

Graphic Design for Micro, Small, & Medium-sized Enterprises in Pahlawan Ekonomi Nusantara 2024

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ABSTRACT

Micro, Small, and Medium-sized Enterprises (MSMEs) are pivotal to Indonesia's economy, contributing significantly to GDP and employment. In response to their importance, the Indonesian government has launched initiatives like Pahlawan Ekonomi Nusantara (PENA) to support MSMEs. This paper focuses on the author's participation in two design projects under PENA: Jajanan Pasar Dedi Triadi and Warung Lutpia.

Methodologically, the authors follow structured design processes, engaging closely with MSME owners in pre-visual and visual stages to address their specific needs effectively. The outcomes include refreshed identities for Jajanan Pasar Dedi Triadi and Warung Lutpia, incorporating elements symbolizing product freshness, community warmth, and energetic appeal. Despite encountering timeline challenges, these projects contribute significantly to MSME development and education through PENA. They underscore the adaptive skills required of designers to navigate project complexities and stakeholder dynamics, ensuring successful outcomes and stakeholder satisfaction.

Keywords: PENA 2024, Graphic Design, Visual Identity Design, Packaging Design, MSME

INTRODUCTION

Micro, Small, and medium-sized enterprises (MSMEs) are one of the most important aspects of Indonesia's economy. In 2023, there were approximately 66 million MSME business operators. These MSMEs contribute 61% to Indonesia's Gross Domestic Product (GDP), amounting to IDR 9,580 trillion (*UMKM Indonesia*, n.d.). President of Indonesia, Joko Widodo (Jokowi), mentioned that the micro, small, and medium enterprise (MSME) sector has the capacity to employ 97 percent of Indonesia's workforce (Nugraheny & Setuningsih, 2024). Due to its significance and importance, the government of Indonesia has conducted many programs to support the MSMEs in Indonesia. One of the programs is Pahlawan Ekonomi Nusantara or PENA.

Since its launch in November 2022, PENA has targeted thousands of Beneficiary Families (KPM) who receive various social assistance programs. These programs include the Family Hope Program (PKH), the Non-Cash Food Assistance Program (BPNT)/Sembako, Social Rehabilitation Assistance (ATENSI), and several others (Hanifah, 2024). In 2024, The Ministry of Social Affairs (Kemensos) is once again holding the PENA workshop on February 1-2, 2024. According to the statement provided by Kemensos' Public Relations, there are six PENA training classes, which include culinary arts, handicrafts, digital marketing, financial literacy, photography and videography, basic research, as well as product branding and packaging (Kaban, 2024). As part of the programs, the ministry has invited Universitas Pelita Harapan to be one of the institutions supporting MSMEs in developing their designs. This paper elaborates on two design projects the authors conducted for the PENA program, Jajanan Pasar Dedi Triadi, and Warung Lutpia.

LITERATURE REVIEW

Visual identity and packaging design are important aspects of graphic design for MSMEs. Both are essential for developing brands with relatively tight competition (Calista & Hananto, 2022). Redesigning an MSME's existing designs can have a positive impact (Kusuma & Hananto, 2023). However, it should be understood that the redesign must be followed up by a strategic marketing and sales strategy, the development of a management system, and quality control of the production (Hananto et al., 2021).

Redesigns for MSMEs usually aim to provide a more professional look that hopefully can increase customers' trust and positive brand perception (Hananto et al., 2022). The redesign can also build an emotional connection between the brand and its customers (Calista & Melini, 2022). Therefore, the designers need to understand the MSMEs properly and establish good communication with the MSME owners (Tumilisar et al., 2023).

METHODOLOGY

The design process undertaken by the author follows the stages set by the event organizers. Essentially, the design process is divided into pre-visual and visual stages. The pre-visual stage consists of steps that the designer does before creating the visual design, while the visual stage is the steps that the designer does in creating the visual design.

In the pre-visual stage, the designer meets with the MSME owner to discuss their needs and the desired design direction. In the meeting, the designer also clarifies and shows several references to gain an idea on what the MSME owner would like. The MSME owner also shares how they conduct their business and their conditions so that the designer can identify some implicit needs that the MSME owners would need. The needs are then translated as the vision or concept for the design.

In the visual stage, the designer explores and develops the design, which is then presented to the MSME owner. In exploring the design, the author tries several

variations of the design and showcases the variations in a follow-up meeting with the MSME owners. After receiving feedback, the designer revises the design once more for finalization which is later shared with the MSME owners through the committee of the event.

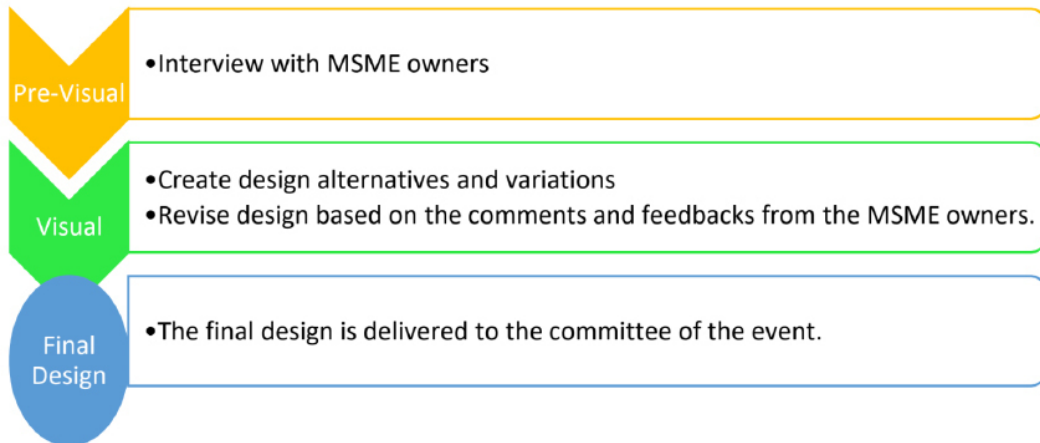


Image 1 Diagram Showing the Steps of the Overall Design Process
(Source: Alexandra & Hananto, 2024)

RESULT & DISCUSSION

Jajanan Pasar Dedi Triadi

The first MSME owner is Mrs. Nursamah, who runs a business selling traditional market snacks around Tangerang. Mrs. Nursamah does not produce these snacks but sources them from resellers, which she distributes to her customers. Many of her customers buy the snacks for events such as weddings. Her best-selling product is kue cincin (Image 2).



Image 2 Kue Cincin and The Current Packaging for Jajanan Pasar Dedi Triad
(Source: Alexandra & Hananto, 2024)

Jajanan Pasar Dedi Triadi is inspired by the name of Mrs. Nursamah's second child. The Jajanan Pasar Dedi Triadi logo features their most popular snack, with the color green symbolizing the freshness of the products. Green is also inspired by pandan leaves, frequently used in traditional Indonesian cuisine.

The yellow circle in the logo represents warmth and togetherness, reflecting the habit of enjoying market snacks with friends or family. The typeface has rounded and flowing characteristics, giving a cheerful and friendly impression. The finalized design can be seen on Image 3.



Image 3 The Design for Jajanan Pasar Dedi Triadi
(Source: Alexandra & Hananto, 2024)

Warung Lutpia

The second MSME owner is Mrs. Homsiyah, who owns a stall named Warung Lutpia. This stall is located in Jambu Karya, Rajeng District. Mrs. Homsiyah has been selling various items such as iced drinks, groceries, crackers, and fried snacks. The location of Warung Lutpia is somewhat tucked away, making it less strategic compared to competitors situated at the front of alleys or roads.

The name "Lutpia" is taken from Mrs. Homsiyah's first child, motivating her to reopen her stall after it had been closed for a long time. This spirit and

energy are depicted with red in the logo, and the choice of typeface with bold characteristics and sharp angles gives an energetic and dynamic impression. The yellow symbolizes happiness and optimism, reflecting the stall's cheerfulness to its surroundings, especially to children, who comprise most of the customers. The stall's corner location makes it less visible, so the striking red and yellow colors attract attention from a distance. The final design can be seen on Image 4.



Image 4 The Design for Warung Lutpia
(Source: Alexandra & Hananto, 2024)

After The Design

Both designs were presented during the PENA event and at the graduation. In these events, all design assets and necessary design files are handed over to the PENA organizers for further processing and development according to the needs of each MSME. Documentations of the event can be seen on Image 5.



Image 5 Documentation of The Author and The MSME Owner at PENA 2024
(Source: Alexandra & Hananto, 2024)

During these activities, the authors can gain deeper insights into the design needs and understanding of the MSMEs. Many people may not be aware of their design needs, and it is the responsibility of designers to position themselves to understand and educate people in design, particularly through participation and collaboration in a design project.

CONCLUSION

The overall design project for PENA 2024 was positive and successful. As the overall PENA program was comprehensive, the author believed that after the design was given to the committee, the MSME would be further educated and trained in other aspects to enhance their business. There were some limitations regarding the design project, such as the timeline that had to be shifted and adjusted. However, those issues could be solved, and the designs could be finished properly.

This design project also serves as a learning experience for others about the external factors in a design project, such as timelines and other stakeholders' interests. A good designer has to be able to anticipate and adapt to the various necessities of a design project to ensure that the project may be successful and properly received by the various stakeholders.

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