CHAPTER 1
INTRODUCTION

1.1 Background

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, p.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). Dona Z. Meilach 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, p.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, p.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. Dona Z. Meilach also stated that whatever its origin, Java is the place where Batik was a highly accomplished art form (Meilach, 1973, p.9).

On 2nd October 2009, Indonesian Batik was designated as a Masterpiece of Oral and Intangible Heritage of Humanity. 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 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, which was a logotype.

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 medias cannot be achieved. In short, the logo
is not versatile enough and simplifying the logo will be one of the way 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, p.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.

Considering various matter above observed from different aspects, it is decided by the writer to create an alternative visual identity for 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 to revive the image of Yayasan Batik Indonesia.

1.2 Scope

The thesis is restricted to creating a logo as the main visual identity together with the graphic elements to support the overall visual identity of the organization and also apply the corporate identity to fifteen different applications to effectively foster the
professional and trustworthy image of the organization as the foundation in Indonesia which aim for preserving and advancing Batik as the national asset.

1.3 Aims and Benefits

1.3.1 Aims

The research is conducted with aims to create a more appealing and beneficial logo for Yayasan Batik Indonesia, as well as its supporting graphic elements and to apply it in various medias accordingly to the necessities of the organization.

1.3.2 Benefits

- To define Yayasan Batik Indonesia as partner of Indonesian government who works for the preservation and development of Indonesia Batik.

- To foster the image of Yayasan Batik Indonesia through its visual identity.

- To increase the people’s awareness towards Yayasan Batik Indonesia through its visual identity.
1.4 Structure

The thesis consists of seven chapters. The 1st chapter of the thesis is the introductory part that describes the main problem. It also exposes the reason why the problem needs to be solved. The boundary in executing the thesis is stated in order to effectively drive the writer into the solution, as well as the aims of seeking a solution for the problem and the benefits of having the solution for the problem.

The 2nd chapter describes the theoretical foundation. The theoretical foundation consists of several relevant theories that support the solution of problem.

The 3rd chapter, Analysis, gives a detail explanation aimed at understanding the problem. The profile of the research objects is also analyzed here in order to understand every bit of the research objects before entering to the main problem.

The 4th chapter, Strategy and Approach, explains about how the writer in designing the solution for the problem explained in the 3rd chapter. It covers communication, creative, visual, and media strategies.

The 5th chapter provides the detail about the writer’s solution for the existing problem, which is in the form of visual design. It is also included the every step-by-step process of seeking the solution.

The 6th chapter is Media Planning and Implementation. It provides the result of implementation of the solution in various medias. The final chapter, the 7th chapter summarizes the result of the research and the implementation of the solution.