

CHAPTER I

INTRODUCTION

1.1 Background

Cafés, coffee shops, bars, and similar establishments have become some of the most prominent venues for hangouts, social events, work, and various other activities. As of 2023, it has been recorded that there are over 8,800 cafes and bars in Indonesia, a significant increase compared to the numbers from 2022 and 2021. This reflects a clear upward trend in the number of cafes across the country over the past few years. These statistics come from research conducted by Hanadian Nurhayati-Wolff (2023) for Statista.

Warung Kopibara is one of the thousands of coffee shops that have emerged in Indonesia in recent years. Due to the rocketing growth of coffee shops across Indonesia, this trend prompted the creation of Warung Kopibara. As a small startup cafe, Warung Kopibara has only been open to the public for a year, with a limited but dedicated following, mostly from the automotive communities the owner is affiliated with. These communities include BSD All Stars, Autofahren, and Indonesia Old School Cars Enthusiasts. Their target market mainly consists of automotive enthusiasts who seek a communal and familiar space, while their secondary target market is of younger audience; gen z to gen alpha, who seeks a less crowded space for working or to hang out with friends. This audience is vital to the brand's economy and growth. Understanding and clarifying this target audience forms the foundation for future segmentation, targeting, and positioning (STP) strategies.

The current logo was also a logo design that did not have a grounded understanding of brand identity knowledge in design. It triggered the fast response of the owner to quickly change the logo in order to avoid copyright infringement deadline that the official letter had set according to Aditya Notosuprpto (owner of Warung Kopibara) with the name changed to Koppibara instead. The Brand

urgently needs a more solid and grounded Visual Identity that is not only a temporary logo, but also a visual that would later become the brand's face and extension, a way for people to easily recognize that the visuals are of Warung Kopibara or soon to be known as Koppibara. According to Alina Wheeler in her book *Designing Brand Identity* (2018), there are six conditions that necessitate a rebrand: changes in the competitive environment, shifts in audience or market, outdated brand image, merger or acquisition, legal issues, and internal changes within the organization. Warung Kopibara fits in the legal issue category of the six conditions, which further elaborated the urgency of this redesign to come to fruition.

1.2 Problem Formulation

The main problem here would be that of designing visuals of Warung Kopibara, however, there are other problems that need to be considered based on initial conversations done with Aditya Notosuprpto. Some of these problems would include budgeting, which is crucial since they need a budget to sort out the copyrights to the name Warung Kopibara which is changed to Koppibara in the new temporary logo, as well as visual identities and medias to implement them to. However, the author decided that it is best to focus on the design rather than other variables but not leave them out completely. From these statements, the author would sum up the problems into a single question that includes the 5W1H. The summed question would be: "How to effectively redesign Warung Kopibara's visual identity that can be used in the long-term?"

1.3 Problem Limitation

To ensure the effectiveness of this final project, the author establishes specific limitations to define measurable parameters. These limitations include targeted demographics, geographic regions, and psychographic profiles of the audience. Additionally, the scope of the problem is constrained by the selection of design media. The specific problem limitations for this design are outlined as follows.

1. **General Problem:** One of the main problems of the café was that their visual identity had similarities with another big brand of café, namely Starbucks. Aside from the similarity to Starbucks, interview shows that the owner also had a lack of experience in the FnB industry, resulting in the lack of attention to visual identity.
2. **Design Problem:** according to the previous statement as well as observations and other researches the author conducted, it is concludable that the brand had problems with guides and briefs on visuals for their medias, and that they need a finalized visual identity. The café itself also has visual problems with the inconsistent visuals of the interiors (seating area), which would also be in the author's consideration.
3. **Design Object:** the main media for this final project would be the Graphic Standard Manual (GSM) book which would be a guidebook for all further designs that would be conducted in the future. As well as many other collateral medias that would be designed, printed or implemented based on the GSM such as social medias, plastic cups, notebooks, t-shirts, and others.
4. **STP Targeting:** (Segmenting, Targeting, Positioning) The main Target based on initial observation by the author suggests that the main audience of the café would be that of unisex audience but male dominant. Age 20 to 30 years old (young adults), with the minimum education of senior high school (SMA) as well as financial state of lower to lower-middle class. Living in BSD or Gading Serpong area. Solemnly speaking, most of the audience would be either someone the owner knows or some loyal customers that the owners eventually get to know. For context, since the owner of the café is someone who moves in the automotive community as well, a lot of the times, automotive events or meetings would take place in his café, which in result would increase their loyal customer base.
5. **Design Content:** Capybara is the main object of the café. In context, Kopibara is a play on words for capybara. The giant rodent is identic to chilling and relaxing which is what the café sells mainly, a place to relax and just 'chill'. A small and comfortable place to just hang out with friends or chill alone.

1.4 Final Project Objectives

Warung Kopibara, a café introduced to the author by friends a few months ago, has since become a frequent and enjoyable destination. This final project aims to address the visual identity challenges faced by Kopibara, including the development of a budget plan for the initial implementation of visual elements and solidifying the name "Koppibara" as its official brand name, in line with the owner's vision. The café's need for a redefined visual identity and the author's requirement for a final project aligned seamlessly, leading to the selection of Warung Kopibara as the subject of this study.

1.5 Final Project Benefits

There are a couple of different benefits that this final project would produce, whether for the author or for the audience and the owner of the mandatory. These benefits could be categorized into two types, whether it be theoretical or practical. These benefits are as followed:

1. Theoretical Benefits:

Theoretically, this redesign is hoped to increase their brand image as an established and trusted brand, increasing the brand equity as well as expanding the reach and audience base. This research is also hoped to be a valuable intellectual property of Visual Communication Design, especially for the author and the owner of the café.

2. Practical Benefits:

On the practical aspect, this redesign is hoped to help at least the owner of the café to stand their café and list it as a copyrighted café so that they can avoid future problems with other brands in terms of copyrights. Aside avoiding copyrights, the author hopes that this design can be of use to the author as both portfolio and the author's leap forward in brand design and branding.