

## THE ANALYSIS OF THE NEW LOGO BY TIGADJIWA, A GARMENT COMPANY LOCATED IN SIMO KWAGEAN KUBURAN STREET, SURABAYA

Beny Anggara Putra, Sumarwahyudi, Denik Ristya Rini

Universitas Negeri Malang, Malang, Indonesia

[benyanggara25@gmail.com](mailto:benyanggara25@gmail.com), [sumarwahyudi.fs@um.ac.id](mailto:sumarwahyudi.fs@um.ac.id), [denik.ristya.fs@um.ac.id](mailto:denik.ristya.fs@um.ac.id)

**Abstract:** This study aimed to describe the motives of redesigning logo by a garment company named TigaDjiwa. Moreover, this study was designed using qualitative descriptive approach in order to answer the research problems. The approach was considered effective to explain the visual concept of the new logo through descriptive method. Then this study produced outcomes in the form of explaining that the background of logo redesign for the company was to strengthen its position among the competitors by creating a unique standpoint, and also that the new logo offered more communicative, dynamic, simple and symbolic visual attributes. The visual was a mixture of the letters 'T' and 'D' colored in green and black for the text of 'TigaDjiwa'.

**Keywords:** logo, redesign, visual form

### THE BACKGROUND OF STUDY

Logo is not merely a picture or symbol of a company. In fact, logo acts as a crucial means for a company to promote its products to consumers.

TigaDjiwa is one of garment companies in Surabaya, located in Simo Kwagean Kuburan II no 9. The company was established in 2014. Prior to its establishment, one of its owners, Bramantya Julyananda oftentimes made orders at several garment producers, but the results did not satisfy him. Therefore, Bramantya Julyananda initiated the idea of building his own garment company which focuses on digital printing. The company was envisioned to produce digital-printed clothing with the highest quality in order to reach for better consumer satisfaction. Later, Bramantyo Julyananda and his partners started creating a company branding with attractive concept and marketing strategies. In the beginning, they defined the logo (corporate identity) as a symbol for their company identity which was going to be presented in public. The company was then given the name "Marlon Brothers" and an icon as a communication means.

The logo of "Marlon Brothers" was designed in 2014 and applied for 2 years. On March 2016, the company redesigned its logo and changed the company's name to "TigaDjiwa". The new logo and name were considered more mature and relevant with the company's vision and mission.

The new logo of TigaDjiwa was designed mainly to differentiate the company from its competitors. This new logo is derived from unique combination of logogram and logotype. Its end result looks visually simple, without so many colors so there can be more various colors possibly applied to it when used on varieties of media.

By redesigning, a company needs to consider several things, such as a more refreshed identity, and more recognizable also representative company brand.

### LITERATURE REVIEW

Logo is regarded as a visual representation or symbol for a company identity. Logo is shortened from 'logotype'. The term was first employed in 1937 and gradually it has become more popular than 'logotype'. However, logo defines other elements, such as: text, logogram, picture, illustration and etc [1].

Moreover, according to [2], logo functions as:

- 1) Identifying goods or services and companies.
- 2) Differentiating a company's products from competitors.
- 3) Informing customers of a brand's originality, value and quality.
- 4) Valuating company's products.
- 5) Representing company branding to public.

An effective logo is memorable and representative of a company or organization spirit. An Australian graphic designer, Jacob Cass, offers tips and principles for logo design, as mentioned below [3]:

- 1) Logo is supposed to be describable about company's products.
- 2) When logo is on black and white format (no color), it must still be effective and attractive (effective without color).
- 3) Logo must be in simple form and memorable for the public.
- 4) On smaller size, logo must be scalable.

According to [4], an effective logo is required to have unique characteristics without any resemblance to other logos, so there will be confusion between one and the others. In addition, logo must be functional to make it possible for the owners to apply it on a number of media or for different occasions. Also, the form of the logo must represent the company's products.

## RESEARCH METHOD

### A. Research Method

This study analyzed the background and motives of redesign acted by a garment company named TigaDjiwa on its logo, as the object of this research. The analysis took into account a number of visual attributes such as form, color and typography. Furthermore, this study employed qualitative approach. This approach aimed to explain the phenomena surrounding the research object, such as behavior, perception, motivation, action etc [5].

Also, this study aimed to describe the process of redesign, considering its motives, concept and visual data.

The study was conducted in the workshop of TigaDjiwa located in Simo Kwagean Kuburan II no 9 Surabaya and Orkha Creative studio located in The Arumba Residence K 16 Tunggulwulung, Lowokwaru, Malang.

### B. Data Sources

Data sources include forms of sources which make it possible for researchers to collect information or data required in a study, either primary or secondary [6]. Meanwhile, this study employs two types of data sources:

#### 1. Primary Data

Primary data includes any data collected directly from the subject of research using specific measurement or data collector [7].

#### 2. Secondary Data

Secondary data includes any data collected from other parties outside of the primary sources, such as through other persons or documents [8]. Meanwhile, this study gathered its secondary data from company.

The subject of this study was the process of logo redesign, starting from redesigning the old logo under the brand of Marlon Brothers to the new logo of TigaDjiwa which was created by the Orkha Creative studio.

### C. Research Procedure and Stages

#### 1. Planning Stage

- a. Problem identification
- b. Problem formulation
- c. Literature review
- d. Hypothesis formulation
- e. Sampling

#### 2. Implementation

##### a. Data Collection Technique

According to [8], data collection is considered crucial for researches. For this study, the researcher employed several data collection techniques, including observation, in-depth interviews and documentations.

The details of each technique are explained hereafter:

##### 1) Observation

Observation was conducted by applying direct and systematic data collection towards the subject of research.

2) In depth Interview

As a primary instrument to collect data, the researcher is able to present contexts to the interview, such as the stakeholders, activities, motivation, responses or perceptions, the levels and forms of involvement etc. Therefore, through in-depth interviews, informants are able to presents their point of views from which the research is going to be developed [9].

3) Document

Data collection that is acted out through documents requires a specific instrument to help researchers gather relevant data. It is necessary to make it possible for the researchers to select relevant documents.

b. Data Analysis

Data analysis includes the process of preparing, filtering, grouping and combining all data which is collected through empirical methods in order to present structured and systematic data as part of the results of research [6]. This process is divided into three steps; 1. data reduction, 2. data presentation, 3. verification/conclusion [10]. For this study, the researcher applied qualitative descriptive approach to analyze TigaDjiwa's logo redesign. The details are presented below:

1) Data Reduction

Data reduction aims to select, focus, simplify, abstract and transform the 'raw' data in the field notes [10].

2) Data Presentation

Data presentation refers to the organized information in the form of complete description or narration, generated from the key findings on data reduction and presented through logical and systematic way. Data presentation includes the collection of information which enables the researcher to draw conclusion and initiate a necessary action [9].

3) Data Verification/Conclusion

The process of verifying data starts with field observation which aims to collect valid and accurate data.

Conclusion refers to the process of interpreting data [9]. At this process, the researcher must allow data verification to make sure there is coherence between the presented data and the collected data. Its purpose is to validate the conclusion.

3. Final Stage

a. Final draft

At this stage, the draft was written up based on the findings including the background of problem and key consideration taken into account on the logo redesign by TigaDjiwa.

b. Draft revision

This stage was to revise the draft based on the feedback from advisors.

c. Report printing

The revised draft was then uploaded and printed by the researcher. Afterwards, the printed report was handed in to the office of Art and Design Department and Central Library at the State University of Malang, also archived by the researcher.

## FINDING AND DISCUSSION

This study found out the background of logo redesign done by TigaDjiwa along with the new logo's visual elements, including its visual form, colors and typography. The results are detailed in these following points:

1. The Background of Logo Redesign by TigaDjiwa

It was discovered on this research that the primary motive of logo redesign by TigaDjiwa was to survive through the growing competition within the garment industry, especially in Surabaya. TigaDjiwa responded to this occurrence by exploring and improving their branding to create higher quality products.

Moreover, the redesign was also intended to refresh the company branding and create new spirit in order to improve the company's image on public.

Therefore, the new logo created for TigaDjiwa was considered as a corporate identity which symbolizes boldness and dynamic. They represent TigaDjiwa's realization to be able to sustain their quality and keep developing innovation as well, in order to reach wider customers.

It turned out that the logo redesign was impactful to the company, in the form of higher monthly revenue and wider consumer reach. It was possible also due to the owner's initiation to implement new marketing and team-working strategies so that the company could gain better overall performance. They even reached 70 to 100 million rupiahs of monthly revenue. It was produced by targeting community, local and even national markets.

## 2. The Visual Form of TigaDjiwa's New Logo

### 1) Shape



Picture 1. Old logo change to new logo

The source: Documentation Studio Orkha Creative

The figure shows the evolution of the old logo to the new logo of TigaDjiwa; in which the old version was primarily square with a picture of a movie actor as its main icon, while the new one was created using the combination of letters 'T' and 'D' with more simple, symbolic and communicative form.

TigaDjiwa applied a total redesign to their logo, from a square form completed with lines and a movie actor as the icon, to the mixture of the letters of 'T' and 'D'.

Also, the structure of logo was totally different, from a symmetrical to asymmetrical shape. The new logo was primarily constructed with the shape of 'T' and 'D'. The two letters cut in the middle which visualizes more symbolic, simple and communicative corporate identity. The unity within the visual elements was created with the unity of the letters of 'T' and 'D'.

### 2) Typography



Picture 2. Changing the old typography of the new logo

The source: Documentation Studio Orkha Creative

A total typography redesign was also applied to the logo; changed from serif font to sans serif font. The old logo was created using BebasNeue while the new version applied Myriad regular in Bold as it is considered a strong font. For the word 'Tiga', Myriad regular was used without bold effect while the word 'Djiwa' implemented Myriad regular with bold effect.

The word 'Tiga' symbolizes the owner of company while 'Djiwa' which was drawn in bold refers to their intention to emphasize the importance of life. For the company, life is about creating artworks in the form of their garment products.

### 3) Colors

Both logos, the old and new versions, applied the same colors, which emphasized on green. The color of green represents iconic color of Surabaya. Yet, there was a little difference on the colors of logotype. The new logo applied black to the text of 'TigaDjiwa' as the color symbolizes persistence. The company itself intends to stay firm to the company's vision, which is to make better garment industry in Indonesia. Also, the color was considered more eye-catching and readable.

### 3. The Relevance of TigaDjiwa's Vision and Mission on the New Logo

The company's vision was reflected on the new logo visual through its icons. Also, the colors applied on the logo symbolized the company's approach in conduction partnership and advancing the company as well. Meanwhile, the company's mission was also reflected on the new logo through its shape, colors and typography.

### 4. The Philosophy and Meaning Behind TigaDjiwa's New Logo

The philosophy engrained on TigaDjiwa's logo was represented by the combination of 'T' and 'D'. The letter of 'T' referred to the word 'Tiga', which depicted the number of the owners of TigaDjiwa, while the 'D' letter was taken from the word 'Djiwa' to represent the meaning of life.

TigaDjiwa's new logo derived from lines to symbolize the company's aim to keep standing together in order to improve the quality of garment industry in Surabaya. The color of green symbolizes Surabaya, as also reflected in a number of brands, such as the local football club, Persebaya. By using this color, it was expected for the logo to be more recognizable. Besides, green also depicts nature, beauty, prosperity and continuity. Meanwhile, black depicts perseverance which in this case, represented the attitude of TigaDjiwa's owners towards the company's vision for improving garment industry in Indonesia. Moreover, the color of black is generally more visible, so it made it possible for the logo to be more readable. TigaDjiwa's typography provided bold and firm expression towards the company's foundation and also to commitment and collective responsibility in general.

## CONCLUSION

As a conclusion, this study aimed to describe the background and key consideration of the logo redesign done by TigaDjiwa, along with the new logo's visual elements based on its form, colors and typography in relevance with the company's vision and mission. Based on the results, here are the motivation for TigaDjiwa to have its logo redesigned and how much the change went: (1) The growing competition among garment industry players, especially in Surabaya. (2) The company's intention to explore fashion trend and improve their products' quality. (3) The company's mission to refresh TigaDjiwa's image and spirit. (4) The urgency to distinguish TigaDjiwa's brand from its competitors as well as to emphasize the company's vision and mission. (5) The company's aim to reach for wider market. (6) The crucial potentials offered by logo redesign to the overall company's performance. (7) The company reached 70-100 millions of rupiahs of monthly revenue. (8) The company were able to enter community, local and national markets.

The new logo of TigaDjiwa is more communicative, simple, bold, dynamic, and symbolic. Also, its visual elements have represented the company's vision and mission quite well. The elements were constructed by the two letters of 'T' and 'D' filled with green to symbolize the city of Surabaya. For the logotype, the text of 'TigaDjiwa' was written up using Myriad regular font with bold effect and colored in black. The new logo of TigaDjiwa did not only represent the company's vision and mission, but also emphasized its positioning as a professional in garment industry.

## REFERENCES

- [1] S. Rustan, *Mendesain Logo*, 2013th ed. Jakarta: Gramedia Pustaka Utama, 2009.
- [2] Haines, A. and Green, and G. Paul, "Asset Building and Community Development. 2nd Edition," *Sage Publ.*, pp. 1-9, 2007.
- [3] R. Supriyono, *Desain Komunikasi Visual Teori dan Aplikasi - Teori dan Aplikasi*. Yogyakarta: Andi, 2010.
- [4] A. Kusrianto, *Pengantar Desain Komunikasi Visual*. 2019.
- [5] M. A. PROF. DR. LEXY J. MOLEONG, "Metodologi Penelitian Kualitatif (Edisi Revisi)," in *PT. Remaja Rosda Karya*, 2017.
- [6] Mukhtar, *Metode Praktis Penelitian Deskriptif Kualitatif*. 2013.
- [7] M. Dr. Saifuddin Azwar, *Metode Penelitian*, Ke 2. Yogyakarta: Pustaka Pelajar, 2015.
- [8] Sugiyono, "Metode Penelitian Kuantitatif, kualitatif dan R & D," *Bandung Alf.*, 2011.
- [9] M. H. Dr. Farida Nugrahani, *Metode Penelitian Kualitatif dalam Penelitian Pendidikan Bahasa*. 2014.
- [10] M. S. Dr. Tjipto Subadi, *Metode Penelitian Kualitatif*. Surakarta: Muhammadiyah University Press, 2006.