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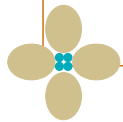
ISSN: 2087-1236

Volume 6 No. 1 Januari 2015



humaniora

Language, People, Art, and Communication Studies



humaniora	Vol. 6	No. 1	Hlm. 1-146	Jakarta Januari 2015	ISSN: 2087-1236
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HUMANIORA

Language, People, Art, and Communication Studies

Vol. 6 No. 1 Januari 2015

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Alamat Redaksi	Research and Technology Transfer Office Universitas Bina Nusantara Kampus Anggrek, Jl. Kebon Jeruk Raya 27 Kebon Jeruk, Jakarta Barat 11530 Telp. 021-5350660 ext. 1705/1708 Fax 021-5300244 Email: ernaw@binus.edu, nayu@binus.edu	
Terbit & ISSN	Terbit 4 (empat) kali dalam setahun (Januari, April, Juli dan Oktober) ISSN: 2087-1236	

HUMANIORA

Language, People, Art, and Communication Studies

Vol. 6 No. 1 Januari 2015

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ALTERNATIVE DESIGN FOR VISUAL IDENTITY OF YAYASAN BATIK INDONESIA

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ABSTRACT

The research objective is to create a logo as the main visual identity. It is together with the graphic elements to support the overall visual identity of the organization and also apply the corporate identity to various applications to effectively foster the professional and trustworthy image of the organization as the foundation in Indonesia aiming for preserving and advancing Batik as the national asset. The writer used qualitative and quantitative method. Qualitative method included Face-to-face interview with the vice secretary of YBI, e-mail interview with the previous logo designer and direct survey to Textile Museum Jakarta and Batik Gallery; and Quantitative method through online survey. The result of the project is a new visual identity for Yayasan Batik Indonesia, which portrays its vision and mission. Design is the core in attaining an advantageous visual identity that could portray the image of the respected organization. When a consistency is applied through the whole visual identity, professional character of the organization is achieved.

Keywords: *foundation, batik, preservation, logo, visual identity*

ABSTRAK

Penelitian ini bertujuan untuk menciptakan sebuah logo sebagai identitas visual, yang dengan elemen visual, mendukung keseluruhan logo dari organisasi dan diaplikasikan pada berbagai macam aplikasi identitas korporasi untuk mendorong efektivitas profesionalisme dan citra yang dapat dipercaya terhadap sebuah organisasi yang bertujuan untuk melestarikan dan memajukan batik sebagai aset nasional di Indonesia. Penulis menggunakan dua metode yaitu Metode Kualitatif (wawancara tatap muka dengan Wakil Sekretaris YBI, wawancara melalui e-mail dengan desainer logo yang terdahulu dan survey langsung ke Musium Textil Jakarta dan Galeri Batik) dan Metode Kuantitatif (survei online). Hasil dari proyek ini adalah identitas visual baru untuk Yayasan Batik, identitas visual yang menggambarkan visi dan misi dari perusahaan tersebut. Desain merupakan sebuah inti dalam mendapatkan keunggulan dalam identitas visual yang dapat menggambarkan image dari sebuah organisasi. Apabila system identitas visual ini dapat teraplikasi secara konsisten pada seluruh identitas visual, maka sebuah organisasi akan mendapatkan sebuah karakter yang profesional.

Kata kunci: *yayasan, batik, pelestarian, logo, identitas visual*

INTRODUCTION

Batik is a magnificent handmade artwork. It refers to a piece of cloth with repeated ornaments and stripes as its patterns, created by using Canting in which the making process applies special technique called wax-resistant dyeing. The word Batik is strongly believed originated from two Javanese words; “amba” which means to write and “nitik” which means to create a dot (Fadly, 2010:20). As narrated in a short film dedicated to all batik craft people in Indonesia, it is affirmed that Batik is a fine and high sensibility handy work formed by a lot of dots, as a result of the harmonization of passions and art (Yayasan Kadin Indonesia & The Lembaga Museum Batik Indonesia, 2009).

The origin of Batik is unclear. It is verified by the fact that the culture of wearing and producing Batik has also been growing firmly outside Indonesia (e.g. in Malaysia, Thailand, and Singapore). Meilach (1973) also remarked the uncertainty of the origin of Batik throughout her book. She stated one theory, saying that Indian archipelago was the origin of Batik method, which then spread to western world. Another theory was also revealed, saying that before Batik was spread to Malaysian area, it may have originated in Asia (Meilach, 1973:9). In Indonesia itself, Batik has been well known since the era of Srivijaya and Majapahit kingdom (the Hindu-Buddhist civilizations).

The era of Islamic kingdom (Mataram Kingdom, Java) in Indonesia was the era when Batik grew so vastly and remarkably developed. In this era, Batik was once exclusively for the Majesty King, His family, and His followers inside the palace. This exclusivity has created certain deep philosophy of every batik pattern that grew deepen along with the cultural tradition of the palace. As the time passed by, the making process of Batik, which was first done exclusively inside the palace, was brought outside the palace by the King's followers who lived outside the palace, as well as the culture of wearing Batik in daily use. The formerly forbidden pattern, which was only for the Majesty, is considered as the ‘purest’ of batik designs in which the highest standards of craftsmanship were based on (van Roojen, 1993:41). The profound aesthetical value of Batik and elevated standards of craftsmanship in making a piece of Batik cloth in Java generated an image of associating Java with Batik. Meilach (1973:9) also stated that whatever its origin, Java is the place where Batik was a highly accomplished art form.

On 2nd October 2009, Indonesian Batik was designated as a Masterpiece of Oral and Intangible Heritage of Humanity (Indonesian Batik, n.d.). The acknowledgment of UNESCO towards Batik as cultural asset of Indonesia is the most important point in Indonesian Batik's history. Other than that, Batik does not only refer to a piece of tremendous beautiful cloth, but also thoroughly portrays the history of our nation's culture and point of view which relate to our nation's progression. Considering those facts, it is important for Indonesia to have an institution that preserves the existence of our Batik, as well as nurture the people working in the field of Batik and develop Batik as a high value artwork.

Yayasan Batik Indonesia is a non-profit organization, in Indonesia established in 28th October 1994. Its establishment was based on the same aspiration of several Indonesian entrepreneurs, Batik enthusiasts, artisan, and activists in preserving Batik as the cultural treasure of Indonesia. The organization is the partner of Indonesian government in encouraging the development of Batik as the high value product that also contains economical value.

Yayasan Batik Indonesia is a very potential organization to grow toward the future, as well as due to its important aim for the nation. Almost 18 years since the establishment, the organization has conducted a number of activities to raise people's awareness regarding Indonesian Batik, including partnering with Yayasan Kadin Indonesia (Yayasan Kamar Dagang dan Industri Indonesia) in making the effort behind the UNESCO's acknowledgment towards Batik as the asset of Indonesia. In order to

support the accomplishment of the organization in executing its missions, an appropriate corporate identity is needed to represent the image of the organization in the community.

As stated by the vice secretary of Yayasan Batik Indonesia, the current logo (Figure 2) of the organization is created by the first winner of logo competition held by Yayasan Batik Indonesia itself in 2006. It replaced the first logo (Figure 1), which was a logotype.



Figure 1 The First Logo of YBI



Figure 2 Current Logo of YBI

The problem of the current logo of Yayasan Batik Indonesia is about its versatility and relevancy of the logo with the aims itself, as well as the inconsistent visual identity design. Although the current logo contains deep philosophy in every single design decision made in creating the logo, it is very complicated in terms of its form so that the flexibility in applying the logo in various media cannot be achieved. In short, the logo is not versatile enough and simplifying the logo will be one of the ways out. As stated by Gernsheimer, the simplification does not only facilitate adaptation of the mark to a broad range of applications, but also make it memorable (Gernsheimer, 2008:67). Accordingly to the logo designer itself, Albert Tejasukmana, the philosophy of the logo tells about the sophistication of Indonesian Batik and the date of the organization's establishment, depicted by certain number of dots and petal forming a single wing (the upper part of the logo). The writer sees the imagery of the current logo less clearly tell it as an organization within its specific aim. The logo needs more approach in portraying its original aim as an entity with an aspiration for the improvement of Indonesian Batik and people who is involved in Indonesian Batik industry, which is actually the most essential of the organization. There is a lack of relevancy between the logo and the essence of the organization. In short, the core problem of the current logo of Yayasan Batik Indonesia is lying beneath the cover. It is that the current philosophy in the logo of Yayasan Batik Indonesia does not reflect the vision and mission of Yayasan Batik Indonesia.

Considering various matter above observed from different aspects, it is decided by the writer to create an alternative visual identity for Yayasan Batik Indonesia to revive the image of Yayasan Batik Indonesia. That is a more appealing and beneficial visual identity which able to speak up the aim of the organization. Designing alternative visual identity will be a way taken.

RESEARCH METHOD

The writer applied two methods in conducting survey to support the problem identification process and solution approach. Qualitative method was done by conducting *Face-to-face interview* with the vice secretary of Yayasan Batik Indonesia (Mr. Yakub Subroto), *E-Mail interview* with the logo designer (Albert Tejasukmana), and *Direct survey* to the Textile Museum Jakarta and Batik Gallery in Jakarta. Quantitative method was done by conducting an *online survey*.

Considering the core problem of the current logo that is more into the inner soul of the logo, instead of its visual appearance, the result of the online survey here is not the main problem identifier tool. The result of the online survey is used more as guidance and advisor for the *writer in defining* the visual strategy to seek the solution.

RESULTS AND DISCUSSION

In the creative process, the writer created the visual solution throughout several stages of development. As the first step of creative process, the writer does the mind map to broaden the view towards the problem, and then conducts further study about the wide variation of Indonesian Batik as shown in Figure 3 and Figure 4.



Figure 3 Mind Map and Further Study about the Classification of Indonesian Batik



Figure 4 Study about the Pattern of Indonesian Batik

According to its style of pattern, Indonesian Batik can be classified into three big groups, which are Palace Batik (Batik Keraton), Coastal Batik (Batik Pesisir), and Inland Batik (Batik Pedalaman). Each group has its own characteristic that defines one from another. Batik Keraton comes with its profound philosophy of its pattern; Coastal Batik comes with its vibrant color; Inland Batik mostly comes with its geometric approach (See Figure 5). The writer intends to blend those three elements in the new visual identity of Yayasan Batik Indonesia.

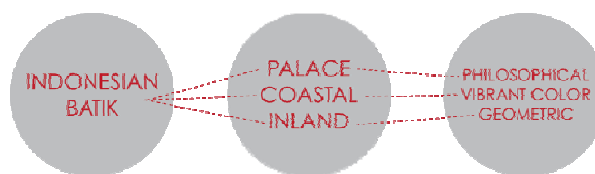


Figure 5 Basic Concept

The philosophical element (by utilizing Batik Keraton pattern) will play a role in visualizing the conceptual visual identity design. Conceptual design is the design strategy of this project. After the brief study towards the various philosophy of Batik Keraton, Parang pattern (Figure 6) is chosen as it is the one whose philosophy associates with the organization's vision and mission.



Figure 6 Parang Pattern

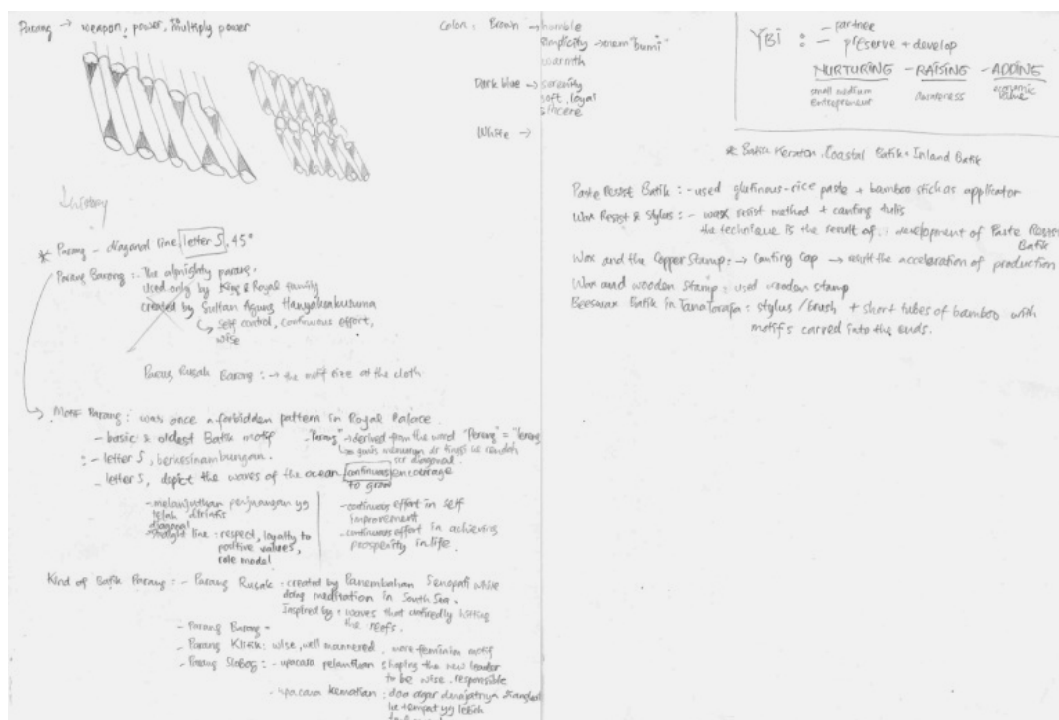


Figure 7 Further Study about Parang Pattern

Parang is one of famous and the oldest Batik pattern originated from Java. It has the form of letter S as its basic form, in which it describes the continuousness as its essence philosophy. It loads the value of continuous encourage to grow, continuous effort in self-improvement, as well as in achieving the prosperity in life; in which those are in line with the vision and mission of Yayasan that encourage continuous progress of Indonesian Batik. Other than that, the inclined pattern of Parang also describes 'to multiply power' which can elaborate the role of Yayasan Batik Indonesia as the partner of Indonesian government in developing Indonesian Batik.

The vibrant color of Coastal Batik will be applied through the overall look of the new visual identity. It works best to visualize the professionalism of Yayasan Batik Indonesia, which can result the gaining of trust towards the organization. While geometric style of Inland Batik will be implemented in the visual of supporting graphic elements.

After finding the basic concept for the new visual identity, manual (hand drawn) sketches were proposed. In this stage, the brainstorming sketches are not limited by the basic concept; the writer still exploring possibility of new ideas. By this stage, two ideas of logo were chosen to develop further. The first idea is to employ Parang pattern as the letter of Y, B, I (see Figure 8). The second idea is to create the letter Y, B, I in form of human silhouette to appeal the sense of humanity (see Figure 9). Each form of Y, B, I has its own meaning in accordance with the vision and mission of Yayasan Batik Indonesia. Then, the first and the second idea are explored more in various possibilities, respectively shown in Figure 10 and Figure 11.

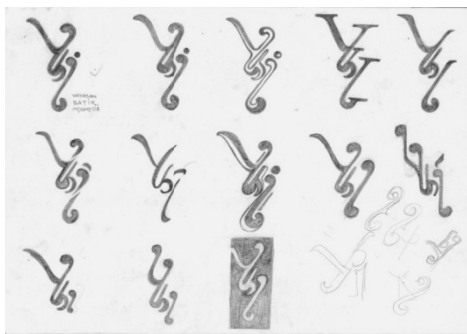


Figure 8 Development of the First Idea



Figure 9 Development of the Second Idea

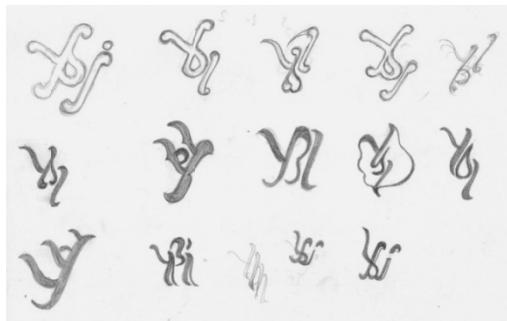


Figure 10 Further Development of the First Idea;
Exploring Various Orientation

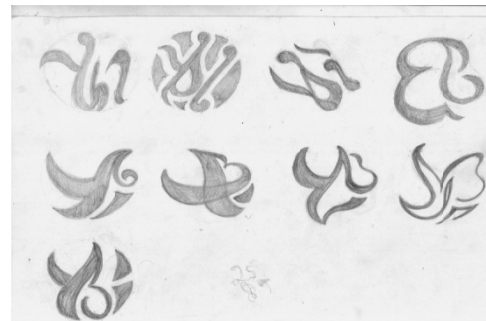


Figure 11 Further Development of the Second Idea;
Exploring the Negative Space

From the first and the second idea, there are two logos chosen to be explored digitally (Figure 12 and Figure 13).



Figure 12 Logo of the First Idea



Figure 13 Logo of the Second Idea



Figure 14 Digitalizing the First Idea

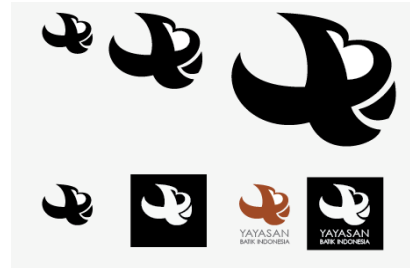


Figure 15 Digitalizing the Second Idea

The logo of first idea is chosen to go for refinement. The basic concept proposed in the beginning will be applied as the first idea is approved.



Figure 16 Further Development of the First Idea - Color

By this stage, the form of logo is approved, which then followed by the refinement process (Figure 17).

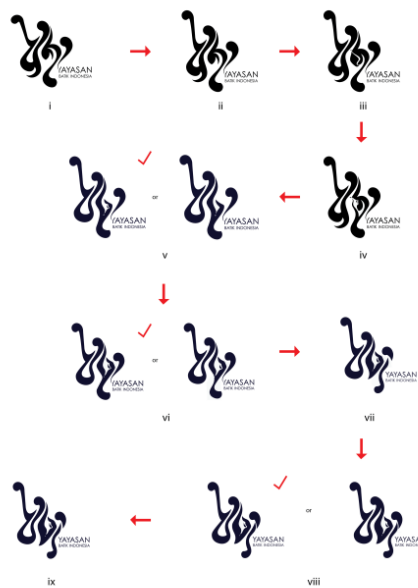


Figure 17 Refinement Process



Figure 18 Final Logo – Color Version



Figure 19 Final Logo – BW Version

The logo of Yayasan Batik Indonesia (Figure 18 and Figure 19) adapts the Parang pattern to form the letter of Y B I. The philosophy of Parang Pattern, which contains the value of continuousness, goes along with the vision and mission of Yayasan Batik Indonesia that refers to continuous effort in preserving and developing Indonesian Batik. A silhouette of Canting was inserted as the counter of letter 'B' as it represents Batik, Indonesian Batik. The letter 'B' is also formed to be a delicate hand, to represent that Yayasan Batik Indonesia works for Indonesian Batik, the magnificent handmade artwork.

CONCLUSION

Batik is the precious cultural asset of Indonesia. It means more than just a piece of beautiful patterned cloth. It contains the value of our nation's culture and has been part of Indonesian nation as time passes by. The preciousness of Indonesian Batik as a national legacy needs an institution to preserve its existence, as well as to develop its value. Indonesia has already had that respected organization. It is Yayasan Batik Indonesia, a non-profit organization working as the partner of Indonesian government in preserving and developing Indonesian Batik. It needs a suitable visual identity to show the value of organization. The design of visual identity is one aspect that will be responsible of the target market's perception towards the organization. The problem found in the existing logo of Yayasan Batik Indonesia is about its versatility, its relevancy with the vision and mission of the organization, as well as its inconsistency in visual identity design.

Here, after long research and study about Indonesian Batik, the writer proposed the new idea for the visual identity of Yayasan Batik Indonesia. It is a new visual identity that is able to (1) portray the image of the organization as the foundation of Indonesian Batik as a whole (not just representing Batik from certain area of Indonesia) and (2) speak up the aim (the vision and mission) of the organization which refers to continuous effort in preserving and developing Indonesian Batik.

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