

CHAPTER V

CLOSING

5.1 Conclusion

PT. Zyrexindo Mandiri Buana Tbk. is the first Indonesian purveyor of consumer technology. Their march in the market of computers, gadgets, and peripherals have lasted a quarter of a century with no end in sight. The journey to appease the retail consumer is filled with highs and lows, though they have once retreated from the market for eight years, they have returned with renewed vigor in 2018. Three years later, during the turbulent times of the COVID-19 outbreak, Zyrex had become a publicly traded company in the stock market. They have become a more successful entity, yet their audience beg to differ. The Indonesian consumer does not perceive them as equal to their foreign competitors and have a problem identifying Zyrex as a local brand. A problem rooted in a lack of brand story, a mismatch between value and perception. This disparity is best solved with a redesigning of Zyrex's visual identity.

This redesign was done in order to synchronize them with their innate values and create an emotional relatability between the brand and the audience. The process to do so began with extensive research surrounding the brand, the problem they were facing, and their intended target consumers. After gathering insightful information, they were acted upon by clarifying a creative strategy through a new and more appropriate central big idea. "The Flagship Brand of Indonesia's Technological Voyage" serves to provide a more definitive positioning for Zyrex and further tie themselves closer to the spirit of the Indonesian people. It provides a more concrete ground for the brand to endear themselves to their core target audience.

Their redesigned identity consists of a new logo, typography, color palette, photography, and the novel addition of a supergraphic system through a new art direction. These graphical elements are aided by a clearer and more definitive style of copywriting with the goal to better tell the story of Zyrex and what aspect

of Indonesia they are most proud of. These visual and verbal communication tools are then applied to corporate, promotional, and merchandising mediums that were chosen per the needs of the Zyrex brand. The methods and guidelines on how to implement the visual identity is written inside a book called a brand identity guideline. This book exists to maintain visual consistency across the brand and to guide future brand designers who are looking to expand the Zyrex identity.

With the process of designing brand identity now finalized, may this Final Project serve as the appropriate solution for the Zyrex brand. May this provide the Zyrex entity with a new perspective on viewing their brand through the lens of graphic design. Lastly, may this redesigned visual identity serve to reflect the ideals of the Zyrex brand and create a more emotional bond with their consumers.

5.2 Recommendation

Written in this subsection is a recommendation from the writer of this Final Project. It is to be read by prospecting researchers who may endeavor to continue this research or find themselves in a similar situation as the writer.

Firstly, the creation of a visual identity involves many rounds of trial and error, false starts, false solutions, unlikely inspirations, and experimentation. The creative process may begin as something foggy and without direction, but with steady progress, it will become more concrete and actionable. The writer would advise the reader to trust one's intuition. By doing so, one may take more decisive action and save one's self from fretting. It goes without saying, but it is advised for the reader to also trust in the guidance of others who are wiser, as they have proven to be invaluable for the writer during the course of this redesign.

Secondly, a large part of this redesign process was figuring out how to visually communicate Zyrex as a local brand. This, the writer concluded, was a tremendously difficult task to achieve. Inevitably, one may risk trying to define a graphic design style that is Indonesian in an effort to decode what it means to be 'local.' Ultimately, the result of this redesigned visual identity may not resonate with some, it may alienate others. Defining local can at times be too nebulous and vague. As such, should the reader face a similar predicament, the writer would

advise narrowing the definition of ‘local’ into something more specific. Hone in on an aspect, spirit, or characteristic of that field that can be articulated visually. Trying to define something too broad may risk the reader becoming lost in their own train of thought.

Lastly, the creation of this redesigned visual identity was done with the best of the writer’s abilities and knowledge. However, an aspect that the writer is unfortunately lacking in is time and scope management. It is advised, for those who attempt to embark on the same process, to use the time given wisely. Time has proven itself to be the most valuable currency in this Final Project, and one too many times the writer has spent it frivolously. With the utmost intention, the writer heeds those who read this section to not lose themselves in the weed, to look at the bigger picture, and to show humility in the face of one’s limitations.

Lastly, during the examination process of this Final Project, the writer had been critiqued in the formulation of the Zyrex logo. The liberal use of curved and snaking lines was put into question, seeing that it may be inappropriate for an electronics and technology brand. Furthermore, the integration of the Indonesian spirit within the identity was convoluted and required a lengthy rationalization. As such, the writer would implore future designers to learn from these mistakes, by ensuring the identity’s appropriateness in the context of the brand’s industry and to streamline the identity rationale, such that the average consumer could more easily identify the meaning behind it.

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