

# CHAPTER I INTRODUCTION

## 1.1 Background

Putat Jaya Batik Creative House, Located on Jalan Putat Jaya Barat VIII B No. 31, Putat Jaya, Sawahan District, Surabaya, East Java, this area was not previously a batik craft center but a famous localization called Gang Dolly. In 2016, the Surabaya City Government renovated the area into a craft center. Now, Gang Dolly has several craft training centers, one of which is a batik center. Different from the development of other centers that are industrial in nature, this batik center actually started from the initiative of the local community. Its main function is not as a factory, but as a training center for batik SMEs and a forum to preserve authentic Surabaya batik motifs.

The Putat Jaya Batik Creative House was established for Putat Jaya residents following the closure of the Gang Doly localization. Its goal was to restore the economy of residents affected by the closure. Over time, the Putat Jaya Batik Creative House evolved from an exclusive facility for Putat Jaya residents to an open educational center for the entire Surabaya community. This unit does not produce batik commercially, but rather acts as a mentor and transit gallery for batik SME products. Fostered residents can display, exhibit, and lend their work without having to have their own showroom. A labor-intensive philosophy was adopted to foster an entrepreneurial spirit and a solid batik community, supporting the local cultural and economic ecosystem.

The Putat Jaya Batik Creative House is fully managed by the Surabaya City Government as part of an effort to empower the Gang Doly area, previously known as a negatively stigmatized area. Following the implementation of this policy in 2016, the Surabaya City Government, through the Department of Industry and Trade and various related agencies, has taken a central role in its management and development. Putat Jaya Batik Creative House This. All educational activities, training, facilities, and mentoring programs at Putat Jaya Batik Creative House This is funded and overseen by the city government. Therefore, tourists who wish to visit will not be charged anything. They simply need to submit a visit letter addressed to the city government, which will then be processed.

Although batik equipment ranging from writing, stamping, to colet coloring techniques is available in full, Putat Jaya Batik Creative House The batik industry lacks a clear visual identity

and planned promotional media. So far, visits have been individual, coming from student recommendations, short student-created content, or limited coverage on social media. As a result, visitor numbers are relatively low, public awareness is limited, and the potential for collaboration between batik SMEs, stakeholders, and international tourists is suboptimal.

Number of visitors based on the results of an interview with Mr. Tris as the manager Putat Jaya Batik Creative House. In the past month, the number of visitors has only been around 20 to 40. These visitors are not only local residents of Surabaya but also from outside the city and even abroad.

In the modern business context, the importance of branding has been widely recognized. According to (Nur Saje et al., tt). "The right branding is a major pioneer in online media companies, because currently online media is also growing rapidly." Branding is not just a logo or name, but involves creating a unique identity that helps consumers recognize and differentiate products or services from competitors. In this case, branding plays a role as a business to create a market, build emotional relationships with consumers, and achieve long-term success.

The importance of visual identity in driving identity strengthening and market expansion has been widely discussed in the literature. Branding is the process of creating a unique identity, including a name, logo, tagline, and visual elements that help consumers recognize and differentiate a product or service from competitors, as well as build emotional connections and customer loyalty. "branding is highly crucial for MSMEs so that they are also stressed, products they have unique qualities and may be identified by the wider community." The use of digital technology and social media promotion also plays an important function in improving the competitiveness of MSMEs in an increasingly competitive market place.

Visual branding is equally important in order to develop a powerful brand.. In the context of MSMEs, visual branding becomes increasingly important because it can help provide a brand's purpose, direction, and meaning, while also building consumer trust through its visual elements.

Although Putat Jaya Batik Creative House is fully equipped with batik tulis (hand-drawn batik), cap (stamped batik), and colet (dyeing batik), and has attracted international tourists from countries such as Canada, the UK, and Japan, its presence remains largely unknown. The main problem lies in the lack of a structured visual identity. Publication has

relied solely on individual visits, student recommendations, and short student-created content on social media without systematic coordination.

This situation reflects a common challenge faced by MSMEs in Indonesia, where many still lack branding that effectively represents their brand. But in the digital era today, a continuous online presence and branding are important to expand market reach and increasing competitiveness.

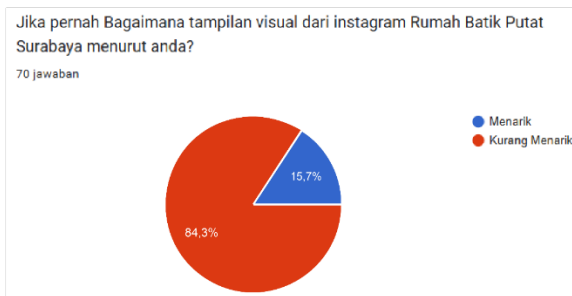
Putat Jaya Batik Creative House has great potential to become a cultural icon of the City of Heroes as well as an effective marketing platform for local batik SMEs. With its unique background, mission of community economic empowerment, and strategic position as a bridge between cultural preservation and business innovation, Rumah Kreatif Batik Putat Jaya requires extensive branding. This design seeks to develop branding that attracts interest among the Surabaya community, but also integrates a digital marketing approach to maximize promotion and publicity, so that Putat Jaya Batik Creative House can develop as a sustainable cultural tourism destination.

## **1.2 Identification of problems**

The Putat Jaya Batik Creative House is a training, coaching, and transit gallery for batik SMEs. It was established as part of the revitalization program of the former Dolly red-light district into a culture-based creative hub. The Putat Jaya Batik Creative House serves not only an economic purpose but also a social and cultural purpose, symbolizing the transformation of society from negative perceptions to productive creative activities.

Based on the questionnaire results in Figure 1.1, the diagram illustrates respondents' assessment of the visual appearance of Rumah Kreatif Batik Putat Jaya's Instagram. Of the 70 answers, 84.3% of respondents considered the Instagram visual appearance to be less attractive, while only 15.7% considered it attractive. This proportion indicates that the majority of respondents are not satisfied with the visual quality and content packaging on Rumah Kreatif Batik Putat Jaya's Instagram, so that the design and content presentation aspects still need to be improved to be more relevant and attractive to the audience. In Figure 1.2, the diagram shows that the majority of respondents consider Rumah Kreatif Batik Putat Jaya's branding to be not strong enough, because 55.7% of 70 respondents answered "No" so that negative perceptions of brand strength are still dominant. Meanwhile, 32.9% of respondents considered the branding "Enough", which means there is a positive impression but has not been able to shift the

assessment that this brand is weak in the public's mind. Only 11.4% rated their branding as “Strong,” so overall the brand position of Rumah Kreatif Batik Putat Jaya is still not strong enough and needs strengthening, both in terms of visual identity consistency, promotional intensity, and the narrative of Putat batik’s uniqueness so that its recognition and positive image increase in the community.

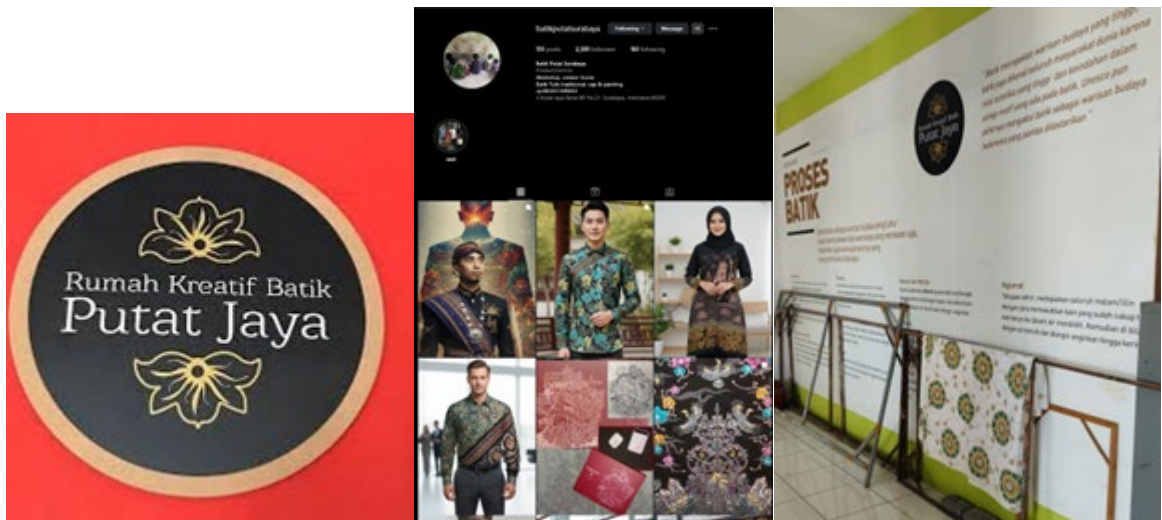


**Figure 1.1** Diagram of the question of how attractive the visual appearance of Instagram is



**Figure 1.2** Diagram of the question of how strong is the branding of the Putat Jaya Batik Creative House

Observations in Figure 1.3 regarding the condition of the Putat Jaya Batik Creative House, especially the Putat Jaya Batik Creative House, show several main problems that are obstacles in achieving optimal marketing and promotion goals:



**Figure 1.3** Documentation regarding branding Putat Jaya Batik Creative House

This situation results in the potential for tourism visits, educational collaboration, and community economic empowerment not developing optimally. Therefore, branding is necessary as a strategic process to build new perceptions in the public mind. Branding, in this context, is not simply the creation of a logo or visual appearance, but rather the reconstruction of the brand's meaning as a space for culture-based social transformation.

With the right branding, the Putat Jaya Batik Creative House is expected to be able to increase brand awareness, strengthen its professional image, attract educational tourism, and foster public pride in local cultural identity.

### **1. Lack of Brand Awareness Putat Jaya Batik Creative House among the people of Surabaya City**

Putat is still not familiar to most people in Surabaya and its surrounds. Jaya Batik Creative House Limited numbers of visitors are led to this, and promotion depends more on indirect recommendations such as students and short social media articles. This is consistent with finding that “ineffective education and promotion have resulted in low brand awareness at Rumah Kreatif Batik Putat Jaya.

### **2. The Role of Visual Identity is Not Well Defined**

Putat Jaya Batik Creative House does not have a clear and meaningful visual identity. Featuring a logo that embodies the philosophy and culture of Surabaya. Weak branding results in a lack of appeal and a professional impression that could differentiate it in the highly competitive batik market.

### **3. Visual Identity Change Putat Jaya Batik Creative House**

Visual identity changes Putat Jaya Batik Creative House. Without careful planning, it can create confusion among the public and reduce brand recognition that has already been built.

## **1.3 Formulation of the problem**

Based on the background that has been described, this study identifies the main problems faced. Putat Jaya Batik Creative House in an effort to increase brand awareness. The problem formulation in this study is

1. How to design a visual identity for Putat Jaya Batik Creative House.

## **1.4 Scope of problem**

In the research on the visual identity design of the Putat Jaya Batik Creative House, to maintain focus and so that the research can run effectively and efficiently, the problem limitations that have been set include:

1. This research only discusses branding development in the form of brand identity design, including logos, visual guidelines, taglines, colors that reflect the cultural and historical values of the Putat Jaya Batik Creative House.
2. The focus of digital branding is limited to the use of social media such as Instagram, content creation, and the use of primary promotional media.
3. Stakeholders in this design are only focused on the Putat Jaya Batik Creative House.
4. The publication media designed includes the creation of brochures, banners, and merchandise as part of physical publications that support branding and attract visitors.
5. This research does not discuss the technical process of batik production or macroeconomic aspects outside of the branding aspect which is directly related to the Putat Jaya Batik Creative House.
6. The main objective of this design is to create a consistent and effective visual identity for the Putat Jaya Batik Creative House.

### **1.5 Research Objectives**

This design aims to design and implement effective branding for Rumah Kreatif Batik Putat Jaya to increase promotion, publication, and public awareness of its existence as a batik education center and a platform for empowering local SMEs. Specifically, this research aims to:

1. Increasing brand awareness of Rumah Kreatif Batik Putat Jaya among the people of Surabaya City and its surroundings, through developing more effective and consistent branding, both directly and through digital media and creative content.
2. Creating and developing branding that is consistent, purposeful and represents the City of Surabaya, so that it can reinforce the favorable image and cultural values to differentiate Rumah Kreatif Batik Putat Jaya from the competitors in the local batik market.
3. Developing integrated branding that involves physical advertising media such pamphlets, banners, merchandising and social media to boost the visibility of Rumah Kreatif Batik Putat Jaya, extend market reach, improve connection with local community and overseas consumers.

## **1.6 Benefits of Research Results**

The outcomes of the branding research from Rumah Kreatif Batik Putat Jayaini contribute to the evolution of branding and visual communication design, particularly in the context of empowering traditional art SMMEs. This design has the following advantages:

### **1. Enhancing the Local Economy**

With the rising brand awareness and the expanding market, Rumah Kreatif Batik Putat Jaya will witness development in the visibility and sales of products sold by local SMEs, consequently giving additional cash for batik SMEs and stimulating economic growth in the Putat Jaya Area

### **2. Improving the Identity of Batik Putat Jaya Creative House**

A powerful and consistent visual identity will promote Rumah Kreatif Batik Putat Jaya for a training and sales house for cultural heritage batik, boost local pride, and attract domestic and international standard tourism..

### **3. Creating a Sustainable Ecosystem for Local Batik SMEs**

Effective branding for the Putat Jaya Batik Creative House will create a sustainable business ecosystem for the fostered batik SMEs by increasing the visibility of their products, opening access to wider markets (local and international), and strengthening the positioning of the Putat Jaya Batik Creative House as the main platform for the preservation and marketing of Surabaya's distinctive batik.

## 1.7 Design framework

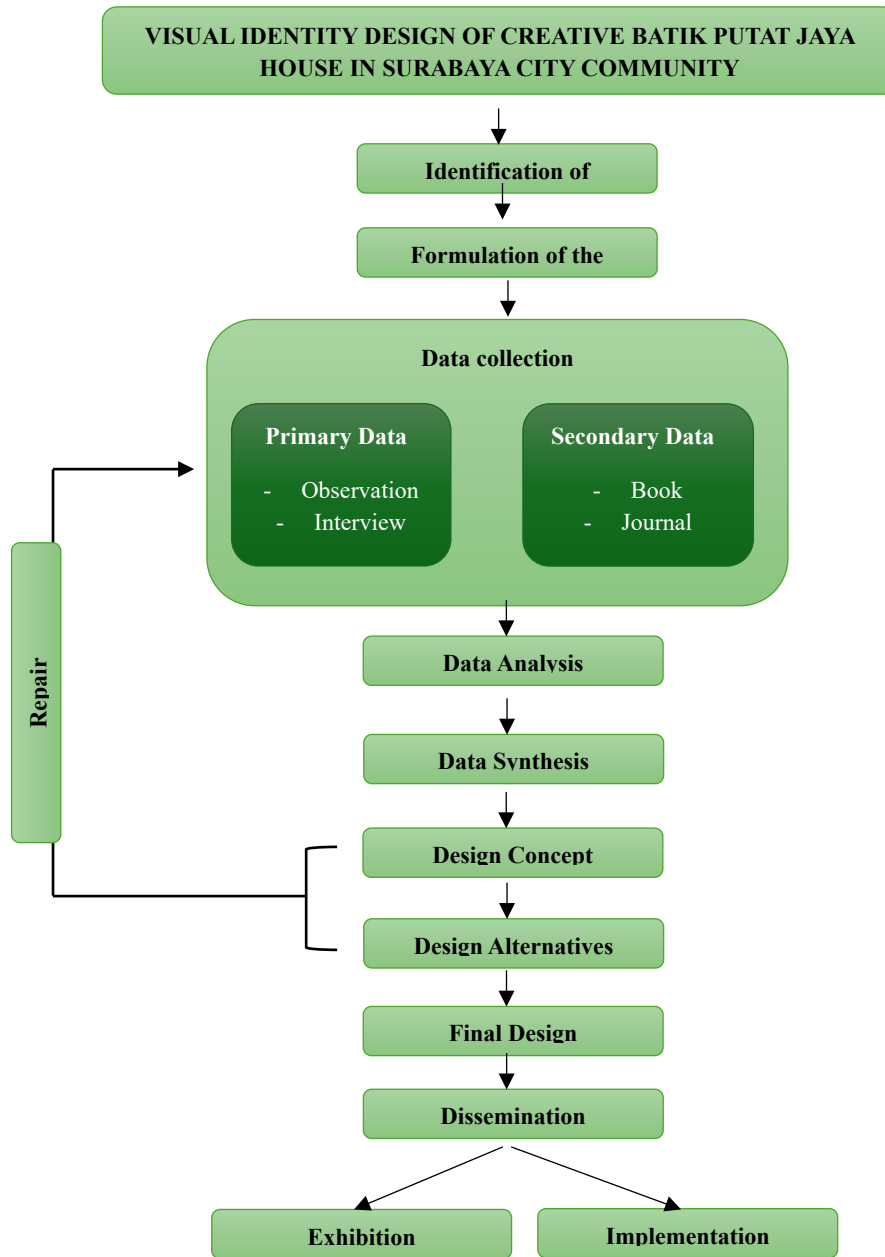


Figure 1.1 Design Framework