

Visual Identity and Packaging Design for Gringsing Textile Products from Bali Morinda Art Textile SME at BEDA'KAN 8th Batch

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ABSTRACT

Morinda Art Textile is one of the SMEs (Small Medium Enterprise) that sells Gringsing textile products and is located in Bali, Indonesia. Gringsing is a typical textile that is quite old and very well-known in Bali. This project was done for a program called BEDA'KAN in the 8th batch. The Ministry of Tourism and Creative Economy in Indonesia initiated this program. The packaging design for Morinda Art Textile was carried out using the Eric Karjaluoto methodology. This design was carried out in November 2021 and ended in December 2021.

Keywords: Packaging Design, Branding, Gringsing Textile, Indonesia, Bali

INTRODUCTION

The Packaging Design Project for SMEs called Morinda Art Textile was held by a program called BEDA'KAN which stands for "Bedah Desain Kemasan." This program was held in collaboration with AsprodiDKV and DJKI, which the Indonesian Ministry of Tourism and Creative Economy initiated. Since the Covid-19 pandemic, SME businesses in Indonesia have been economically impacted (Hardilawati, 2020). So, this program aims to educate the creative industry so that they can adapt better packaging to SME products. This program was made to help them develop their business. This program is expected to restore the spirit of culinary businesses to continue to build their business and increase their economic condition and income from the creative industry (ADGI, 2020).

BEDA'KAN has undergone several batches, and each pack is assigned to different cities in Indonesia. The authors participated in the 8th batch, which was set as Bali. Bali is one of the most popular tourist cities in Indonesia and worldwide (Paramita & Putra, 2020). On this occasion, the author had the opportunity to design the packaging for the Gringsing fabric product from Mr. I Wayan Mudana.

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MORINDA ART TEXTILE

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BEDAKAN 8 - Desa Wisata Bali

BATCH 8 AKI

Image 1 Gringsing Textile. (Source: Personal Documentation, 2021)

Gringsing textile is an ancient heritage that exists on the island of Bali and still survives these days. Gringsing itself consists of the words “Gring” which means “sick” and “sing” which means “no.” So, people who wear Gringsing textiles aim to avoid any problems. Based on an interview with Mr. I Wayan Mudana, the author got information about making Gringsing Textile which takes a very long time, at least two years of work. Gringsing textile is the only woven fabric that uses the Double ikat technique in Indonesia, and it is this technique that makes Gringsing cloth has a very long processing time. Therefore, Gringsing textile has a relatively high price, from IDR 300,000.00 - to IDR 125,000,000.00/ fabric.

This product from Mr. Mudana was initially named “Morinda Art,” which then became “Morinda Art Textile” to make it more straightforward that the product sold is a textile product. Previously, the Morinda Art Textile business was run by Mr. Mudana’s father since 1990, carried on by Mr. Mudana to this day.



Image 2. Morinda Art and Mr. Mudana (Source: <https://www.facebook.com/people/Morinda-ART/100063714216402/>)

Therefore, this article attempts to elaborate on the design process that the authors conducted with Mr. Mudana at the BEDA'KAN event. To do so, the article is written with the literature review, methodology, result & discussion, and conclusion format. The literature

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review elaborates on the relationship between brands, visual identity, and packaging. The methodology elaborates on the authors' approach to design and all the methods, techniques, and instruments for design. The result and discussion showcase and elaborate on the design result. Lastly, the conclusion attempts to conclude the overall projects and provides further recommendations.

LITERATURE REVIEW

A brand, visual identity design, and packaging design have a relationship that needs to be adequately understood. A brand is a particular idea, image, or service that consumers associate with by identifying a name, logo, slogan, or design (Darmawanto, 2019). A brand is something abstract and cannot be experienced by people. Therefore, a touchpoint is necessary so that the brand can be identified and understood (Wheeler, 2009). Visual identity can be designed with graphic elements, such as images and type (Hananto, 2019). The visual identity design must be unique and memorable to serve a purpose for the brand (Landa, 2011).

Another essential part of a brand that has products is packaging design. Visual identity and packaging design are essential in developing a brand in the market (Calista & Hananto, 2022). Traditionally, the primary function of the packaging was to hold and protect the product (Kotler & Armstrong, 2010). Packaging design can also communicate the brand (Ambrose & Harris, 2011). A packaging design must also implement visual identity because visual identity is an essential element that is needed by a brand (Putra et al., 2021). The shapes and designs of any packaging influence consumer psychology, and the more attractive the packaging will increase consumer purchases (Zarkasyi, 2020). Designing a proper visual identity and packaging design for an SME can be seen as an initial stage to encourage positive change for the SME (Hananto et al., 2021).

METHODOLOGY

Overall, the project is conducted as a participatory design project. Participatory design projects are design projects that advocate designer and user or stakeholder participation (Martin & Hanington, 2012). The stakeholders in the design project are Mr. Mudana, the brand's owner, DJKI as the event initiator, and several SME product experts. In this type of design project, communication with the stakeholders is necessary and crucial to ensuring a successful design project (Elizabeth et al., 2022).

In designing Morinda Art Textile packaging, the author uses the design methodology from Eric Karjaluoto's "The Design Method." Eric Karjaluoto divides this methodology into four stages: discovery, planning, creative, and application (Hananto et al., 2020). The methodology can be seen in Image 3.



Image 3 Gringsing Textile. (Source: Personal Documentation, 2022)

The 'Discovery' phase is where the author collects data and information regarding the overall design project in the discovery stage. In the 'Planning' stage, the authors identify the needs and problems from the 'Discovery' phase and think about solutions to solve them. The 'Creative' phase is where the authors conduct visual explorations to create a design in response to the design problem defined previously. In the last stage, the 'application' phase, the authors and Mr. Mudana agreed on the final design and started preparing the production of the design.

Consequent discussions will elaborate on each phase's methods, techniques, and instruments.

Discovery Phase

The discovery phase started as the author received a written brief on the product information regarding Morinda Art. The author attends a hybrid meeting event held by DJKI and ASPRODI as part of the BEDA'KAN event. During the session, the author interviews Mr. Mudana to gather more information regarding the brand. Interviews are the primary data-gathering methods where the interviewee directly asks the information source or informant (Sudaryono, 2019). The author also uses documentation study to study more and collect information regarding gringsing fabric. Documentation study is a secondary data-gathering method through reading and understanding documents, often publications for information (Bowen, 2009). The collected data is then studied so that the author may have insight and a basis for the next phase.

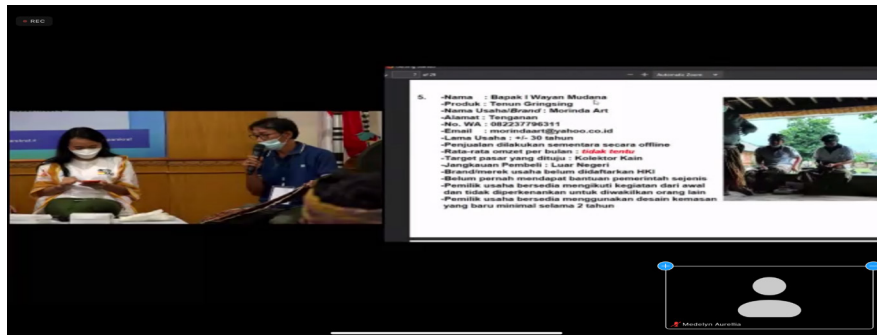


Image 4 Data Gathering (Source: Personal Documentation, 2022)

Planning Phase

The planning phase attempts to synthesize and clarify information collected in the 'Discovery' phase. In this phase, the authors conduct brainstorming by creating brainstorming webs. Brainstorming is used to develop a central concept and connects it by identifying characteristics, facts, and ideas connected to the central concept (Martin & Hanington, 2012). The brainstorming method generates visual keywords that will be used as a foundation for the visual exploration later in the 'Creative' phase.

The author also conducts more interviews with Mr. Mudana on opinions and approval regarding the design process findings. At this stage, the author also received information about the box size needed by Mr. Mudana.

Creative Phase

In this phase, the authors created rough sketches to generate and explore ideas. The ideas are then presented to Mr. Mudana for some feedback and input. Ideas considered good are later explored and expanded to a more comprehensive design. The comprehensive design is then presented at the BEDA'KAN session to receive feedback from other stakeholders.

After receiving feedback, the authors refined and revised the design to a complete form. The finalized design is later shown to Mr. Mudana for his final remarks. The finalized design is then presented for the last session of BEDA'KAN.

Application Phase

After the final design was presented, the authors finalized the design by creating the final artwork. Final artworks are design files prepared for production or printing, with all the technical measurements and conditions fulfilled (Ambrose & Harris, 2008). The final artwork

is later sent to a printer appointed by DJKI. After several prototype revisions regarding the final design and artwork, the final design is finished, and the authors hand over the design files to Mr. Mudana and DJKI.

RESULT & DISCUSSION

In the planning phase, the authors defined two visual keywords as part of the main objective for Morinda Art Textile's visual. The two keywords are premium and minimalist.

Premium can be understood as a high value than usual (*Premium*, n.d.). The keyword premium comes from gringsing fabric with elegant motifs, is supported by a long, complex manufacturing process, and has a reasonably high price. This keyword drives the selection of various design elements, such as color, typography, and pattern design.

Minimalist is something done in the style of minimalism, in which something is characterized by something minimal or simple (*Minimalist*, n.d.). The keyword minimalist comes from the idea that to contrast the complex patterns on the cloth, the design should be minimal to highlight the product further. The minimalist keyword drives the decisions on configuring the design elements that were expanded from the premium keyword.

After deciding the keywords, the authors finally conducted the creative phase. First, the authors determined the color palette used in the packaging. The colors selected to create the premium look are black, white, and gold. Black and white are considered color combinations that can create a luxurious and premium feel to a design (Wang et al., 2022). The gold color is used to accentuate and also highlight the design from the black and white color.

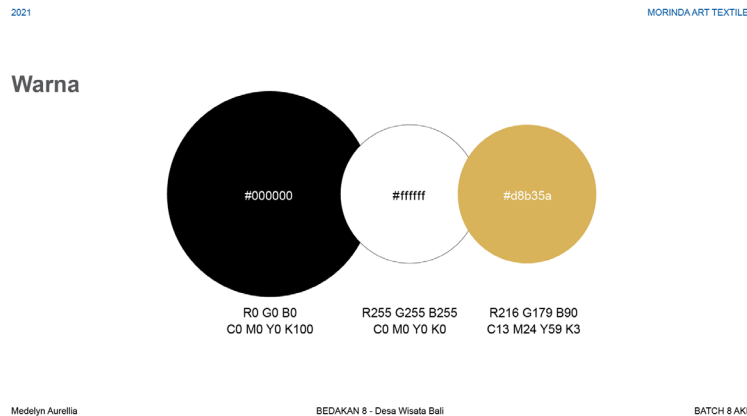


Image 5 Color Palette. (Source: Personal Documentation, 2022)

The primary typeface used in the logo design is a high-contrast sans serif typeface. This typeface category is close to didone typefaces, often used for fashion and premium brands (*A Brief History of Type - Part Four: Modern (Didone)*, n.d.). Another characteristic of using a didone typeface is the need for more space to create a more legible text. So to create an optimal premium look, the typeface didone should utilize more space and make the design minimal so that the typeface's visibility may not be hindered.

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Image 6 Morinda Art Textile Logo. (Source: Personal Documentation, 2022)

For the graphic elements, the authors decided to make a pattern. The pattern displays diamond shapes, often found on gringsing fabrics. The diamond shape is considered a luxury item, and consumers perceive it as premium (Amelia & Hudrasyah, 2016); by displaying diamonds as part of Morinda Art Textile's visual elements, the author hopes to instill a premium association in consumers' minds. The design of the diamond uses thin strokes in order not to make the design feels crowded and full.

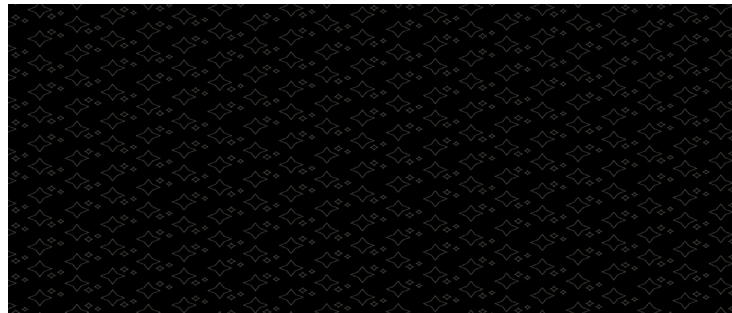


Image 7 Morinda Art Textile Supergraphic. (Source: Personal Documentation, 2022)

Mr. Mudana stated that storing gringsing fabric for an extended period in an open space and exposed to sunlight may damage the product. Therefore, the authors used a simple thick box to protect the gringsing fabric. The box's dimension is designed to store Mr. Mudana's product precisely. The authors designed several alternatives of visual design for the packaging (Image 8).

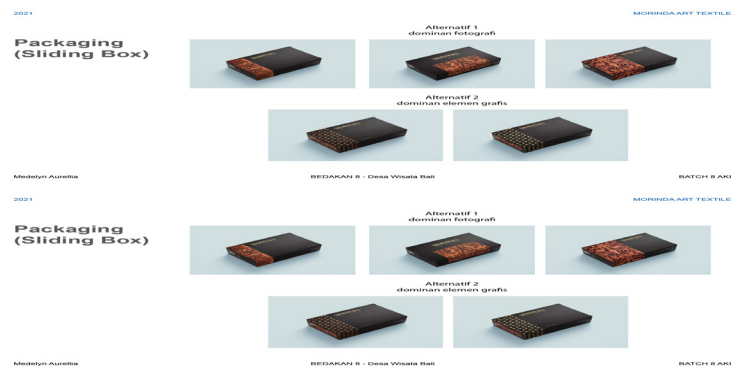


Image 8 Morinda Art Textile implementation. (Source: Personal Documentation, 2021)

After Mr. Mudana selected a packaging design, the authors continued implementing the visual identity design in other applications. The applications designed are business cards, postcards, stickers, wrapping paper, and hang tags. The authors implement a photo of a Mr. Mudana's product to differentiate further the identity design of Morinda Art Textile and other gringsing textile brands.



Image 9 Morinda Art Textile implementation 2. (Source: Personal Documentation, 2022)

The final designs were later presented at the BEDA'KAN event and received generally positive reviews. Some minor adjustments were made per the comments of the committee and experts in BEDA'KAN. The minor adjustments were regarding the sizing and also an adjustment for the gold color used in the identity design. After responding and adjusting to the comments, Mr. Mudana approved the final design, and the author delivered the design to Mr. Mudana and the BEDA'KAN committee.

CONCLUSION

The author concludes that designing a distinct and representable visual identity is crucial for consumers to recognize our products through visuals. Designing a visual identity must start with understanding the product and client needs. Sometimes, the client may need guidance about the necessary steps in a design project. It is the designer's responsibility and role to educate the client through positive communication so that the client may understand what is necessary. The client's understanding of the design project is necessary, as it can make the client more committed to the design project and has a proper sense of ownership towards the design.

In this project, the author contributes to solving the problems found in the existing visual identity and packaging design. Problem-solving is carried out in the planning phase. It was previously using plastic, and this could cause damage to the expensive fabric. This cloth must be in packaging that protects its contents. The authors see that BEDA'KAN is one way for designers to help SMEs affected by COVID-19 and educate business owners that creating a visual identity is crucial to building a brand.

The overall BEDA'KAN activity might be better offline with intense communication. However, due to the COVID-19 pandemic, conducting the event offline may be risky. With an online process, the author recommends holding regular meetings during, before, and after the design process, so there is no miscommunication between the designer and the client. Regular communication will minimize errors or significant revisions at the application stage later.

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