



Visual identity design of the Batik Ciprat Giyanta SMEs in Banjarnegara

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ABSTRACT

Batik is an indigenous Indonesian cultural heritage that continues to be preserved. Numerous patterns and techniques for making batik have been developed, including *Batik Ciprat* (splash technique batik). Giyanta is one of the *Batik Ciprat* production houses located in Banjarnegara. In the batik business, Giyanta's visual identity is currently insufficiently informative and appealing, resulting in suboptimal promotional activities. This study employs an analysis and design process as part of this practice-based research. Data was collected through interviews and field observations, forming the basis for concept development and guiding visual identity design. The design process involved SWOT analysis, target audience identification, referencing, brainstorming, alternative logo design, final logo selection and its philosophy, colour and typography decisions, and supporting elements. This design aims to enhance the brand value and image of the Batik Ciprat Giyanta SME in the public's perception.

Keywords: *Logo, Brand, Visual Identity, Batik Ciprat, SMEs*

ABSTRAK

Batik merupakan budaya asli Indonesia yang masih dilestarikan. Ada banyak motif dan teknik pembuatan batik yang tercipta hingga saat ini, salah satunya adalah Batik Ciprat (batik dengan teknik ciprat). Giyanta merupakan salah satu rumah produksi Batik Ciprat yang berlokasi di Banjarnegara. Dalam bisnis batik, Giyanta mempunyai identitas visual yang masih kurang informatif dan menarik, sehingga kegiatan promosi dirasa masih belum maksimal. Penelitian ini menggunakan proses analisis dan perancangan sebagai bagian dari practise-based research ini. Pengumpulan data melalui wawancara dan observasi lapangan sebagai dasar pengembangan konsep dan menjadi acuan dalam perancangan identitas visual. Perancangan melalui analisis SWOT, target audiens, referensi, brainstorming, perancangan alternatif logo, pemilihan logo akhir dan filosofinya, keputusan warna dan tipografi, serta perancangan desain pendukung. Dengan terciptanya desain ini akan membuka peluang untuk meningkatkan nilai dan citra merek UMKM Batik Ciprat Giyanta Banjarnegara di benak masyarakat.

Kata Kunci : *Logo, Brand, Identitas Visual, Batik Ciprat, UMKM*

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INTRODUCTION

Batik is an Indonesian art form created directly using a canting as a drawing tool and wax to produce beautiful works. Batik is a significant cultural icon for Indonesia, widely used by the population as formal or casual attire. Indonesian batik continues to evolve with time, drawing from diverse traditions and philosophies constantly explored by various customs and cultures across the country. According to Asti and Arini (2011), the term *batik* originates from the Javanese words *mbat* and *tik*, where *mbat* means to throw repeatedly and *tik* means dot. Thus, batik refers to the process of repeatedly applying dots to a cloth. Common batik patterns include animals, humans, geometric shapes, and other designs, often used to indicate social status. The craft of batik is a tradition passed down through generations within specific families.

Several factors, including geography, influence the diversity of batik patterns in Indonesia. For example, coastal areas produce sea-related patterns, while their natural surroundings inspire those in mountainous regions. Other influences include local characteristics and ways of life, regional beliefs and customs, and the surrounding environment, including its flora and fauna.

Batik Ciprat Giyanta, established in 2018 and managed by Sri Haryati, specialises in the unique *Batik Ciprat* technique, which involves splashing wax solution onto fabric. Friends with disabilities creatively employ this technique. Besides being a business, Batik Ciprat Giyanta, located in Gumiwang Village, Central Java, welcomes visitors interested in learning the *Batik Ciprat* technique. The community of Gumiwang Village has warmly embraced Batik Ciprat Giyanta. However, the business faces challenges in promotion due to the lack of a well-designed logo and visual elements representing *UMKM* (*Usaha Mikro, Kecil, dan Menengah* or SMEs). As a result, Batik Ciprat Giyanta is not widely recognised by the general public in Banjarnegara Regency and surrounding areas. The business has grown and frequently participates in batik exhibition events despite this.



Picture 1. Previous Logo of Batik Ciprat Giyanta SMEs
(Source: author documentation)

A logo is a visual representation of an image, symbol, or sketch with a specific meaning. Rustan (2013) states that a logo is an identity that represents a company, region, organisation, product, country, institution, or other entity. A logo provides a brief yet meaningful recognition of the entity it represents and is easily remembered by the public. The use of a logo reflects the quality of what it seeks to convey, whether through its colours, shapes, or other elements. A logo must possess a philosophy and meaning in the form of a concept that serves as the foundational basis for depicting its identity. Logos are generally recognised visually by their distinctive shapes or colours. According to Anwar and Hapsari (2018), a product, company, community, or other entity is represented by a visual element, namely the logo, which holds meaning and philosophy derived from the identity and culture of the respective institution. Therefore, this design research aims to develop a visual identity in the form of a logo that aligns with the identity of *SMEs* to enhance its appeal and increase public recognition.

METHOD

This research is inherently practice-based. Through the process of design creation, the researcher discovers meaningful insights. Before undertaking the design creation, a series of preliminary studies was conducted to establish the project's foundation. The data collection method employed was qualitative and literature review-based. According to Moleong (2018), the qualitative method involves gathering data intended to understand a phenomenon in terms of what the subjects experience during the research or design, such as actions, perceptions, and behaviours, as a whole through descriptions organised into words or language, in a specific natural context utilising various scientific methods

a. Interview

The author interviewed SME owners directly to strengthen and obtain valid data.

b. Observation

The author visited the location directly, observing the batik production process and the finished batik products to support the design of the logo and its supporting visuals.

c. Literature Review

The author obtained information related to branding, logos, and visual identity relevant to design through a literature review of previous journals

After obtaining sufficient in-depth information, the researcher designed a new visual identity to replace the old one. The design process involved SWOT (Strengths, Weaknesses, Opportunities, and Threats) analysis, identification of target audiences, referencing, brainstorming, alternative logo design, selection of the final logo and its philosophy, decisions on colour and typography, as well as the design of supporting elements

RESULT AND DISCUSSION

A. Subject of Design

From the results of interviews and observations conducted by the author at Batik Ciprat Giyanta, here is the data about Giyanta from its history to the target audience targeted

1.) Batik Ciprat Giyanta

Business Name	: Shelter Workshop Peduli (SWP)
Brand Name	: Giyanta
Owner	: Sri Haryati
Established Year	: 2018
Operating Days	: Saturday & Sunday
Product Price	: Rp.175.000 – Rp.350.000
Address	: Gumiwang 03/10 Purwanegara, Banjarnegara, Central Java

2.) History of Batik Ciprat Giyanta

Batik Ciprat Gumiwang is located in Gumiwang Village, Purwanegara Subdistrict, Banjarnegara Regency, with its business name Shelter Workshop Peduli (SWP) Dadi Mulya, established in 2018 under the brand name Giyanta, derived from Javanese meaning "stay spirited". It began with the *SMES* owner, Sri Haryati, three of her TKSK colleagues (*Tenaga Kerja Sosial Kecamatan*) and members of the regency's PSM. In 2015, they participated in a guidance program for disabled friends for Social Rehabilitation Independence, conducted over nine months by the Ministry of Social Affairs through Balai Besar Temanggung. From this activity, the idea of establishing this business emerged. Then, they proposed establishing this business, formerly Kampung Peduli, in 2015 as a place for them to be active and productive. In 2018, this was finally realised, and SWP was renamed. Currently, there are seven active employees along with their assistants.

B. Visual Identity Design Process

1.) SWOT Analysis

In its design process, SWOT analysis was employed to identify strengths, weaknesses, opportunities, and threats as strategic factors in action based on the analysis conducted. According

to Mangundjaya (2020), SWOT analysis is a planning process using a strategic method to evaluate various factors that can influence the success of business goals.

<i>Strength</i>	<i>Weakness</i>
<ul style="list-style-type: none"> - The colours and patterns of batik appear the same from both the outside and inside, thus allowing it to be sewn from any side - The uniqueness of Batik Ciprat compared to other batiks lies in its production by friends with disabilities - The fabric used is of high quality, - using primisima fabric ordered directly from Solo and Japanese cotton, which has long durability. - Won first place in the Banjarnegara Anniversary in 2022 with the criteria of being the most visited and most popular, thus ensuring the quality of its products. - The improvised patterns create unique shapes and characteristics. 	<ul style="list-style-type: none"> - Lack of a good, informative, or distinctive logo for the <i>SME</i>. - Insufficient promotional activities conducted by the <i>SME</i> owner. - Limited space constraints leading to reduced batik productivity - Suboptimal use of social media platforms.
<i>Opportunity</i>	<i>Threat</i>
<ul style="list-style-type: none"> - Significant opportunity to create patterns that characterise Banjarnegara District, thereby increasing the chances for business owners to receive more orders from government agencies and institutions within Banjarnegara. - Serving as the sole production site for Batik Ciprat in Banjarnegara, providing a platform for disabled individuals to engage in creativity and employment. - Potential for widespread visibility through effective and engaging use of social media. 	<ul style="list-style-type: none"> - There is another Batik Ciprat production facility managed by a former assistant of Batik Ciprat Gumiwang, which employs members of the general public. - The brand is still relatively new in the batik <i>SME</i> sector.

2.) Analysis of Target Audience

Target audience refers to targeting a condition so that what is created can be conveyed appropriately to the intended audience and align with the targeted goals, ensuring that the message created can be understood. It identified several target audience groups as the focal point of marketing and promotional activities (Morissan, 2010).

a. Geography

Batik Ciprat Gumiwang's sales focus on the surrounding areas of Banjarnegara City, such as Wonosobo, Banyumas, and Purbalingga.

b. Demographic

Gender: Male and female

Age: 20 – 50 years

Occupation: students, civil servants, officials, employee

c. Psychographic

- Have a concern for the preservation of batik culture

- Regularly attend formal events and weddings
- Middle to upper-middle-class society

3.) Design Reference

This design utilises references from journals authored by Kusumohendrarto, R. H. (2021), specifically the Redesign of Purwosari Tourist Village Logo, and Christian Arisandy, K. (2021), regarding the Redesign of Noir Coffee & Space Visual Branding. These references were selected based on their concepts, flow, and process of visual identity design, making them suitable for guiding this study (Kusumohendrarto, 2021; Arisandy, 2021).



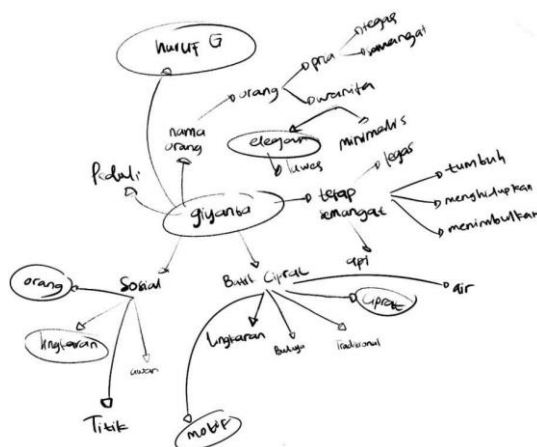
Picture 2. Purwosari Final Logo
(Source: Jurnal Perancangan Ulang Logo Desa Wisata Purwosari)



Picture 3. Noir Final Logo
(Source: Jurnal Perancangan Ulang Visual Branding Noir Coffee & Space)

4.) Brainstorming

Brainstorming is a technique for developing a mindset to solve a problem with ideas based on creativity. According to Sarwono (2007), brainstorming is a method used to explore solutions or design decisions in response to existing design problems by stimulating, gathering, and rapidly formulating fresh ideas from a group of individuals.

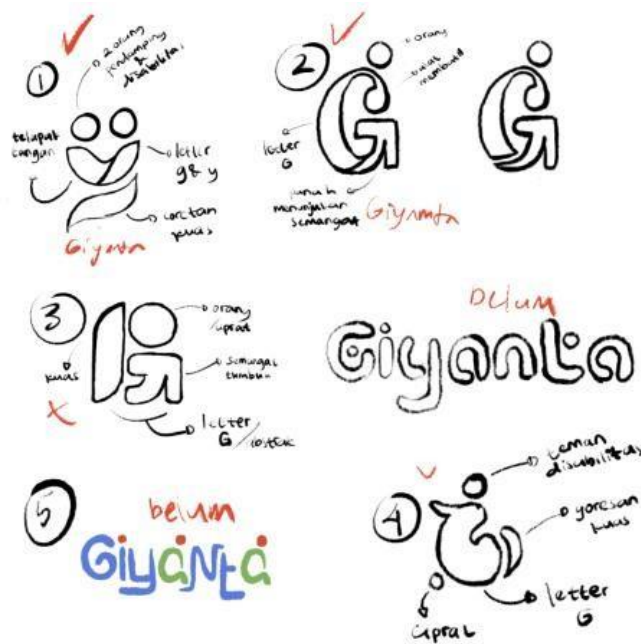


Picture 4. Brainstorming
(Source: Author Documentation)

Visual Identity Design was derived from brainstorming based on interview data and research to identify keywords to solve the problem. The brainstorming results can be summarised into several keywords: Giyanta, social, cultural, batik, abstract, people, togetherness, spirit, freedom, splatter, and circle.

5.) Logo Design

A logo is a graphic visual for the general public that reflects the identity of an entity to be easily remembered by society and distinguishes it from competitors. In addition to digital media, logos are commonly used in print media, such as business cards, letters, packaging, clothing labels, etc. According to David E. Carter in Kusrianto (2009), a good logo is distinctive, original, or has unique value and characteristics. It should be simple and concise for quick understanding, legible with high readability, easy to apply across various media, and able to represent the business image itself.



Picture 5. Giyanta Logo Sketch
(Source: Author Documentary)

Several types of logos were created namely Logogram and Logotype. Based on the supervisor's considerations, three designs were selected from the five alternative logo concept ideas, which will be presented to the *SMES* owner. The following are the three logos selected and refined in shape for presentation.



Picture 6. Giyanta Logo Alternatives
(Source: Author Documentation)

6.) Selected Logo

The final logo, chosen with the approval of the SMES owner after the author explained the concepts of each logo, was the first logo. According to the *SMES* owner, the first logo effectively reflects the identity of Batik Ciprat *SMES* itself, with its bold use of colours. The colours used in *Giyanta SMES*'s batik products are known for striking and eye-catching combinations.

Brief

Membuat logo yang memiliki nilai sosial berdasarkan nama merk *Giyanta* yang berarti tetap semangat, juga sebagai tempat teman-teman disabilitas untuk bebas berkreasi dalam pembuatan batik ciprat. Dapat menggunakan elemen dari motif batik, alat, maupun teknik membatik yang digunakan.

Keyword

Sosial, budaya, batik, abstrak, orang, kebersamaan, semangat, kebebasan



Picture 7. Selected *Giyanta* Logo
(Source: Author Documentation)

This logo design concept incorporates Logogram and Logotype elements to strengthen its branding and distinctiveness. The logo's visual elements are crafted to be modern and simple, aligning with the target market and audience and positioning the brand to compete with other fashion product brands.

7.) Logo Philosophy



Picture 8. Konsep Logo *Giyanta*
(Source: Author Documentary)

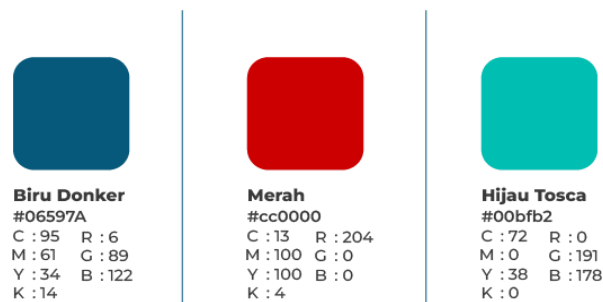
The *Giyanta* logo showcases aesthetic appeal and imbues meaning and philosophy in each part, aiming to add value to the *Giyanta* brand.

- Giyanta friends:** This symbolises *Giyanta*'s friends and the management embracing one another. It also visualises smiling faces representing hope and positive energy.
- Brush** Represents a stroke in the batik-making technique, conveying elegance and freedom of expression.
- Upward stroke** symbolises growing spirit, improvement, and continuous forward progress
- Letter G**, the logogram forms a small letter "g," derived from the initial of the brand name *Giyanta*

The logotype employs a sans-serif font style, which means it lacks tails at the ends of the letters. This choice imparts a modern impression. The letterforms are crafted to mimic brush strokes used in creating Batik Ciprat, with circular accents to visualise wax splattering, a distinctive technique in Batik Ciprat.

8.) Color

Colour is a crucial component in visual design, significantly impacting brand building, communication, and eliciting emotional responses from viewers. Sulasmi (1989) asserts that colour is one of the elements of beauty in design and art. The selection of colours must be precise and appealing, capable of highlighting the brand's value compared to its competitors. The Giyanta logo design utilises a combination of three colours, each with its meaning: dark blue, turquoise green, and red.



Picture 9. Colour Pallet Giyanta Logo
(Source: Author Documentation)

The primary brand colour combination reflects the brand's values and character. The primary colour should be prominently used in all communications, while the other colours complement the primary colour as accents or highlights in visual ornaments. The meanings of the selected colours are as follows:

- **Dark Blue** is the primary colour in the brand and logo, conveying elegance, professionalism, and trust.
- **Red**, an accent colour, symbolises energy, attraction, and modernity.
- **Turquoise Green**: Like red, this accent colour conveys softness and loyalty. Giyanta hopes to have loyal customers who appreciate the quality and softness of the fabrics used in its products.

9.) Typography

The typography chosen for this design must align with the target audience and be easily readable, facilitating logo recognition. Readability is paramount, considering the target audience includes young and older individuals. The selection of typography also aims to enhance the brand's image, ensuring that the message and impression conveyed are compelling. Kusrianto (2009) notes that the brand's image can be visualised through typography or fonts. The font family used in this design is Nunito.



Picture 10. Nunito Font
(Source: Author Documentary)

The font chosen for the design is characterised by its modern, elegant look and high readability. This font will be used as body text and headlines across various branding media, such as business cards, guidelines, banners, and letters.

10.) Supporting Media

The application of the visual identity logo on supporting media is essential in demonstrating how the visual identity can be used for various purposes. This application enhances brand consistency and recognition.

a.) Business Cards

Business cards are crucial for any enterprise. They serve as the company's identification and are an integral part of promotional media. They help introduce oneself and act as a bridge to establish relationships with other individuals or business partners.



Picture 11. Business Cards
(Source: Author Documentary)

b.) X-Banners

X-Banners are necessary for expos and exhibitions. Batik Ciprat Giyanta frequently participates in exhibition events organised by government and non-government entities. Last year, It participated in a batik exhibition celebrating the anniversary of Banjarnegara and secured first place.



Picture 12. X-Banner
(Source: Author Documentary)

c.) Packaging

Packaging protects the product and is a crucial attraction for the sold items. Adequate packaging can enhance the perceived value of the product compared to competitors.



Picture 13. Packaging
(Source: Author Documentary)

d.) Hang Tags

Hang tags function as identity markers and provide information about the brand being sold. They serve as a communication medium between the producer and the consumer regarding the product.



Picture 14. Hang Tag
(Source: Author Documentary)

e.) Stationery

Despite the rise of digital communication, stationery remains valuable for managing or communicating with other parties for official purposes, whether personal or institutional.



Picture 15. Stationery
(Source: Author Documentary)

f.) T-Shirt

A brand's identity extends beyond visual elements like logos and packaging. Employee uniforms are also crucial to the brand identity. T-shirts can signify employees' identities as an integral part of the brand.



Picture 16. T-Shirt
(Source: Author Documentary)

CONCLUSION

Batik Ciprat Giyanta is a notable SME located in Gumiwang, Banjarnegara, which specialises in producing Batik Ciprat. This batik is distinguished by its abstract patterns, created through a splattering technique using hot wax. The artisans behind these unique batik designs are individuals with disabilities from the Giyanta community, making this enterprise a promising avenue for inclusive creativity development. However, Batik Ciprat Giyanta lacks a well-designed, informative logo that distinctly represents Batik Giyanta. Consequently, a new visual identity design is needed to enhance brand awareness, make it more recognisable to the public, and effectively communicate its message. As Yeshin (2004) points out, a brand's unique identity in consumers' minds can differentiate it from competitors.

This design project incorporates a social concept, considering various forms, colours, and typography to create a visual identity that aligns with the target audience. In this design, the selection of shapes begins with the initial letter of the brand name, "Giyanta," represented by the letter "g," combined with other developed shapes. In addition to the logogram, a logotype has been created to support the logogram. The logotype uses a sans serif typeface to provide a modern and elegant characteristic, with forms inspired by the Batik Ciprat Giyanta patterns. Colour selection is a crucial aspect of building visual identity. The visual identity employs bold and striking colours, reflecting Batik Giyanta's distinctive use of vibrant hues. This alignment ensures that the visual identity resonates with the inherent characteristics of Batik Ciprat. Several supporting media, enhanced with supergraphics, play a significant role in engaging the audience and fostering a connection. These media also serve as promotional tools to cultivate a positive brand image within the community. By thoughtfully integrating these elements, the new visual identity aims to position Batik Ciprat Giyanta as a recognisable and distinct brand, enhancing its appeal and recognition in the marketplace.

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