Surabayan’s identity as contemporary batik incorporating Surabaya’s traditional jumputan technique, thereby increasing its recognition among the public.
2. To develop branding-supporting media with consistent designs that align with the image of Batik Galuh Surabayan.
3. To design promotional materials for Batik Galuh Surabayan to expand its market reach.

## **1.6 Benefits of the Rebranding**

The rebranding of Batik Galuh Surabayan is expected to provide the following benefits:

### **1.6.1 Benefits for the University**

As a tool for the author to hone skills in addressing problems by applying theories learned during college and to add to the existing collection of references in the university library related to research on branding and the promotion of local batik.

### **1.6.2 Benefits for the Community**

To provide the community with deeper insights into batik originating from the city of Surabaya and to raise public awareness of the Batik Galuh Surabayan brand as a local product that brings contemporary batik through a combination of jumputan techniques.

### **1.6.3 Benefits for Batik Galuh Surabayan**

Strengthening the image of Batik Galuh Surabayan as a batik that symbolizes the city of Surabaya through a consistent visual identity design and increasing brand awareness among the public regarding Batik Galuh Surabayan with the support of media branding.

## **1.7 Design Framework**

The design framework consists of a diagram used as a flowchart to address the research problem, as follows:

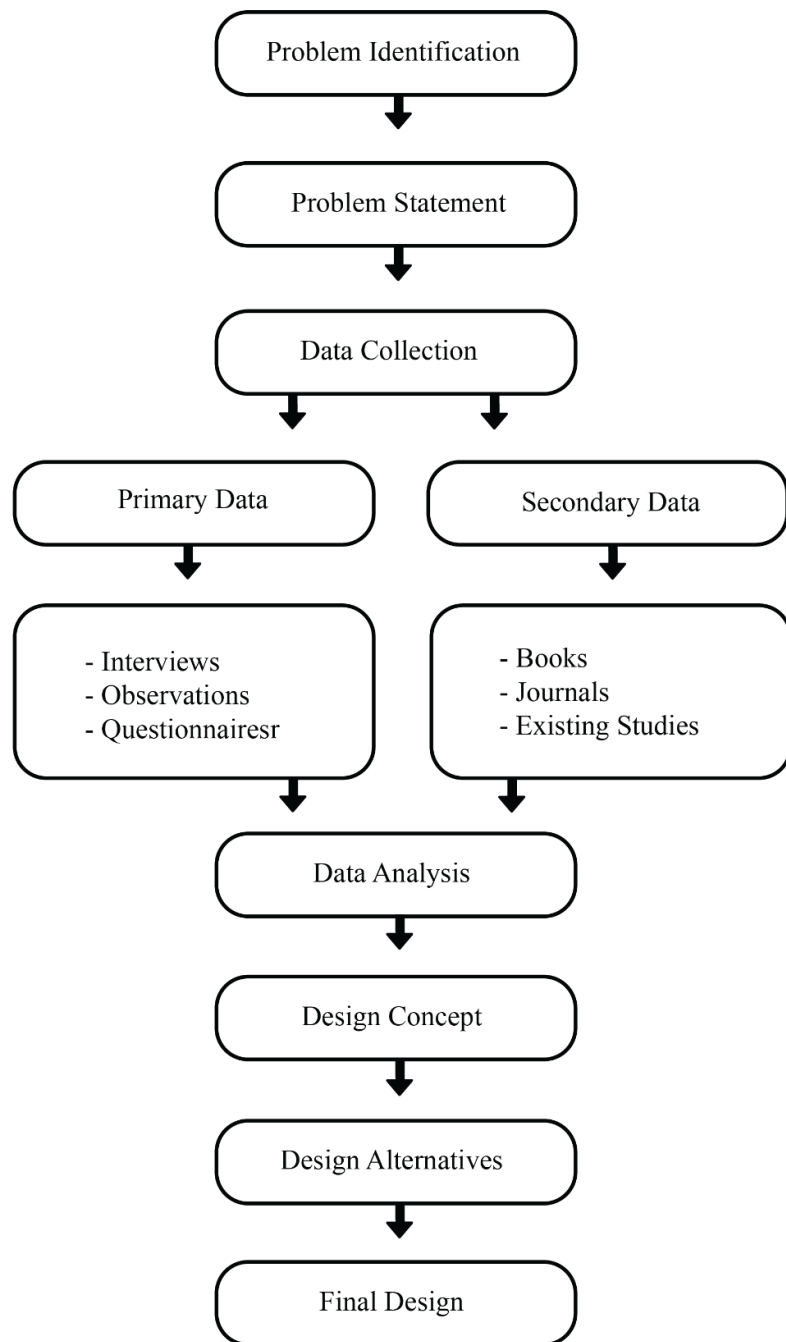


Figure 1.9 Conceptual Framework  
(Source: personal document)