

LOGO REDESIGN AS PART OF "LAMITA" DIGITAL BRANDING STRATEGY IN ORDER TO REACH THE ZOOMERS

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ABSTRACT

In the context of digital branding activities, it is crucial to ensure that the fundamentals of branding are well established from the beginning. Numerous studies on the effectiveness of logos as brand identities in branding have demonstrated that well-established logos significantly enhance brand awareness. In order to reinforce Lamita's brand awareness among the Zoomers, or Generation Z (Gen Z) as a qualified ethnic accessories artisan from Malang city, the research team initially provided assistance with the redesign of the logo. The objective of this strategy is to ensure that the visual representation of the logo effectively conveys the essence of Lamita's qualifications, while aligning more closely with the preferences of Gen Z. It is anticipated that the logo redesign programme will provide the necessary foundation to implement a more optimal digital branding strategy for Lamita, thereby increasing brand awareness amongst the targeted consumers and facilitating purchase decisions, ultimately leading to economic independence for Lamita. The paper provides a detailed description of the process undertaken to redesign the logo through the Community Based Research method.

Keywords: Logo Redesign; Digital Branding; MSMEs; Community Based Research; Decent Work and Economic Growth

INTRODUCTION

"Lamita" Ethnic Accessories represents one of the micro, small and medium-sized enterprises (MSMEs) in Malang city that has been engaged since 2018 in the field of fashion, with a particular focus on accessories produced in small batches. The product range encompasses earrings, necklaces, bracelets, shawls, face masks, face mask straps, and lanyard straps. The design and production process is entirely manual, with no use of fabrication, which serves to enhance the value of the items.

Lamita was established and is currently run by a husband-and-wife team, Setyo Lesmono and Irena Maria Tisnani. A notable aspect of Lamita products is the incorporation of either batik or tenun fabrics, which acts to unify the diverse range of items within the product line, with other elements such as ropes, beads, and metals. The products themselves utilise a range of premium materials, with a particular emphasis placed on locally sourced raw materials. Furthermore, Lamita utilises scrap fabric as well as other surplus materials, in order to reduce waste and promote sustainability. The combination of the fabrics' colours and other elements creates a harmonious blend that conveys a strong ethnic aesthetic impression. In addition to its ready-to-wear product range, Lamita also offers custom-made products, which are created in accordance with the consumer's specifications. As stated by Setyo himself, consumer feedback has been positive, reflecting Lamita's craftsmanship quality.

In furtherance of his role as an artisan, Setyo is also engaged in marketing-related activities. To date, Setyo has employed digital platforms for the marketing of his products, including social media, and e-commerce marketplaces. At current, the majority of Lamita sales are conducted through e-commerce marketplaces, besides that Lamita also operates a shop gallery located at the residence of Setyo and Irena in the Merjosari area of Lowokwaru, Malang city. The demographic of Lamita's consumers predominated by women within the 30–60 age range. Setyo is exploring strategies to attract a younger demographic, particularly the Zoomers, also known as Generation Z (Gen Z), who are currently between the ages of 18 and 28 years, with the objective of ensuring Lamita products are made available to a more extensive range of consumers. Moreover, Gen Z is currently being hit by the fashion trend of wearing batik or other traditional Indonesian fabrics for everyday fashion. They do a mix and match in their daily fashion to create a contemporary ethnic style (Putri et al., 2024).

Setyo's initial foray into the utilisation of digital media was a well-considered one, as the dissemination of information via digital platforms is more effective in the current digital information era (Silva et al, 2024). This is particularly the case if Setyo is seeking to appeal to the Gen Z and digital branding would be a good fit for this generation (Jurišová, 2020). Digital branding as defined

by Wheeler (2009) is the use of digital media, such as: web, social media, search engine optimization, and also driving commerce on the web, in building consumer's awareness and extending customer's loyalty. However, the team's observations indicate that the branding material delivered through the digital media has not been optimally managed, both in terms of visual presentation and content. The prevailing observation is the lack of consistency across media, thus in the event that they wish to target the Gen Z, the material presented conveys an impression of being too dated. This is also recognised by Setyo, who acknowledges the challenges associated with reaching the Gen Z.

To reinforce Lamita's brand identity, the research team initially provided assistance with the redesign of the logo. The rationale was that a logo is the most fundamental element of a brand's visual identity, representing one of the five fundamental elements constituting a brand's visual identity (Roast, 2006, in Mohammed, 2020). Moreover in today's highly competitive market, logos have becoming pivotal assets for business enterprises (Zaichkowsky, 2010). And it has been demonstrated that a well-designed logo that is both attractive and memorable will attract consumers' attention and enhance brand recall (Ward et al., 2020). Consequently, a successful logo can effectively boost consumer awareness of a company (Wu, 2025). As defined by Jia et al. (2022), a logo is more than just a visual identifier, it distinguishes the products and services of a company, and so forth by comprising patterns, words, and other elements. In terms of logo by form, Wheeler (2009) identifies five main types of logo: wordmarks, letterforms, emblems, pictorial marks and abstract marks.

The objective of this logo redesign strategy is to ensure that the visual representation of the new logo effectively conveys the essence of Lamita's qualifications, while aligning more closely with the preferences of Gen Z. The new logo of Lamita is to be implemented across a range of digital media, with consistency in tone of voice. The redesign programme is expected to enhance brand awareness, thereby facilitating purchase decisions and fostering economic independence.

IMPLEMENTATION AND METHODS

The community service programme that was implemented utilized the Community Based Research (CBR) method, meaning the programme is a research-based service which the community is involved in all phases from the initial stage. In this particular, the programme took the form of a mentoring programme focused on logo redesign.

The logo redesign process was executed in accordance with the three-stages model proposed by Auva et al. (2023), when providing logo design assistance for an MSMEs as part of a community service programme. The three stages are: (1) analysis; (2) logo design innovation, and (3) implementation of the logo. Figure 1 below provides a more detailed overview of this programme.

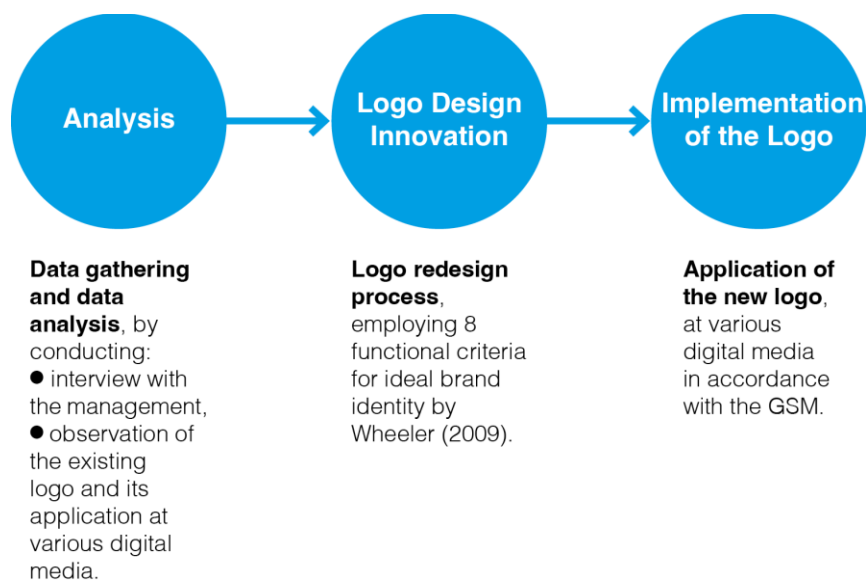


Figure 1. The stages of the community service programme of the redesign of Lamita logo.

The analysis process of this programme involved observations at Lamita's workshop along with two-way discussions with the personnels. Subsequent to the analysis stage, the logo ideation process was initiated during the design innovation phase. The logo is designed in accordance with the eight functional criteria for an ideal brand identity as outlined by Wheeler (2009), which are: (1) bold, memorable, and appropriate; (2) immediately recognizable; (3) provides a consistent image of the

company; (4) clearly communicate the company's persona; (5) legally protectable; (6) has enduring value; (7) works well across media and scale; and (8) works both in black and white and in color.

RESULTS AND DISCUSSION

The team conducted a series of observations at Lamita's workshop and two-way discussions with Setyo, the owner, to understand the vision and mission of Lamita, as well as how they aspire to be perceived by Gen Z. The findings revealed that Lamita is to be recognised as a distinctive and contemporary ethnic accessories brand, known for its innovation in exploring the use of local materials, thus appealing to the fashion-conscious.

Following the interviews, the team conducted an observation of Lamita's existing logo, with the objective of ascertaining whether the visual representation of the logo is aligned with Lamita's values.



Figure 2. The existing signature of Lamita.

The term "signature" of a logo is defined as the structured relationship between a logotype, a brandmark, and a tagline (Wheeler, 2009). As can be observed in Figure 2 above, the existing signature of Lamita comprises the logotype and the brandmark, with no taglines applied. The logotype is configured in a medium-thick stroke sans serif typeface with a relatively tight inter-letter spacing and is coloured in black. The brandmark is of the pictorial type, comprising a mandala in yellow orange surrounded by plain black circles and flower-like shapes with white petals and black outlines. As stated by Lesmono, the brandmark is inspired by the patterns of Truntum Batik of Solo, Central Java, which has a philosophical meaning that is endless, rekindled, growing love (Apriyono, 2017).

A review of the digital media developed by Lamita reveals naming inconsistencies across various accounts (see Figure 3 below). Such inconsistency may have impact Lamita's brand identity, potentially leading to confusion and uncertainty among consumers (Jeffrey et al, 2024). Furthermore, there is also a lack of consistency in the photography visual content, resulting in a diverse visual appearance of content across media, which can be potentially disruptive to branding as it fails to convey a consistent visual character and tone of voice. (Bhattacharya, 2023).

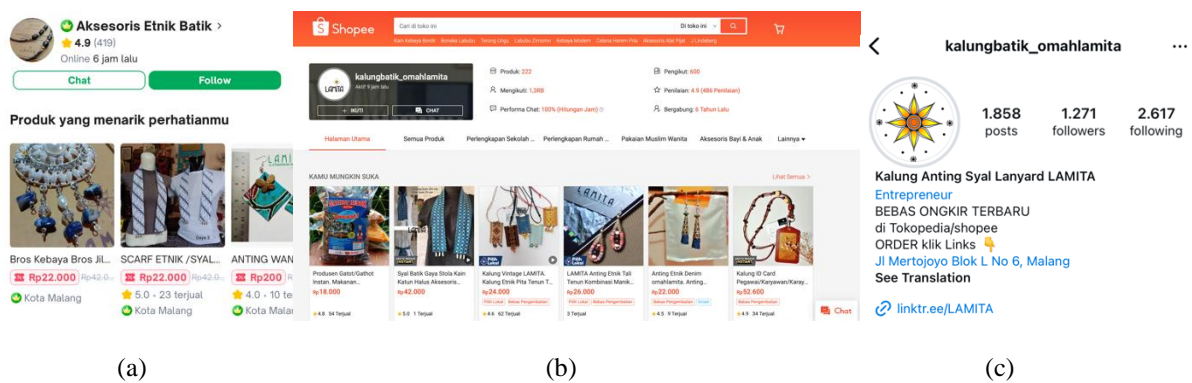


Figure 3. Various accounts' names, profile picture, and visual appearance accros the digital platforms manged by Lamita: (a) Tokopedia; (b) Shopee; (c) Instagram.

Following the observation and analysis of Lamita's existing logo and digital media, an ideation process was initiated to conceptualise the logo redesign. It is an inevitable challenge in any research, and the team found it challenging to reach a cohesive voice, particularly in the ideation process when it came to discovering the right brand strategy. Ultimately, however, the team and Lamita defined the brand as unique, handmade, and fashionable, designed for modern young women who value positive energy and personal appearance. The tone of voice is dynamic, graceful, and contemporary.



Figure 4. The newly designed logo of Lamita.

Figure 4 above illustrated the newly designed logo of Lamita, incorporates the brand creative concept, as previously outlined, and the 8 functional criteria for an ideal brand identity (Wheeler, 2009). The typography of the logo uses contrasting strokes typeface that is a modified version of the Modern Serif typeface (Carter et al., 2015). The selection of font was made with the intention of conveying a contemporary yet graceful impression. The brandmark is a pictorial type that still comprises the Truntum Batik pattern, but in a more simplified manner, positioned on both the lower and upper sides of the logotype. The lower brand mark is placed beneath the extension of the letter A and M strokes, forming a necklace with the pictorial brandmark as the pendant. The upper brandmark is placed above the letter I, serving as the dot. The composition was created with the intention of conveying a more dynamic manner, and of communicating the brand as a fashion accessories brand.

Figure 5 (a) illustrated the application of the newly designed logo placed on Instagram social media, while Figure 5 (b) illustrated the visual photography content on Instagram social media that features the same tone of voice, and Figure 5 (c) illustrated the application of the newly logo on printed matters (i.e. shopping bag and price tag) as supporting media for the digital branding activity.

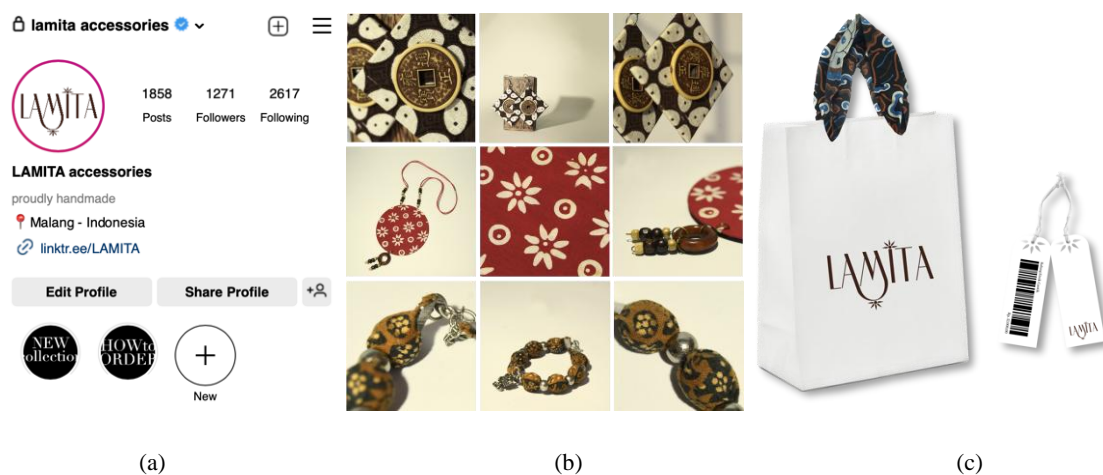


Figure 5. (a) The application of newly designed logo on Instagram; (b) Visual photography content featuring the same tone of voice; (c) New logo applied on printed matters as supporting digital branding tools.

The illustration of the new logo application and visual style of content on Instagram social media account at Figure 5 above can be a benchmark to be applied to other digital media accounts. The application of a consistent tone of voice across all medias is expected to foster the formation of a cohesive brand identity, thereby enhancing brand awareness among the intended demographic.

CONCLUSION

A logo is not merely a visual element that functions to name and differentiate a business; it is also a representation of the company's value. The redesigned Lamita logo is expected to reflect Lamita's value more clearly and be more in line with the preferences of its target consumers, Gen Z. However, the development didn't stop there, as the overall brand strategy also required consideration of how the new logo would be applied to digital media. It is critical that this application is consistent across all media, using the same tone of voice. The results obtained from this service programme sought to establish a visual communication format that could be utilised by Lamita in the implementation of effective digital branding.

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