

Local Wisdom as the Basis of Visual Identity in Handwritten Batik from Sendang Pengilon Salatiga

Birmanti Setia Utami^{1)*}, Penina Inten Maharani²⁾

^{1,2)} Visual Communication Design, Universitas Kristen Satya Wacana, Salatiga, Indonesia.

*Corresponding Author

Email : birmanti.utami@uksw.edu

How to cite: Utami, B.S., & Maharani, P.I. (2024). Local Wisdom as the Basis of Visual Identity in Handwritten Batik from Sendang Pengilon Salatiga. *Gondang: Jurnal Seni dan Budaya*, Vol 8(2): Page. 367-383

Article History : Received: April 23, 2024. Revised: Aug 27, 2024. Accepted: Dec 11, 2024

ABSTRACT

Handwritten Batik from Sendang Pengilon is an enterprise managed by women in Pengilon Village, Salatiga. During the COVID-19 pandemic, this batik enterprise experienced setbacks in terms of sales, leading to a halt in production. After the COVID-19 pandemic ends, the batik business will resume operations with a new visual branding. The objective of this research is to identify various local assets of Pengilon Village that can be processed into the foundation for creating a visual identity. Utilizing local wisdom as the basis for creating a visual identity can provide uniqueness and differentiate Handwritten Batik from Sendang Pengilon among its competitors. A qualitative approach with data analysis using SWOT was employed in this research. The natural resources that constitute the richness of Salatiga, such as the Rejasa flower as a flora of Salatiga and the legendary story of Sendang Pengilon as one of Salatiga's local wisdom, serve as the basis for designing the identity of Batik Sendang Pengilon. This research resulted in a visual identity including a logo, typography, color variations, supergraphics, guidelines for consistent use of visual identity, and examples of visual identity application in various media. The outcomes of this research have been accepted and utilized by Batik Sendang Pengilon. Further development of the visual identity research for Batik Sendang Pengilon can be implemented across various media such as packaging and promotional materials. It is hoped that research on the visual identity of Batik Sendang Pengilon will continue to evolve and provide greater benefits for the specific development of the Batik Sendang Pengilon business and the economic empowerment of the Salatiga community in general.

KEYWORDS

Batik
Visual Identity
Culture
Local wisdom
Sendang Pengilon

This is an open access article under the [CC-BY-NC-SA](https://creativecommons.org/licenses/by-nc-sa/4.0/) license



INTRODUCTION

Salatiga is one of the cities in the Central Java Province that is currently developing various local potentials, especially in the field of creative economy. One of the endeavors in the field of creative economy in Salatiga is the handmade batik of Sendang Pengilon, managed by a group of women from Pengilon Village in Salatiga. During the COVID-19 pandemic, many sectors of industry were affected and experienced setbacks in terms of sales, some even ceasing production altogether. The affected sectors include small, medium, and large industries, as well as the creative industry, such as Batik Sendang Pengilon, which ceased production (Candra, Setyaningrum, & Djoemadi, 2021). However, after the COVID-19 pandemic ends, the batik business will resume with a new visual branding. Since its inception, Batik Sendang Pengilon has not had a distinct visual identity that could aid in brand recognition and represent the product's identity to potential consumers. An enterprise or product requires a visual identity that sets it apart from others, especially in the art sectors

(Jain, 2017). A product's *brand* needs to be distinguished through a unique *brand* identity if it aims to be easily recognizable, possess higher quality than competitors, and be accepted according to the intended purpose of the establishment (Kasapi & Cela, 2017), Therefore, it is essential for Batik Sendang Pengilon to have a distinct visual product identity that sets it apart from other batik products.

Local potentials such as natural and human resources, culture, knowledge, and technology of a region can be developed to support local Micro, Small, and Medium Enterprises (MSMEs), thereby driving the region's economic growth through guidance and mentoring by relevant parties (Suyatno & Suryani, 2022). The local community possesses evolving creativity influenced by the knowledge, culture, and technology within the community. The development of these various potentials often requires the involvement of other parties so that the community can optimize the potentials within themselves and their surroundings. In the development of MSMEs, mentoring and guidance roles from other parties such as the government and educational institutions can foster significant development. However, it is important to note that in the context of building MSME branding, a cultural approach can strengthen the brand identity and differentiate it from similar products from other regions. A cultural approach can add identity to the brand and reinforce the brand image and subsequent brand development, as seen with the Raminten brand in Yogyakarta (Lestari, Handayani, & Sylvina, 2018). Local culture has been widely utilized in formulating city or regional branding (Arifin & Budiwaspadana, 2021). In designing the branding for Batik Sendang Pengilon as one of the local MSMEs in Salatiga, a cultural approach can also be employed as the foundation for branding design so that the product can strengthen its image and differentiate itself from similar products, especially those originating from other regions.

From the observation results, Pengilon Village has several potentials that can be developed to design the visual identity of *Batik Sendang Pengilon*. The first potential is human resources, namely the presence of groups of women in Pengilon Village actively engaged in producing handmade batik with an *eco-textile* approach. The second potential is natural resources, specifically the dyes used originate from natural materials found around Pengilon Village and kitchen waste. The fabric used for batik is of the organic cotton variety. Another potential that can support the development of the visual identity of Batik Sendang Pengilon is cultural potential, namely the legend of Sendang Pengilon. According to the story told by residents of Pengilon Village, there used to be a spring (sendang) in the village with exceptionally clear water that could be used as a mirror (*ngilo*). Even during the dry season, the water remained clear, making it exemplary compared to other areas. Hence, the name *Sendang Pengilon* emerged, which is now also the name of the village. The legend of Sendang Pengilon is one of the local wisdoms of Salatiga, especially Pengilon Village, which can be used as a differentiation for the visual identity of Batik Sendang Pengilon.

The group of batik-making women in Pengilon Village requires a visual identity for the batik products they produce, which can differentiate their products from competitors. The characteristics of the batik products they produce are *eco-textile products*, with motifs representing the natural richness, history, and culture of Pengilon Village and Salatiga. These characteristics can serve as the basis for designing a visual identity that reflects the exemplary values of Batik Tulis Sendang Pengilon.

From the discussion above, a qualitative research is necessary to help discover and determine the potential of the village to be visualized in the product identity of Batik Sendang Pengilon. Historical and cultural heritage is an integral part of a region's identity that should not be overlooked when designing the brand of a place. Elevating historical and

cultural heritage is often used in formulating the branding of a region; in this research, culture and historical heritage will be used as the basis for designing the branding of a local product. This article will discuss product visual identity by elevating local cultural heritage as its foundation.

METHOD

To understand the use of laras and surupan in the song "Panghudang Rasa," an appropriate method is needed, namely content analysis. This method is a systematic approach to analyzing textual, verbal, or audio-visual data to identify patterns, themes, and meanings contained within. Content analysis allows researchers to delve deeply into qualitative data to uncover the nuanced messages and phenomena present in documents (Krippendorff, 2019). This method is particularly well-suited for the study of musical works, as it provides a structured framework for decoding complex artistic expressions and their cultural significance.

This research employs a qualitative approach, following Bogdan and Taylor as cited in (Moleong, 2018) a research procedure that generates descriptive data in the form of written or verbal words from individuals and observable behaviors. Data collection is conducted through in-depth interviews, environmental observations, and Focused Group Discussions (FGDs) with batik artisan mothers. In-depth interviews were conducted with Mrs. Dewi Kleting Kuning, the initiator of the Batik Tulis Sendang Pengilon business, the head of the PKK (Family Welfare Empowerment) in Pengilon Village, and the batik-making mothers in Pengilon Village. From these interviews, data regarding the profile and background of the establishment of the business and the vision and mission of Batik Tulis *Sendang Pengilon* were obtained. Interviews with the mothers of Pengilon Village also provided various information about the legend of Sendang Pengilon and the activities carried out by the mothers in Pengilon Village before and after the establishment of the Batik Tulis Sendang Pengilon business. Interviews were also conducted with the officials of Pengilon Village to gain an overview of the conditions and potentials in Pengilon. These interview data were supported by environmental observations documenting activities in Pengilon Village and the environmental conditions there. To design the visual identity of Batik Tulis Sendang Pengilon, the logo design stages from Suriyanto Rustan will be utilized.

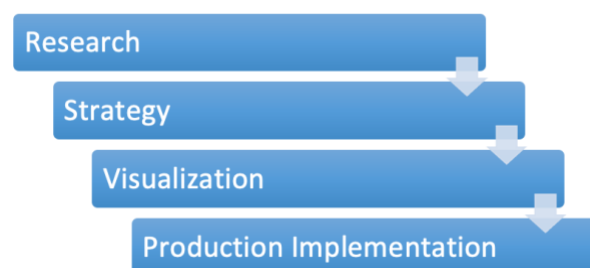


Figure 1. General stages of logo design (Source: Rustan, 2021)

The first stage involves conducting research by gathering necessary data, followed by its analysis to generate new information. Subsequently, *keywords* referred to as "*client brief results*" will be obtained (Rustan, 2021). Upon receiving the brief as a guide for design, the second stage, namely strategy, is initiated. Within the strategy phase, a conceptual plan for visual identity design is formulated. In the visualization stage, *keywords* from the brief and the developed concepts are utilized, whereby these keywords are transformed into alternative

pictograms intended for incorporation within the visual identity design. Following the completion of the visual identity design process and the attainment of the final design, the production implementation stage ensues, during which the *final design* is applied across various media platforms as required by the entity.

The SWOT analysis

The SWOT analysis is a simple yet powerful tool for assessing the strengths and weaknesses of an organization's resources, market opportunities, and external threats to its future (Chermack & Kasshanna, 2007). SWOT analysis is utilized for strategic management planning and competitive strategy of entities. It serves as a strategic planning framework employed in evaluating an entity, plan, project, or business activity, thereby becoming a vital tool for situational analysis that aids in identifying entity and environmental factors.

The SWOT analysis encompasses two dimensions: internal and external. The internal dimension comprises factors of the entity's strengths and weaknesses, while the external dimension includes external environmental factors perceived as opportunities and threats. SWOT analysis is typically depicted in a four-quadrant box, enabling a summary to be organized according to four section headings. Table 1 illustrates the four elements in SWOT analysis.

Table 1. The SWOT analysis (Source: Gurl, 2017)

Strength	The characteristics that provide a competitive advantage over other entities.
Weakness	The characteristics that result in a disadvantage compared to other entities.
Opportunity	External factors that provide benefits to the entity.
Threat	External factors that may cause disruptions to the entity.

In SWOT analysis, the strengths and weaknesses of an entity are identified by examining elements within its environment, while opportunities and threats are determined by examining elements outside its environment. SWOT analysis serves as a strategic planning tool used to evaluate the strengths, weaknesses, opportunities, and threats of an organization. It provides valuable information in aligning the resources and capabilities of the entity with the competitive environment in which it operates.

Strengths and opportunities greatly contribute to achieving the entity's goals, which can be advantageous. Weaknesses and threats pose risks to the achievement of organizational goals and are detrimental to the organization. Therefore, the success of strategy selection lies in analyzing the internal strengths and weaknesses of the organization arising from the internal environment, as well as the opportunities and threats arising from the external environment.

SWOT analysis offers several advantages as an analytical technique. It provides a broad perspective and general solutions, serving as a roadmap that guides an organization from a general understanding to more specific issues, without delving too deeply into details. As a guiding framework, SWOT helps entities navigate their strategic planning by identifying key areas of focus. Furthermore, SWOT analysis is inherently interactive, enabling macro-level evaluations of both the internal and external environments. This allows organizations to identify positive and negative aspects—such as strengths that add value or weaknesses that pose challenges—while maintaining a balanced perspective. By highlighting opportunities and uncovering potential threats, SWOT analysis assists management in crafting strategies to mitigate risks, capitalize on strengths, and differentiate the organization from competitors. Through this approach, SWOT not only facilitates internal improvements but also helps organizations better understand their competitive landscape.

Local culture serves as the foundation for visual identity design.

Brand identity is crucial in enhancing public awareness, especially among the target audience, about the brand. It encompasses elements that are visible and perceptible to the senses, conveying recognition, echoing the values or brand essence, and distinguishing the brand from its competitors (Wheeler, 2017). Globalization has broken down barriers of differences across various segments, whether geographical, social, and so forth. Establishing a brand that can be recognized and differentiated from its competitors is vital for strengthening the brand's position in the competitive landscape. Understanding the cultural roots of a brand can help build its uniqueness (Wheeler, 2017). The culture prevailing in a particular environment will influence the values held by a brand, thereby serving as its identifier and differentiator from competitors. This notion is reinforced by research conducted by (Taha, Nadim, & Abdelfattah, 2023), which suggests that culture emerging from community interactions and the environment will bring about uniqueness that distinguishes brands originating from that region.

Knowledge about local history, cultural heritage, and rooted stories from specific community groups can serve as the basis for branding a place or a brand from that region (Fan, 2012). The history, cultural heritage, and legendary tales about a region elevate the values of that area, thus serving as identifiers for brands originating from that region. Involving local residents in research that highlights the cultural richness of the region is crucial for understanding the existing cultural values, thereby accurately integrating these values and culture into branding elements.

RESULT AND DISCUSSION

The research was conducted through interviews, direct field observations, *Focused Group Discussions* (FGDs) with batik artisans, documentation, and literature review. Observation involved direct observation in Pengilon Village to see and learn about the village's condition and batik-making activities, as well as the tools and materials used for making hand-drawn batik. Interviews were conducted directly with Mrs. Dewi as the *founder* of Batik Sendang Pengilon and *stakeholders* of Pengilon Village to gain a comprehensive and in-depth understanding of the entity's intricacies, characteristics, and vision and mission. In Pengilon Village, many housewives are engaged in activities at home and feel the need to do something other than household chores. Seeing this situation, Mrs. Dewi Kleting Kuning took the initiative to invite the women of Pengilon Village to develop their skills by teaching them how to make batik. Leveraging her expertise in batik-making, she dedicated some of her time and energy to providing batik training to these women, so that they could utilize their spare time to train their skills and earn their own income. From these activities, Batik Sendang Pengilon was formed, with its products being hand-drawn batik made by the women of Pengilon Village. The vision of Batik Sendang Pengilon is to preserve and cultivate the tradition of hand-drawn batik with motifs created by the women of Pengilon Village as an effort to improve the welfare of the Sidomukti community in particular, and to grow the Indonesian batik craft industry in general by becoming a producer and processor of hand-drawn batik that can compete healthily and be recognized by both domestic and international communities. This vision is realized through Batik Sendang Pengilon's missions, which are: 1) Increasing awareness and love for hand-drawn batik and Sendang Pengilon motifs among the community. 2) Encouraging the potential and participation of the Sidomukti community to become more creative by utilizing natural waste materials as natural dyes. 3) Enriching batik motifs to add to the treasury of existing traditional motifs. 4) Improving quality and competitiveness to potentially enter the global market. 5) Sharing

knowledge and information with the community about hand-drawn batik and Sendang Pengilon motifs. 6) Enhancing the welfare of employees through the work environment, wages, and work performance.



Figure 2. The first Focused Group Discussion (FGD) involved batik artisans.

In addition to interviews, *Focused Group Discussions* (FGDs) were conducted with batik artisans. According to Irwanto (2006), in the book titled *Focused Group Discussion (FGD) Sebuah Pengantar Praktis*, FGD is a systematic effort in collecting systematic data and information about a very specific problem through group discussion. From the FGD conducted on January 12, 2022, it was found that Pengilon Village has richness in terms of human resources, natural resources, and culture. Many plants around the village have not been utilized as dye materials. If they can utilize dye materials from around the village, they will not need to purchase dyes from other areas.



Figure 3. Examples of plants around the village used as natural dye sources: (a) Bloodberry (red dye), (b) Butterfly pea (purplish-blue dye), and (c) Betel leaf (green dye).

The motifs of batik originally produced were classical batik motifs, but now they have evolved by creating new batik motifs adapted from local legends, such as the legend of *Sendang Pengilon* (in Javanese) and the natural richness of the surrounding environment. The legend of *Sendang Pengilon* is a local heritage that tells the origin of Pengilon Village, which used to have a spring (*sendang*) that was very clean and clear, so much so that its water could be used as a mirror (*ngilo*). In Indonesian, *sendang* means spring while *pengilon* means mirror. This spring was dubbed *pengilon* (mirror) because of the clarity and purity of

its water. The clarity of the spring water earned it the name "Sendang Pengilon," which is now used as the name of the village, namely Pengilon Village. The water always remains clean, clear, and serves as a water source even during drought seasons. This has become a model for development in other regions. The increasing number of houses and buildings around the spring has led to a decrease in infiltration areas, resulting in the drying up of the spring. However, the location believed to be the site of Sendang Pengilon is still preserved and maintained by the local community. From the above, it can be seen that Pengilon Village has great potential for development, one of which is as an inspiration for the distinctive batik motifs of the village. The Batik Sendang Pengilon products use natural materials as batik dyes, such as turmeric, indigo, and onion skin waste, to be used as dye materials for batik fabrics.

Building a *brand* through cultural heritage requires exploring the local cultural features of the place, identifying prominent features there, and outcome ways to articulate and enhance those features (Fan, 2012). Salatiga is one of the oldest cities in Indonesia. The Plumpungan inscription was written by citralekha (a writer) along with a resi (a priest), containing legal provisions regarding the Hampra region as a tax-exempt or independent land grant area. The granting of land grants is special because it is only given to specific areas that have made significant contributions to the king (Supangkat, 2023). Until today, the Plumpungan inscription remains one of the icons of Salatiga city.



Figure 4. The Plumpungan Inscription

One of Salatiga's identities besides the Plumpungan Inscription is its floral emblem, the Rejasa flower (*elaecarpus grandiflorus*). Rejasa is a local flora of Salatiga, yet it remains relatively unknown (Permana & Khairina, 2021) The Rejasa plant can grow up to 15 meters tall, with young leaves having a reddish color, mature leaves being green and turning red before shedding. Its flowers have red sepals, white corollas, and stamens with fine hairs. (Handayani & dll, 2023).



Figure 5. The Rejasa Flower (Doc. Permana & Khairina, 2021)

In addition to the city's floral identity, Salatiga's natural environment is situated in a cool climate area, surrounded by Mount Merbabu, Telomoyo, and Gajah Mungkur, which are also iconic visuals of Salatiga. The view of Mount Merbabu from the city of Salatiga is one of the scenes synonymous with the city. The natural beauty of Salatiga has been renowned since colonial times, with Salatiga even being referred to as the most beautiful city in Central Java. According to Salatiga Mayor's Regulation Number 25 of 2023 concerning the Master Plan for the Drinking Water Supply System of Salatiga City for the Period of 2023-2043, data shows that Salatiga, with its cool climate, also has several water sources, such as in Kalitaman, Kaligojek, Senjoyo, Kaligetek, and Kalisombo (Rencana Induk Sistem Penyedia Air Minum Kota Salatiga, 2023).



Figure 6. The Scenery of Mount Merbabu (Doc. Permana & Khairina, 2021)

The people of Salatiga are known for upholding tradition and engaging in various activities to maintain harmony between humans and nature. In various areas in and around Salatiga,

activities are still carried out as expressions of gratitude to the Almighty. Besides gratitude, this is also done to preserve ancestral traditions (*nguri-uri budaya*), maintain the continuity of inherited traditions and cultures. Traditions that are still practiced by various villages in Salatiga include Saparan, Nyadran, and Merti Dusun. For example, the Merti Desa event is held collectively by all residents of the local area. The villagers, in a spirit of togetherness and mutual cooperation, prepare for the Merti Dusun event and participate in this tradition collectively. This activity also benefits the environment by keeping it clean and sustainable, while also fostering stronger bonds among community members.

The presence of two major campuses in Salatiga, namely Satya Wacana Christian University (UKSW) and Salatiga State Islamic University (UIN), adds to the diversity of ethnicities and community groups in Salatiga. UKSW, established since 1956, has been accepting students from various parts of the country since its inception and has even been dubbed as a 'mini Indonesia campus' for a long time due to the diversity of ethnicities among its students. This has influenced the development of Salatiga's community in accepting and blending with various ethnicities and cultures of the archipelago. The people of Salatiga have evolved into an open-minded community towards new things, readily accepting and adapting to various cultural differences and novelties. This condition presents great potential for Salatiga's development in various sectors, including the creative industry. The integration of various new elements will acculturate with the culture that has already developed within the community (Dewi & Bima, 2023). The community with an open-minded approach, embracing various new elements, will develop their mindset, and even their behaviors and habits, in the process of adapting to the new things they accept. Adapting to various new elements and diverse cultures will influence the creativity of the residents (Utami, 2015). This can give rise to various forms of new behaviors and cultures within the community. However, one strong aspect ingrained in the people of Salatiga is their love for their authentic local traditions and culture, which never fades away. On the contrary, the various cultures embraced by the people of Salatiga can also motivate them to strengthen and bring forth various cultures rooted in their local wisdom, such as the Batik Sendang Pengilon, which tells the legend of Sendang Pengilon in Salatiga, or Batik Plumpungan, which represents the visual aspects of the Plumpungan Inscription in its batik motifs. Tolerance, togetherness, and the spirit of mutual harmony among the residents become added values that unite them. Their attachment to tradition and local wisdom has become an added value deeply embedded and depicted through Batik Sendang Pengilon.



Figure 7. The tool for creating hand-drawn batik

Supporting data for the design of this visual identity was obtained from documentation of observations of batik-making activities and the environment of Pengilon village and the city of Salatiga. The observations were conducted during the production of written batik (hand-drawn batik) by the women of Pengilon Village, providing firsthand insights into the traditional techniques and cultural significance of the craft. The process involves the use of specific tools and materials that reflect the local wisdom and resourcefulness of the community. Tools such as canting, a tool designed for applying wax with precision, kerosene stoves, and small frying pans are integral to the batik-making process. Wax serves as a crucial material for creating intricate patterns on fabric.

What makes the production process particularly unique and environmentally conscious is the use of natural dyes. These dyes are derived from kitchen waste and locally sourced materials, such as onion skins and mangosteen peels, which not only reduce waste but also produce vibrant, earthy colors. Additionally, indigo dye, a traditional and widely respected natural dye, is used to achieve deep blue hues. These sustainable practices highlight the villagers' commitment to eco-friendly production methods, preserving both their cultural heritage and the environment. The observations provided valuable insights into how traditional craftsmanship intersects with sustainability in Pengilon Village.



Figure 8. Natural Dyes

Table 2. SWOT Batik Sendang Pengilon

Strength	Weakness
<ul style="list-style-type: none"> • Hand-drawn batik products feature distinctive motifs originating from the legend of Sendang Pengilon. • They adhere to a sustainable concept, both environmentally (utilizing natural dyes derived from processed waste of natural materials) and economically (empowering the residents of Pengilon village) to enhance regional economics. • Natural dye materials are readily available in the Pengilon village area. 	<ul style="list-style-type: none"> • The process of producing traditional batik products. • The brand is not yet known to the public.
Opportunity	Threat
<ul style="list-style-type: none"> • Many batik entrepreneurs utilize chemical dyes. • Numerous batik artisans lack distinctive motifs.. 	<ul style="list-style-type: none"> • Competition with the "Batik Plumpungan" from Salatiga, which can produce on a large scale and quickly, and has gained more recognition from the public..

Target Audience Data

The target audience for this design primarily consists of women aged 30 to 40, belonging to the upper-middle to upper socioeconomic status. These women typically have a minimum education level of a bachelor's degree and are predominantly career-oriented, employed in various companies. Geographically, they reside in urban areas, particularly in major cities, where the fast-paced lifestyle shapes their preferences and values. This demographic is open-minded and eager to embrace new ideas and products, reflecting their urban exposure and modern outlook. As individuals within a productive age range, they are either climbing the ladder of success or have already established significant achievements in their careers. When it comes to consumer behavior, these women assess products based not only on their functionality, quality, and price but also on additional values such as prestige, image, environmental impact, social awareness, and cultural relevance. For Batik Sendang Pengilon, this demographic represents a target audience that places high importance on environmental and cultural awareness when making purchasing decisions.

Unique Selling Point

The uniqueness of Batik Sendang Pengilon lies in its connection to the legend of Sendang Pengilon, which serves as the inspiration for its distinctive motifs. These motifs are designed to reflect the cultural richness and environmental harmony of the region. What further sets Batik Sendang Pengilon apart is its commitment to an environmentally friendly production process. By exclusively using natural materials sourced from the local environment, the production embodies a sustainable and eco-conscious approach. This unique aspect not only highlights the aesthetic value of the product but also resonates deeply with consumers who prioritize sustainability and authenticity in their purchases.

Emotional Selling Point

Batik Sendang Pengilon extends beyond being a mere product; it encapsulates a deeper purpose of fostering environmental consciousness and cultural preservation. Through its creation, the product seeks to cultivate a sense of environmental awareness among its users while upholding the rich Javanese cultural heritage. This is achieved by employing traditional hand-drawn batik techniques, a method that emphasizes craftsmanship and care. Moreover, the active involvement of the women in Pengilon village adds a layer of emotional connection, as their participation signifies empowerment and community building. By purchasing Batik Sendang Pengilon, consumers become part of a narrative that values sustainability, tradition, and women's empowerment.

Value Proposition

The added value of Batik Sendang Pengilon is multifaceted. At its core, the product represents an artisanal hand-drawn batik that adheres to ecotextile principles, ensuring environmental sustainability throughout the production process. Additionally, it empowers the women of Pengilon village by providing them with economic opportunities and a platform to showcase their skills. This empowerment not only strengthens the local community but also reinforces the importance of preserving cultural heritage. Furthermore, the batik reflects the local wisdom and traditions of Pengilon village in Salatiga, making it a product that carries both cultural and environmental significance. For consumers, Batik Sendang Pengilon is more than just a piece of clothing; it is a symbol of conscious consumption and meaningful impact.

Positioning

Batik Sendang Pengilon is positioned as an authentic hand-drawn batik product that embodies the essence of Salatiga's local wisdom. The use of ecotextiles underscores its commitment to environmental sustainability, while its production process highlights the empowerment of women in Pengilon village. As a unique representation of Salatiga's cultural and ecological identity, Batik Sendang Pengilon serves as an ideal souvenir that combines artistry, environmental consciousness, and social impact. The distinctiveness of its motifs, inspired by the legend of Sendang Pengilon, further elevates its status as a premium product that connects consumers with the cultural heritage of the region.

Visual Identity Design

Based on the data collected and analyzed, the visual identity of Batik Sendang Pengilon must encapsulate several key elements to effectively communicate its values and positioning. First, it should visually represent the legend of Pengilon Village, creating a strong narrative connection between the product and its cultural roots. Second, the visual identity must highlight the communal values that underpin the product's production process, showcasing the collective effort of the Pengilon village community. Third, it is essential to depict Batik Sendang Pengilon as an eco-textile product, emphasizing its environmentally friendly attributes. Additionally, the visual identity should convey a feminine impression, reinforcing the message of women's empowerment that is central to the product's story. This can be achieved through the use of delicate and elegant design elements that resonate with the target audience. Lastly, the visual identity must include an icon or distinctive feature that represents Salatiga, further anchoring the product to its geographic and cultural origin. By integrating these elements, the visual identity will not only appeal to the target audience but also strengthen the brand's overall narrative and market positioning.

Visual Keywords

From the data analysis, several visual keywords have been identified to guide the design process. These keywords include water, glass, mountain, fish, rejasa flower, sun, and stone. Each of these elements carries symbolic significance and can be incorporated into the design to create a cohesive and meaningful visual identity. For example, water and glass can symbolize clarity and reflection, aligning with the legend of Sendang Pengilon. The mountain and stone can represent the stability and resilience of the local community, while the rejasa flower adds a touch of elegance and femininity. The fish and sun can further enhance the narrative by symbolizing life and vitality. Together, these visual elements will create a rich and evocative design that captures the essence of Batik Sendang Pengilon.

In conclusion, Batik Sendang Pengilon is more than just a product; it is a representation of cultural heritage, environmental sustainability, and social empowerment. By targeting a sophisticated and socially conscious audience, leveraging its unique and emotional selling points, and crafting a compelling visual identity, Batik Sendang Pengilon positions itself as a premium and meaningful brand. Its commitment to preserving tradition and empowering women, while maintaining an eco-conscious approach, ensures that it resonates deeply with its target audience. As such, Batik Sendang Pengilon not only showcases the beauty of hand-drawn batik but also tells a story of community, culture, and care, making it a truly distinctive and impactful product.

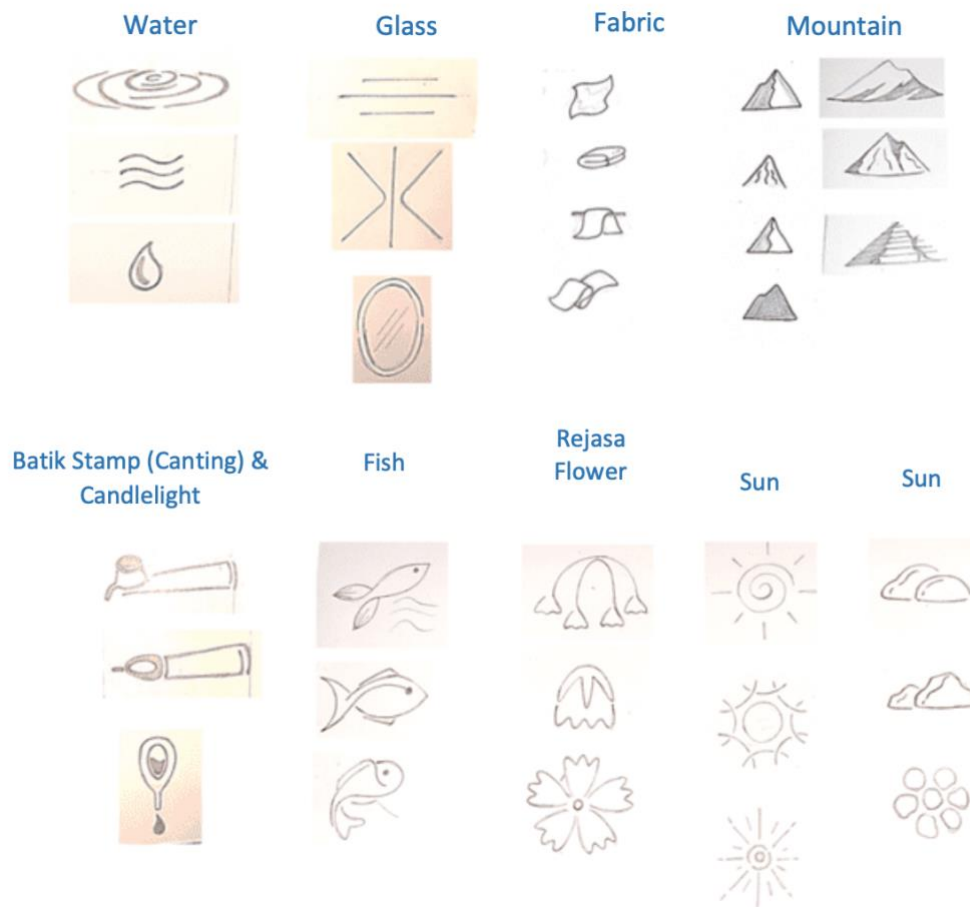


Figure 9. The visualization of keywords

After exploring visual ideas in the form of pictograms, several pictograms were selected to represent them. The selected pictograms along with their meanings can be seen in Figure 10.

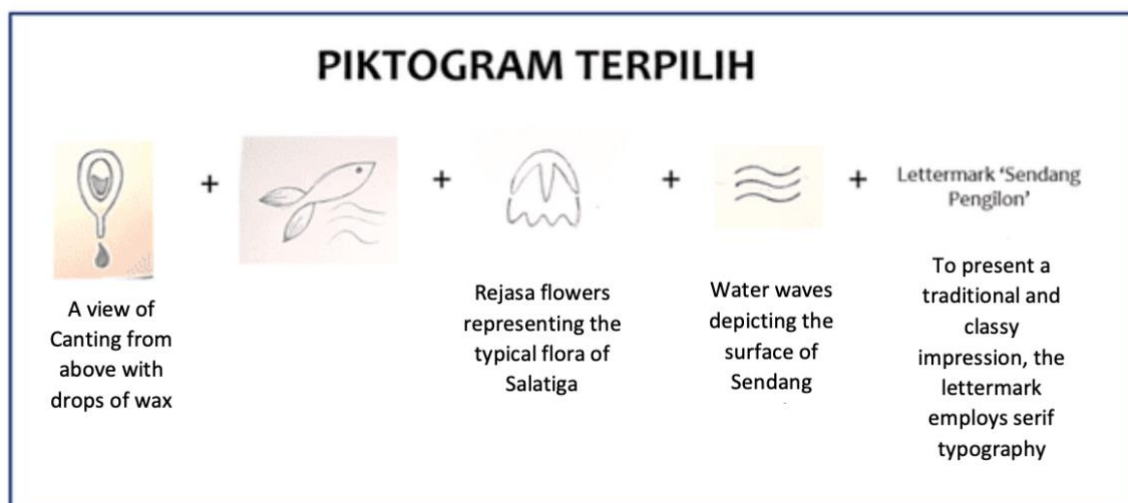


Figure 10. Sketch of Selected Pictograms

Based on the selected pictograms, three alternative logo designs were created.

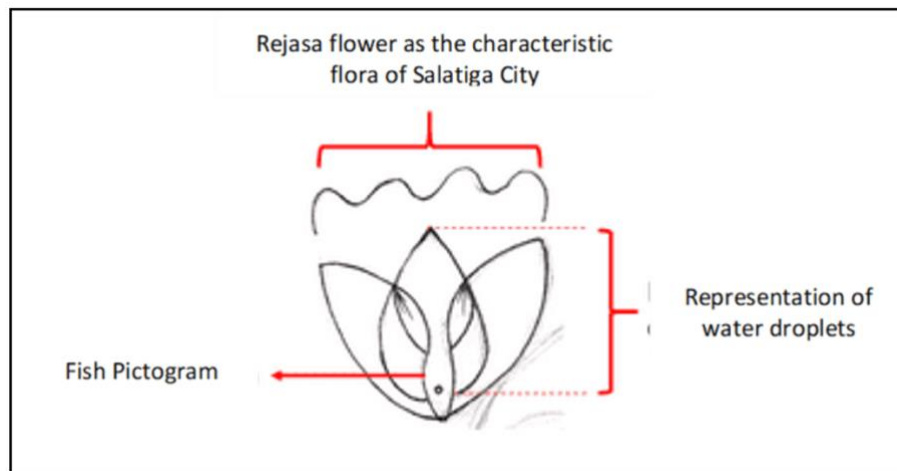


Figure 11. First Alternative

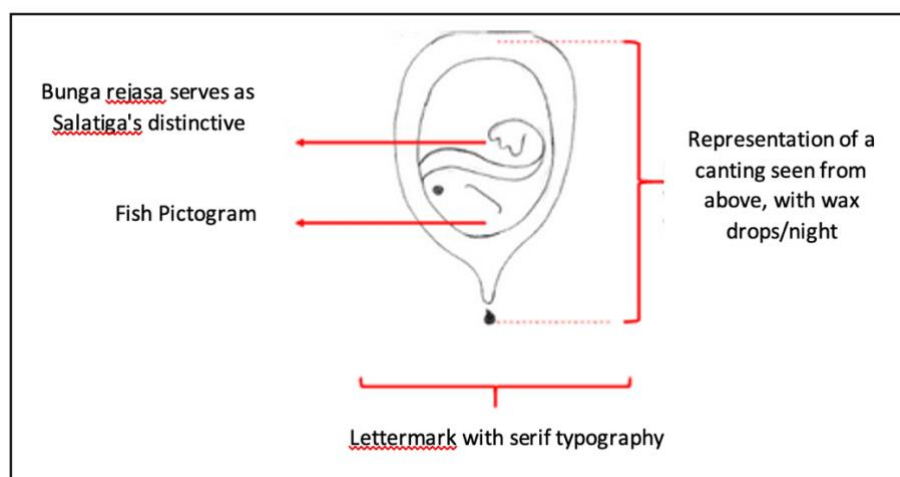


Figure 12. Second Alternative

From the three available alternative logo designs, the second alternative was ultimately chosen. This selection was made based on its ability to reflect the identity and philosophy of Batik Sendang Pengilon. However, after a thorough evaluation process involving stakeholders, it became clear that certain improvements were necessary, particularly in terms of compositional structure. While the logo captured the essence and philosophy of the brand, it lacked elements that emphasize the feminine aspect of the batik artisans, a crucial component of Batik Sendang Pengilon's identity.

To address this, discussions were held regarding the selected design, leading to the creation of a refined final version in digital form. The final design was carefully crafted, incorporating feedback from the evaluation process and addressing the identified deficiencies. The resulting logogram takes the shape of a flower, symbolizing the natural beauty and harmony of Pengilon Village. This floral motif not only highlights the connection to nature but also emphasizes the feminine qualities of the artisans who bring Batik Sendang Pengilon to life. The evolution of the design, from the initial alternatives to the final version, reflects a thoughtful integration of aesthetic and conceptual elements. The design results before and after the evaluation process can be seen in Figure 9.

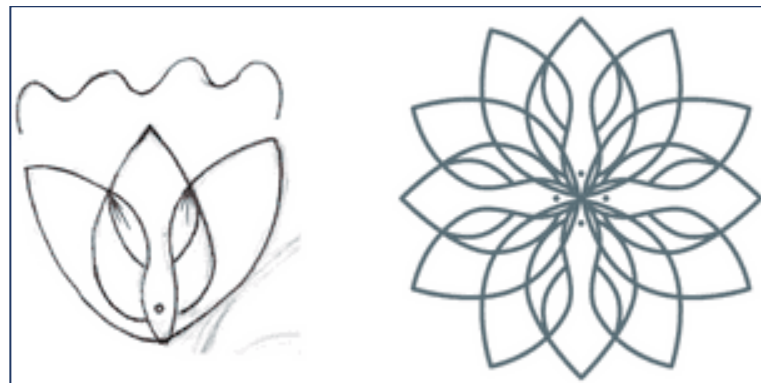


Figure 13. Gram Logo Before (left) and After (right) Evaluation Process

The fundamental elements found in Desa Pengilon and Salatiga, namely water, fish, and reja flowers, are arranged in a circular form, which depicts unity and strength among the residents of Desa Pengilon. The circular arrangement of flower petals is also arranged in a concept of reflection, which is a visualization of Pengilon to depict the clarity of water and the original village name of Batik Tulis *Sendang Pengilon*.

The primary identity colors of Batik Tulis Sendang Pengilon are blue and yellow, as shown in **Figure 10**. These colors are derived from indigo blue and turmeric yellow, aiming to visualize Batik Tulis Sendang Pengilon as an eco-textile product that utilizes natural materials in its production process.

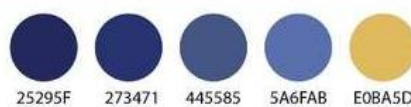


Figure 14. Identity Colors of Batik Tulis Sendang Pengilon

After the logo visualization process is completed, the next step is to proceed with determining other identity components such as typography system, color system, and graphic assets.



Figure 15. Visual Identity of Sendang Pengilon

The finalized visual identity requires the creation of an identity system guideline, namely a book containing instructions or regulations for the brand owner and related parties, to implement the identity across all media used (Rustan, 2021). The purpose of creating this

book is to ensure that *brand stakeholders* (parties with an interest in the brand) have a common understanding, thus enabling them to apply the *brand* identity consistently and systematically.



Figure 16. *Sendang Pengilon* Batik Identity System Guidelines

The visual identity will subsequently be applied to promotional media, *packaging, signage, websites, and other media to enhance brand awareness.*

CONCLUSIONS

From a series of research and design processes that have been conducted, the visual identity becomes a primary concern needed by Batik Sendang Pengilon before resuming production. Designing the visual identity by incorporating historical heritage and local culture can serve as a differentiator from brands in other regions. Based on the research conducted, it was found that several potential natural resources in Salatiga, such as the Rejasa flower as the city's identity flora and spring water in the form of wells, were used as the basis for the visual identity. Based on the Focus Group Discussion (FGD) conducted, legends as a form of knowledge that constitute local wisdom in Salatiga became the main basis for designing the visual identity of Batik Sendang Pengilon, namely the legend of Sendang Pengilon. The story of the existence of spring water in the Pengilon village in the past became the basis for visualizing the visual identity of Batik Sendang Pengilon. This research resulted in a visual identity in the form of a logo, typography, color variations, supergraphics, guidelines for consistent visual identity usage, and examples of visual identity application in required media. The use of the Batik Sendang Pengilon visual identity in various prototype media shows that the new visual identity can be applied effectively. The visual identity system created has been accepted and approved by the Batik Sendang Pengilon management for use in the Batik Sendang Pengilon business sustainability plan. From the results achieved in this research, there are still several aspects that need to be studied and researched for the development of research on the visual identity of Batik Sendang Pengilon, including the development of visual identity to introduce and build the image of Batik Sendang Pengilon in specific media such as packaging, promotional media, and sales media. Thus, it is hoped that research on the visual identity of Batik Sendang Pengilon can further develop and provide greater benefits for the specific development of Batik Sendang Pengilon's business and the empowerment of the Salatiga community's economy in general.

REFERENCES

- Arifin, Y. S., & Budiwaspada, A. E. (2021). Budaya Lokal Sebagai Unsur Pembentuk Branding. *Jurnal Seni dan Desain Serta Pembelajarannya*, 26-37.
- Candra, G. D., Setyaningrum, I., & Djoemadi, F. R. (2021). Strategi Bertahan Industri Batik di Kampong Batik Laweyan Saat Pandemi COVID-19. *Ekonomi dan Bisnis*, Vol. 25 No. 1, 32-39.
- Chermack, T. J., & Kasshanna, B. K. (2007). The Use and Misuse of SWOT Analysis and Implications for HRD Professionals. *Human Resource Development*, 20(4), 383-399.
- Dewi, A. B., & Bima, A. A. (2023). Adaptasi Masyarakat Adat Terhadap Modernitas. *Jurnal Ilmiah Cakrawarti Vol.6,1*, 130-140.
- Fan, H. (2012). Branding a place through its historical and cultural heritage: The branding project of Tofu Village in China. *Place Branding and Public Diplomacy Vol.10*, 279-287.
- Gurl, E. (2017). SWOT analysis: A theoretical review. *The Journal of International Social Research Vol.10*, 51, 994-1006.
- Handayani, W., & dll. (2023). *Keanekaragaman Flora Pohon di Kota Salatiga*. Semarang: Universitas Katolik Soegijapranata.
- Irwanto. (2006). *Focused Group Discussion (FGD), Sebuah Pengantar Praktis*. Yogyakarta: Pustaka Obor Indonesia.
- Jain, R. (2017). BASIC BRANDING CONCEPTS: BRAND IDENTITY, BRAND IMAGE. *International Journal of Sales & Marketing Management Research and Development (IJSMMRD)*, 1-8.
- Kasapi, I., & Cela, A. (2017). Destination branding: A review of the city branding literature. *Mediterranean Journal of Social Sciences*, 8(4), 129-142.
- Lestari, A., Handayani, F., & Sylvina, V. (2018). PENDEKATAN BRAND CULTURE PADA WARISAN BUDAYA TRADISIONAL JAWA: STUDI BRAND RAMINTEN DI YOGYAKARTA. *Prosiding Konferensi Nasional Komunikasi*, 2(01) (pp. 517-525). Bandung: Ikatan Sarjana Komunikasi Indonesia (ISKI).
- Moleong, L. J. (2018). *Metodologi Penelitian Kualitatif*. Bandung: Remaja Rosdakarya.
- Permana, D. A., & Khairina. (2021, 11 01). *Kompas.com*. Retrieved from regional.kompas.com: <https://regional.kompas.com/read/2021/11/01/091620078/mengenal-rejasa-flora-identitas-salatiga-yang-terancam-punah?page=all>
- Rencana Induk Sistem Penyedia Air Minum Kota Salatiga*. (2023). Retrieved from <https://jdih.salatiga.go.id/>: <https://jdih.salatiga.go.id/common/dokumen/2023pw3332025.pdf>
- Rustan, S. (2021). *LOGO2021*. Jakarta: CV.Jakarta.
- Salatiga, S. K. (2024). Retrieved from salatiga.go.id: <https://salatiga.go.id/tentang-salatiga/sejarah-kota/>.
- Supangkat, E. (2023). *Historia Salatiga. Kota Terindah di Jawa Tengah*. Salatiga: Griya Media.
- Suyatno, S., & Suryani, D. A. (2022). Pengembangan Potensi UMKM Berbasis lokal dalam Mendorong Perekonomian di Desa Girikerto. *Jurnal Studi Manajemen Dan Bisnis* 9.2, 108-118.
- Taha, A., Nadim, M., & Abdelfattah, a. D. (2023). Branding heritage in multi-cultural societies, with special references to preservation discourses. *HBRC Journal Vol.19,1*, 337-354.
- Utami, L. S. (2015). Teori-teori adaptasi antar budaya. *Jurnal komunikasi Vol. 7,2*, 180-197.
- Wheeler, A. (2017). *Designing Brand Identity*. Ney Jersey: John Wiley & Sons.