

VISUAL IDENTITY OF KAMPUNG BATIK TANJUNG BUMI BANGKALAN MADURA

Muchlisiniyati Safeyah¹, Eva Elviana², Nurjanti Takarini³, Aris Sutejo⁴

^{1,2}Department of Architecture, ³Department of Management, ⁴Department of Visual Communication Design, University of Pembangunan Nasional “Veteran” Jawa Timur, INDONESIA.

¹muchlisiniyati.ar@upnjatim.ac.id

ABSTRACT

Kampung Batik Tanjung Bumi Bangkalan is a place with famous prestige batik production originated from Madura island. It also has places related to Kampung batik Tanjung Bumi do not well explored yet, such as; batik Gentongan, tanean lanjhang, wisata religi and wisata alam. This research aimed to disclose the visual identity of Kampung batik Tanjung Bumi Bangkalan residence. It is qualitative research with the procedural method. The data was acquired through interviewing, picturing, drawing and recording from the targeted respondents (audience) of batik craftsman, batik businessman and prominent figure. The result of this study shows that visual identity of Kampung batik Tanjung Bumi Bangkalan famously represented the tanean lanjhang. The most special feature of Tanjung Bumi batik is the Hong Birds motif and Red-blue motif. While, the architecture brand of batik wax-resist process include gentongan, colouring, designing motif (reng-reng), covering motif (nembok), filling material (kurik) which is separated based on its colour.

Keywords: visual identity, Kampung Batik, Tanjung Bumi, Tanean Lanjhang, batik Gentongan, brand architecture.

INTRODUCTION

Kampung Batik¹ Tanjung Bumi is the village located at approximately ± 45 km from Bangkalan city, it is the productive village on batik Tanjung Bumi Madura production. one of the prestige batik product of the village is the batik gentongan which is famously well known over abroad. In addition, Kampung Batik of Tanjung Bumi still has many kinds of another potential term which is do not well known yet. The potential place that could be considered as the tourism resort; tanean lanjhang (home batik industry which is also functioned as a traditional residence), the characteristic of wax-resist process batik genthongan, the social culture of residents, the historical place, the beautiful beach and so on. Regard with the sustainability and development of Kampung Batik Tanjung Bumi, it needs to keep maintain both physical and nonphysical potencies in line.

The figuration of the brand industry or its identity can be built through the visual identity (Rustan, 2010). In addition, Chyki et al (2013) noted that visual identity functioned as the strong bridge to connect contexts. Visual identity is the whole concept on one trademark or group visually will be communicated to broad society. Visual communication could be done through logo, typography, color, signage and architecture. By this Architecture is one of the visual identity tools. It is line with what Kirby et al (2010) though that architecture has become the medium to communicate one company identity, visual identity through specific

¹ Batik is a technique of wax-resist dyeing applied to whole cloth, or cloth made using this technique originated from Indonesia

architecture bring out the sustainability as well connection into past period. Furthermore, Wibisono et al (2016) reveal that brand building of Kampung Batik of Pamekasan regency Madura developed from any ornaments embedded at Klampar batik, tanean lanjhang architecture as well as any parts related to batik handicraft industry.

Sanyoto (2006) states that visual communication is any communications used visual language. The basic elements of visual language those become a major power in revealing communication is any elements could be seen and used to convey the sense, meaning or message. Literally, visual communication is the transformation process of ideas and information shaped in readable and responsible by visual forms. The process of conveying a communicative message through shape interest, color composition and word type choosing should agree with the context on for whom the message is composed. As the fact, visual communication is one of the whole communication using visual symbols.

Building visual communication can be done through a logo. Logo or trademark according to Rustan (2009) is an identity used to describe the image and character of a company, institution, organization or other intentions. A logo is a symbol that can represent the figure, face and the product existence of a company. A good and successful logo can lead to strong suggestions, build trust, a sense of belonging, establish unity and solidarity among members of the extended family, and maintain the image of the company that owns the logo. By using the logo, the progress and improvement of the company's achievements can be well achieved.

Besides of the logo, there is a brand that should be also considered by the company. The brand has a deeper understanding than a logo. If the logo is a physical object we can see, while the brand is included both physical and non-physical, experience and association. According to Wheeler (2009) brand identity is ideal and effective if: reflecting the vision and mission; expressing original form, meaningful, assertive, and easily recognizable; have differences and uniqueness from others; last longer in an ever-changing environment; give a clear and consistent image. Furthermore, it is stated that brand architecture is a brand hierarchy within internal relationship between parent company, a subsidiary company, product and service. Often, the decisions on brand architecture related to how to manage the parent brand as well as the family of sub-brands. On the other hand, Rajagopal (2004) noted that brand architecture is an integrated brand building process through brand relationships among brand image options in a competitive environment. The organization's brand architecture is at any time inherited from past management decisions and the competitive realities it faces on the market. Brand Architecture is used to differentiate, provide product images, and strengthen goals.

Concern with the statement above, as the fact, the exploration of both physical and nonphysical potencies of Kampung Batik Tanjung Bumi has not been widely carried out yet. The visual identity of the Kampung Batik Tanjung Bumi Bangkalan can be obtained from the exploration of the existing potential. Exploration results are expressed in the form of logo and brand architecture. This is done to improve the sustainability and progress of Kampung Batik Tanjung Bumi, which in turn will improve the social and economic life of the residents.

RESEARCH METHOD

This study is qualitative research with the procedural method. This study emphasizes the social life condition of Kampung Batik Tanjung Bumi Bangkalan based on it real condition, holistic, complex and detail. This research focused on the meaning of interpretation (Groat and Wang, 2002). The data revealed through the structural open interview, open questionnaire system and observation committed through picturing, drawing and observing any activities related to the space using motifs (Leedy, 2002). the targetted respondents

(audience) is the batik craftsman, the resident of Tanean lanjhang, batik businessman and prominent figure and village apparatus.

FINDING AND DISCUSSION

The traditional architecture of tanean lanjhang is the long yard placed in the middle area, surrounded by houses, prayer house, kitchen and stable. The prayer house (Hereinafter as Langgar) placed in west side faced to Ka'bah (west). Langgar and house formed with roofs originating from Javanese house development (Wiryoprawiro, 1986, Tulistyantoro, 2005). The long yard, the layout of the building, the shape of the house and the Langgar are characteristic of traditional Madurese architecture. Tanean Lanjang presents the human relationship either vertically or horizontally. Vertically, it was represented by Langgar which is characterized as a place to communicate with God (prayer place). Whereas, in horizontal, tanean lanjhan represented by a long yard, a foyer, a porch, and a kitchen which are places to communicate with family members, neighbors or others. Batik activities in the Tanean lanjhang are carried out in the yard, the porch of the house, the Langgar porch, or inside the house.

Tanjung Bumi is the famous place as a producer of batik Gentongan. It is named batik gentongan because of the batik coloring process that uses natural dyes with media barrel (clay jar). The wax-resist process of Batik Gentongan might take time 6 months - 1 year. Nowadays, in Kampung Batik Tanjung Bumi Bangkalan, there are only 3 people who keep going preserve the Gentongan batik. Nevertheless, The Tanjung Bumi batik motif reaches more than 1.000 Motif, it is inseparable from the Tanjung Bumi residents creativity. The sea elements of both flora and fauna are characteristic of Tanjung Bumi batik. Motives of marine plants such as algae, seaweed, waves, ships; elements of coconut trees, namely coconut leaves, coconut flowers, coconut fiber; marine animals include shellfish, squid, shrimp, starfish, crabs; and Hong birds. Tanjung Bumi batik design is an expression of the feeling of the maker. Hong's bird motif as a lucky bird is the expression of the feeling of a wife waiting for her husband to return to sail, in the hope of safety and fortune. The distinctive features of Tanjung Bumi batik could be seen throughout its characters of bright colors with coastal motifs, and close ornaments. The colors that characterize Tanjung Bumi batik are red, blue and green. These three colors are influenced by foreign cultures from China and Islam (Ariani, 2013). Old motifs that are still often made to date are Tasekmelaya Motifs, Mimba Leaves, Taoge, Ramok, Ompai Flowers, and Sekereng Elephant.

Places those have visual potencies in Kampung Batik Tanjung Bumi include: Al-Mubarak Mosque as the legacy of Kyai H. Syaichona Moh Cholil which was founded in 1905; the house of the former residence of Kyai H. Syaichona Moh Cholil which is still left as it was when it was abandoned; Sarimuna boat used to spread Islam to a number of regions around the Indonesian archipelago by Kyai H. Syaichona Moh Cholil; Telaga Biru livestock port; Siring Kemuning beach; Banyu Sangkah beach; Bintengan Beach, and others. Relics from Kyai H. Syaichona Moh. Cholil is currently visited by domestic tourists as religious tourism.

Referred to the results of exploration on physical and non-physical potencies, then environmental graphic design goals are set out, namely to provide information, create identity, and improve the economy of the community. The word "Harmony of Life" is chosen as a keyword and key visual to create the atmosphere in Kampung Batik Tanjung Bumi. The meaning of harmony denotation is a statement of feelings, actions, ideas, and interests that produce harmony, harmony. Harmony is the cooperation between various factors in such a way that these factors can produce a noble unity (Shadily, 1984). Whereas life is a way, condition, or think about life. The social life community of Kampung Batik Tanjung Bumi

Bangkalan was very specific. The meaning of the connotation of "harmony of life" is the way of life of the people within Kampung Batik Tanjung Bumi that is in harmony with nature, customs and culture.

Mind mapping is obtained from every potency in Kampung Batik Tanjung Bumi batik. Potencies those become the rationale include: Tanean Lanjhang which is a traditional architecture that is still often found; batik Gentongan is the only batik that uses coloring techniques with barrel-shaped media in the world; Tasekmelaya motifs, Hong bird motifs, and floral motifs are the motifs that are characteristic of Tanjung Bumi batik which has been developed to this day; canting batik with very small ends produces a very fine motif; and the traditional Sarimuna boat which is a figure of religious tourism spot.

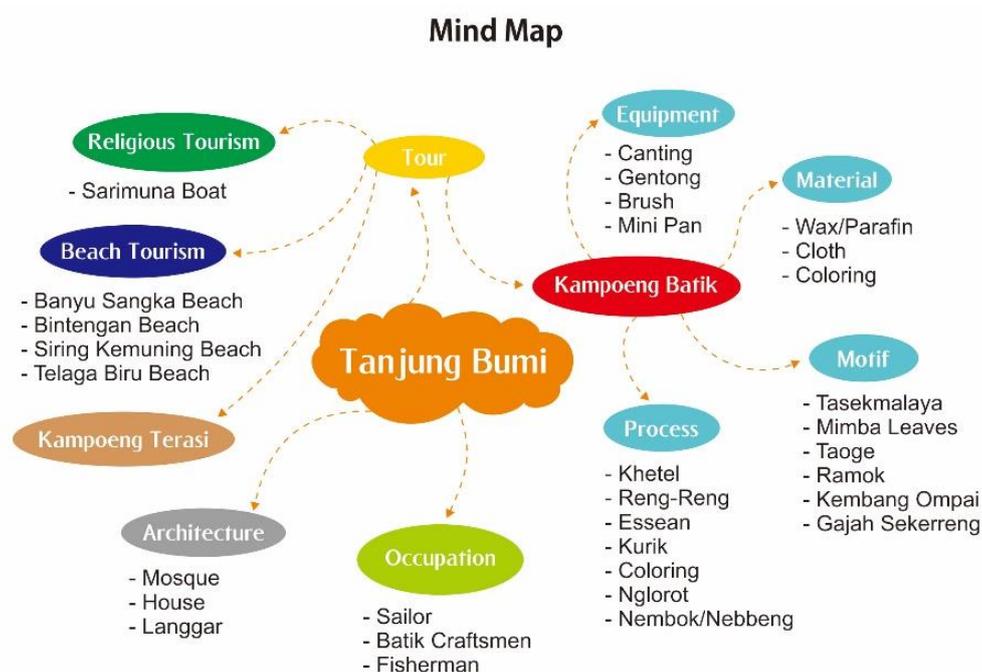


Figure 1. Mind Mapping of Batik Tanjung Bumi potency

The official logo of Kampung Batik Tanjung Bumi inspired from the tanean lanjhang design. The logo jointly designed with a combination of motifs and elements related to Tanjung Bumi Sub-district as the batik production area; the meaning of the logo, such as below:

1. Hong Bird; Hong bird are female species. According to Chinese mythology, the hong symbolizes immortality because it can live up to 500 years. The Hong bird motif could be interpreted that the batik village Tanjung Bumi has been found for a long time which has been handed down from generation to generation.
2. Canting is a tool used for batik wax-resist process. The form of canting represents Tanjung Bumi as Kampung batik. Canting as part of Hong bird's head symbolizes loyalty. The common activities of women at the Kampung Batik Tanjung Bumi are making batik while waiting for their husbands to return home from sailing.
3. Tanean lanjhang is represented in the void in the middle as a center of activity, as a family bond. Representation of the life of the Kampung Batik Tanjung Bumi community, which strengthens relations between humans and relationships with the Creator.



Figure 2. Logo of Kampung Batik Tanjung Bumi.

The wax-resist process on making batik Tanjung Bumi should be done through the steps below; 1) *Khetel / Lecak* namely the immersion process of mori cloth that will be wax, 2) *Reng-reng* is the process of sketching a large patterned image on a waxed cloth, 3) *Kurik* makes a small motif to be used as the main motive, 4) *Essean* is filling small motifs, 5) *Nembok / Nebbeng* is the process of covering batik motifs that has no wax color, 6) Coloring is the process of filling wax color; 7) *Nglorot* is the process of removing batik wax after the coloring process.

All of the above processes are professionally carried out by different people and places. Whereas Brand architecture on kampung batik Tanjung Bumi had been derived from visual identity, it was strongly could be distinguished based on its color. Brand architecture is chosen from 5 main activities, namely: Genthongan, coloring, Reng-reng, Tembok and Kurik (Figure 3).



Figure 3. Brand Architecture of Kampung of Batik Tanjung Bumi

CONCLUSION

Based on the statement above, it could be taken a conclusion tha both the physical and non-physical potencies of the kampung batik Tanjung Bumi is quite large, including the traditional architecture of the Tanean Lanjhang which is still well preserved, batik Gentongan; typical batik motifs and colors; the process of batik wax-resist process conducted

by different people and places. On the other hand, some potential support for the development of the kampung batik Tanjung Bumi is derived from the coastal resorts and religious tourism. Visual identity which is developed from both physical and non-physical potencies placed around kampung batik Tanjung Bumi taken by both keywords and key visual "harmony of life". The selected elements are canting, gentong, Tanean Lanjhang, and Hong birds.

REFERENCES

- [1] Chyki, F.F.D., & Eka, R.R. (2013). Perancangan identitas visual kampung sepatu sandal kriansebagai kampung wisataindutri di sidoarjo. *POMITS*, 2(1), 23-27.
- [2] Groat, L.N., & Wang, D. (2002). *Architectural research methods*. USA: John Wiley & Sons, Inc.
- [3] Kirby, A.E., & Kent, A.M. (2010). Architecture as brand: Store design and brand identity. *Journal of Product & Brand Management*, 19(6), 432-439.
- [4] Leedy, P.D. (2002). *Practical research: Planning and design*. New Jersey, USA: Merrill.
- [5] Rustan, S. (2009). *Mendisain logo*. Jakarta: Gramedia Pustaka Utama.
- [6] Rustan, S. (2010). *Font dan Tipografi*. Jakarta: Gramedia Pustaka Utama.
- [7] Sanyoto, S. E. (2006). *Metode perancangan komunikasi visual periklanan*. Yogyakarta: Dimensi Press.
- [8] Shadily, H. (1984). *Ensiklopedi Indonesia*. Indonesia: IchtiarBaru-Van Hoeve.
- [9] Tulistyantoro, L. (2005). Makna ruangpada tanean lanjang di madura. *Dimensi Interior*, 3(2), 137-152.
- [10] Wheeler, A. (2009). *Designing brand identity: An essential guide for the whole branding team*. Hoboken, New Jersey: John Wiley & Sons, Inc.
- [11] Wibisono, A.B., Yani, A.R., & Muhlisyah, A. (2016). Developing the "classic" image branding of Madura Batik Centerasan effort to face AEC (ASEAN Economic Community). *International Journal of Business and Administrative Studies*, 2(6), 174-178.
- [12] Wiryoprawiro, Z. M. (1986). *Arsitektur tradisional madura sumenepdengan pendekatan historisdan deskriptif*. Surabaya: FTSP ITS.