LOGO REDESIGN FOR BUNNYSUNNY.CO: A STRATEGY TO STRENGTHEN BRAND IDENTITY IN KNITTED CRAFTS

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Abstract

Bunnysunny.co is a small and medium-sized enterprise (SME) specializing in handmade knitted crafts with a feminine, cheerful, loving, and warm aesthetic. However, its previous visual identity was found to be inconsistent in conveying these brand values, leading to the need for a logo redesign to enhance its brand image. This study aimed to redesign the visual identity of Bunnysunny.co to make it more relevant, communicative, and visually aligned with the brand's character. The methods used included a SWOT analysis of the existing logo and the distribution of a questionnaire to 33 respondents to compare perceptions of the old and new logos. The analysis identified areas for improvement, while the questionnaire results showed that the majority of respondents viewed the new logo as more attractive, professional, and better representative of the product's character. Despite a few minor suggestions for refinement, the redesigned logo was generally well-received and considered successful in strengthening the product image. The design process explored the use of a rabbit symbol to reflect the brand's smart, responsive, and adaptable identity, combined with a color palette of pink, yellow, and white to evoke a cheerful, warm, and handmade feel. The final result was a comprehensive and practical visual identity system intended to increase the brand's competitiveness and foster a more positive consumer perception.

Keywords: Rebranding, SME, Crochet, Logo Design, Visual Identity

INTRODUCTION

Micro, Small, and Medium Enterprises (MSMEs) contribute significantly to Indonesia's economic development, particularly in job creation and the strengthening of the local economy. This is evidenced by data showing that MSMEs absorb a large portion of the workforce (Khasanah, 2023). According to the Republic of Indonesia Law Number 20 of 2008, MSMEs are categorized into three types: micro, small, and medium enterprises. Article 1 of the law defines micro enterprises as productive businesses owned by individuals and/or individual business entities that meet certain criteria as stipulated by the law. Small enterprises are defined as stand-alone productive economic businesses carried out by individuals or business entities that are not subsidiaries or branches of medium or large enterprises. Medium enterprises, on the other hand, are also independent and productive economic businesses conducted by individuals or business entities, not subsidiaries or branches of larger enterprises, with specific

thresholds of assets and revenue set by the law. These three categories complement one another and serve as critical components in supporting the national economy, particularly within the fast-growing creative industry sector.

One of the creative industry sectors that demonstrates significant growth is the fashion industry. This is supported by data from the Ministry of Industry of the Republic of Indonesia (2018), which shows that the fashion industry has developed into a potential market and is included as a major sector in the national creative economy map. Based on an analysis of 17 creative economy subsectors in 2021, the fashion industry ranked second in terms of contribution to the Gross Domestic Product (GDP), with a share of 17.7 percent (Setiawan, 2021). The development of this industry is supported by various stakeholders, including business actors in the form of MSMEs (Syahfara & Yuniarinto, 2022). As consumer demand increases, the fashion industry is challenged to continuously innovate and produce value-added products (Aryanti & Utami, 2022). In this context, MSME players are required to be adaptive and responsive to current trends in order to remain competitive in the market.

One strategy that is growing rapidly is digital transformation. Septiani et al. (2014) emphasize that digitalization offers great opportunities for creative industry players to reach wider markets and engage new consumer generations, such as Generation Z. Furthermore, they highlight that the characteristics of this generation—tech-savvy, expressive, and highly visually oriented—make branding through design especially relevant. Consequently, visual strategies such as logo design and product packaging have become crucial to attract young consumers who are increasingly attentive to aesthetics and product originality. One form of creativity that has captured the hearts of this demographic is crochet craft.

In response to the evolving preferences of young consumers, the fashion industry continues to push the creation of unique and diverse products. This indicates that consumer interest is strongly influenced by both the quantity and quality of products in order to compete in the market (Siti Karmilah et al., 2022). Among the various fashion subsectors growing in Indonesia, crochet craft stands out as a prominent area. According to KBBI (2024), crocheting refers to the activity of intertwining yarns using a hooked needle to create fabric or specific textile products. In practice, there are two main techniques in the art of crocheting: knitting, which uses two knitting needles (breien), and crochet, which uses a single hook (hakpen) (Syabana et al., 2024; Yolanda & Martilova, 2024). Although often considered similar, Putri & Ruhidawati (2023) stress that differences in technique result in products with distinct characteristics.

The popularity of crochet crafts continues to rise, especially among the Zillenial generation. This trend is supported by Harrison & Ogden (2021), who in their feminist study note the revitalization of knitting as part of hipster knitting culture, positioning it as a creative public activity that resonates with younger audiences. Additionally, Peng (2024) explains that crochet has evolved into a symbol of slow fashion and a long-term aesthetic practice embraced by Generation Z. Therefore, crochet crafts today hold not only functional value but also high symbolic significance, representing a creative and environmentally conscious lifestyle.

Despite the strong potential of crochet products to reflect aesthetic, creative, and personalized values—qualities highly valued by the Zillenial generation—many MSMEs have yet to optimize their visual identity as a branding strategy. Increasingly intense market

competition demands that MSMEs adopt more effective branding strategies. The emergence of numerous new brands makes it difficult for MSMEs with weak visual identities to be recognized by the public. According to Bililah (2024), branding is the process of creating a product or service identity that allows it to stand out and compete. This aligns with Kotler & Keller's (2019) assertion that strong branding creates a positive impression and enhances consumer recall of a brand.

One example of an MSME operating in the crochet fashion sector is Bunnysunny.co. This brand offers a variety of creatively designed crochet products such as bags, hats, and keychains. Its target market includes individuals who appreciate handmade goods and crochet aesthetics. Based on an interview with the owner, the process of building Bunnysunny.co's product identity has made good progress; however, the brand identity has not yet reached its full potential due to a lack of uniqueness, making it less competitive. Issues include inactive social media promotion, lack of packaging design, and an underdeveloped logo. Although Bunnysunny.co has started branding through social media platforms like Instagram, the brand remains relatively unknown to its intended audience. Therefore, this study aims to redesign the logo with the intention of strengthening Bunnysunny.co's product image. This design process is guided by the following research question: What is the appropriate logo redesign strategy that aligns with the character and values of Bunnysunny.co to reinforce its product identity within the MSME crochet craft sector?.

IMPLEMENTATION METHOD

This research used qualitative methods in the redesign of the Bunnysunny.co knitting craft MSME logo. According to Setiawan (2018: 32–33), qualitative research was an activity that analyzed the meaning of a group or individual in relation to social issues. In qualitative research, it was necessary to observe phenomena that occurred with a general understanding, collect data, and presented ideas based on data and approaches. In the design phase, the author adopted the art design stages according to Nirwanasari & Purwaningsih (2025). This art design process consisted of three stages: Exploration (seeking sources of ideas, concepts, and creative foundations), Design (creating the logo design), and Art Realization (producing the logo). This design process was chosen because it aligned with the objective of redesigning the BunnySunny.co Handicraft MSME logo, which was to enhance the product's image. The hope was that by adopting this design process, the BunnySunny.co Handicraft brand would have a stronger product image and be able to compete with its competitors in the MSME industry.

 A. Data Collection Technique

According to Setiawan (2018: 41) emphasized that during the data collection process, the researchers had to understand the data found from sources to solve problems. According to Setiawan (2018: 41), the data collection techniques were as follows :
   1. Literature Study
      Literature study was a written technique to obtain data sources. It was necessary to express written thoughts by noting, reading, and writing summaries (resumes).

2. Observation

Observation involved observing an object to identify the problems occurring. This aimed to reveal the meanings behind ongoing phenomena.

3. Interview

An interview was a conversation with relevant individuals to understand specific intentions. This conversation was useful for obtaining thoughts that were easily understood by the public.

4. Documentation

Documentation was a technique of studying documents, which could serve as valid data. Documents obtained included photos, images, or recordings. This review was conducted to provide clarity on the issues at hand.

B. Data Analysis

The analysis technique adopted by this research was the SWOT analysis based on Kotler (2019: 51). SWOT analysis was used to assess a pioneering business by understanding several internal and external factors: Strengths, Weaknesses, Opportunities, and Threats

1. Strengths
   a. Bunnysunny.co already had an initial identity, albeit a simple one.
   b. The products offered were unique, handmade, and timeless.
   c. Promotion was spread through word-of-mouth, making customers feel closer to the owner.
   d. The sales system was simple and attracted interest, as customers could request custom knitted products.
2. Weaknesses
   a. The old Bunnysunny.co logo did not adequately represent the value and quality of the products.
   b. Brand awareness was still weak and limited to a small community, so many people did not recognize the brand.
   c. There was a lack of consistency in applying visual identity on social media.
   d. The owner's limited understanding of visual branding development meant the product image did not stand out from competitors.
3. Opportunities
   a. There was a growing trend among consumers for eco-friendly and handmade local products.
   b. Opportunities existed for further growth in the creative industry due to high demand among Generation Zilenial.
   c. There were good opportunities to promote products through MSME digitalization, especially on social media.
   d. Many MSME communities supported the enhancement of product image.
4. Threat
   a. Many competitors had a stronger product image and clear brand guidelines
   b. Rapidly changing fashion trends required the owner to stay updated

c. Consumers judged product quality by its visual identity, so MSME brands needed distinctive features to attract attention

d. There was a lack of education among the general public (not craft enthusiasts) that handmade products tended to be more expensive due to high aesthetics, significant labor, and deep meaning.

Applying all these methods in the redesign of the Bunnysunny.co Knitted Crafts MSME logo aimed to provide solutions focused on developing the visual logo to reinforce the brand's product image

RESULTS AND DISCUSSION
A. Logo Design

The logo redesign for the crochet SME Bunnysunny.co adopted the stages of artistic creation proposed by Nirwanasari & Purwaningsih (2025), which consist of three phases of creation. These phases were broken down into several steps in the design process, as follows :

1. Logo Exploration Stage
   a. Creative Concept
      i. Brand Identity

      The brand identity was presented through a combination of a wordmark and a pictorial logo. This approach aimed to enhance readability, making it easier for consumers to recognize and remember the brand.

      ii. Visual Representation

      The visual representation chosen for the Bunnysunny.co brand was a pictorial image of a bunny. This imagery was inspired by the positive philosophical meaning associated with rabbits—agile, adaptive, and intelligent. These traits reflect the brand's aspiration to be trend-sensitive, market-responsive, and adaptive to changes in time. In addition to the pictorial element, a wordmark was added to ensure clearer communication of the brand's identity.

   b. Creative Objectives
      i. Rebranding

      The rebranding was initiated in response to the growing demand in Indonesia's creative crochet industry. Small-scale SME brands with weak product identity often struggle to compete with more established businesses. Therefore, rebranding was considered an appropriate solution to address this challenge.

      ii. Brand Identity

      The brand identity was developed using a right-facing pictorial image of a bunny's head. This visual element was designed to present Bunnysunny.co as an elegant, mature, creative, and timeless crochet brand.

      iii. Brand Image

      All logo elements were carefully integrated to build a unified brand image. The desired image—cheerful, warm, and beautiful—was based on the personal values of the brand owner. In an interview, the owner stated that Bunnysunny.co reflects

her personality, as people around her often describe her as cheerful and warm. These qualities became the foundation of the brand's image.

c. Creative Strategy

   i.   Unique Elements

The designed elements were created with conceptual depth and symbolic meaning. In this logo redesign, several iconic features were incorporated into the new logo of Bunnysunny.co. For example, the center of the bunny's head in the pictographic symbol represents a crochet hook, while the tail of the letter "y" in the word "Sunny" visually resembles a dangling strand of yarn.

   ii.   Colors

The colors used in the logo—pink, yellow, and white—were selected for their symbolic meanings: beauty, love, joy, and warmth.

Figure 1. Colors of Logo

   iii.   Font

The font used in the redesign of the BunnySunny.co Handicraft MSME logo is called "Pulang." The "Pulang" font has a distinctive curvy and flexible style. This represents the yarn commonly used in knitted products. Although the font used is not simple, it is still clearly legible and easy for consumers to understand.

Figure 2. Font

iv.   Grapic Presentation
   The graphic presentation of the logo follows current design trends. This decision was made to reflect the brand's ability to recognize market trends, stay responsive, and adapt to changing times.
d. Design Criteria
   The design criteria we want to emphasize in the new logo for BunnySunny.co's Handicraft Knitting SME is that the logo has elements that are easy for consumers to read and remember in order to enhance the product's image among the general public.
   i.   General Criteria
   The new logo was designed with elements that are easy to read and remember, helping to strengthen the product's image among a broader audience. The general visual includes elements such as yarn and crochet hooks, the primary tools of crochet, which are integrated with a pictorial image of a bunny.
   ii.   Specific Criteria
   The specific criteria emphasize a pictorial logo that represents the desired brand image. This choice reflects the deeper meaning associated with the bunny symbol. Additionally, the idea of using a bunny was inspired by the owner's nickname, "Boni," which was creatively transformed into "Bunny."
2. Logo Design Stage
   a. Visual Asset Presentation
   The key visual elements featured in the redesigned logo of Bunnysunny.co include yarn and a crochet hook (hakpen), which clearly represent the brand's identity as a handmade crochet business. To enhance the conceptual strength of the logo, a pictographic illustration of a rabbit's head is incorporated as a unique accent.

Figure 3. Visual asset sketch

   b. Symbol and Logotype Development
   The rabbit head symbol is further developed and combined with the logotype to form a cohesive brand identity. This combination ensures both strong visual identity and high legibility.

Figure 4. Logo Combination
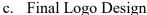
c. Final Logo Design

Figure 5. Final Logo Design

In the final stage, the logo had gone through a thorough exploration and design process. The resulting visual focuses on a right-facing rabbit's head, which symbolizes agility, adaptability, and intelligence—qualities that the brand aims to communicate. This symbol reflects the brand's capacity to stay aware of trends, respond to market changes, and remain relevant over time.

The rabbit head symbol is combined with the brand's logotype to ensure readability and enhance brand recognition. The color scheme is carefully selected to match the brand image: pink represents beauty, femininity, and love—implying that each product is crafted with care and affection. Yellow symbolizes cheerfulness, joy, friendliness, and positive energy, reflecting the warmth the brand brings to everyday life. White signifies purity, sincerity, and elegance, aligning with the brand's focus on authenticity and handmade quality.

The chosen typeface, Pulang (ini di italic), is inspired by the material used in the products themselves—crochet yarn. The font's fluid, thread-like curves reflect the softness and flexibility of yarn, while remaining legible and adaptable for

various logo applications.
3. Logo Implementation Stage
The logo implementation stage was a crucial part of an effective branding strategy for the SME. This step aimed to introduce the brand's visual identity to the target market, making it more recognizable and memorable. In addition, the logo served as a promotional tool, both through digital platforms such as social media and through direct, offline marketing. In this design project, the implementation of the logo was intended to strengthen the brand image of Bunnysunny.co's handmade crochet products, enabling it to compete more effectively in Indonesia's creative industry. The following are examples of the logo applications that were developed:
a. Stationary

Figure 6. Stationary

b. Packaging

Figure 5. Packaging

c. Neon Box

Figure 5. Neon Box

B. Survey on Brand Image Perception

To evaluate the effectiveness of the logo redesign in enhancing Bunnysunny.co's brand image, a survey was conducted involving 33 respondents who represent potential consumers of handmade crochet products. The questionnaire compared the old and new logos in terms of visual appeal, brand representation, and product credibility.

The findings indicate a notable improvement in consumer perception following the rebranding. A significant majority, 87.88% of respondents, found the new logo more visually appealing than the old one. Additionally, 93.94% agreed that the new logo more accurately reflects the brand's core attributes, such as femininity, creativity, warmth, and handmade authenticity. In terms of professionalism, 60.61% agreed and 33.33% strongly agreed that the new logo appears more professional, while none of the respondents expressed disagreement.

These perceptions translated into consumer trust, with 96.97% stating that the redesigned logo enhanced their confidence in the product's quality.

The new logo also successfully evoked a strong brand image, with 75.76% describing it as modern and 51.52% perceiving it as unique, whereas only a small portion, 9.09%, considered it to be standard or generic. Furthermore, the logo redesign had a positive influence on purchase intention: 60.61% of respondents indicated interest in buying the product, and 18.18% expressed strong interest.

Despite these positive results, the survey also revealed areas for improvement, particularly regarding brand awareness. Only 36.36% of respondents had previously heard of Bunnysunny.co, and merely 39.39% were aware of its product offerings. This indicates that while the visual identity redesign has successfully strengthened the brand's image, it still requires strategic marketing efforts to broaden consumer recognition and reach its intended audience more effectively.

In conclusion, the survey results demonstrate that the logo redesign plays a pivotal role in enhancing the brand's perceived professionalism, attractiveness, and authenticity, thereby contributing positively to the overall brand image of Bunnysunny.co within the handmade crochet craft sector

CONCLUSION

The logo redesign of Bunnysunny.co serves as a strategic effort to strengthen the visual identity of the crochet craft brand, making it more relevant, communicative, and effective in reaching its target market. Based on the SWOT analysis, the previous visual identity shows several weaknesses, particularly in terms of design consistency and its limited ability to reflect the brand's core values and personality. In addition, potential threats arise from the mismatch between the old visual identity and current design trends, as well as the suboptimal implementation of visual elements across various communication platforms.

As part of the evaluation process, a questionnaire is distributed to 33 respondents to compare perceptions of the old and redesigned logos. The results indicate that most respondents perceive the new logo as more attractive, professional, and aligned with the characteristics of Bunnysunny.co's crochet products. Nevertheless, some feedback suggests that certain visual elements could still be improved.

The design process involves the exploration of the bunny symbol as a representation of the brand's soft, warm, and friendly character. The chosen color palette—pink, yellow, and white—successfully creates a visual impression that reflects femininity, cheerfulness, and warmth. The visual identity system is developed comprehensively, including the main logo, alternate logo, supporting graphic elements, and applications across various promotional media, resulting in a consistent and cohesive visual identity. Therefore, this logo redesign is expected to enhance brand awareness, reinforce positive perceptions of the product, and provide added value in building the competitive strength of Bunnysunny.co within the creative SME industry.

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