

Visual Identity and Packaging Design for SME Product “Nisa Rasa” in BEDA’KAN 17

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ABSTRACT

The BEDA’KAN program, a collaboration between DJKI and AsprodiDKV, supports SMEs in redesigning their packaging to boost business growth. Focusing on SMEs in the Ibu Kota Nusantara (IKN) region, the program includes Nisa Rasa, owned by Mrs. Al Aliyah, known for its fried shallots. This project aims to enhance Nisa Rasa’s visual identity and packaging, addressing branding issues and expanding market appeal from traditional markets to modern retail. The redesign process involves research, concept development, and finalization, resulting in two design alternatives inspired by Sundanese culture. The chosen design emphasizes practicality, friendliness, and quality, aiming to strengthen Nisa Rasa’s market presence and consumer engagement.

Keywords: Fried Shallot, Sundanese, Visual Identity, Packaging Design

INTRODUCTION

BEDA’KAN, short for “Bedah Desain Kemasan,” is a longstanding program designed to assist SMEs with packaging redesign to foster business growth (Aurellia & Hananto, 2022). This initiative is a joint effort between DJKI and AsprodiDKV, focused on enhancing the visual identity and packaging of products. By participating in BEDA’KAN, the government has supported numerous SMEs in their development and growth. This time, the BEDA’KAN program is being held for SMEs located in the Ibu Kota Nusantara (IKN).

An SME, or Small and Medium-sized Enterprise, is a business whose personnel numbers or financial metrics fall below certain limits, distinguishing them from large corporations. Typically, SMEs are characterized by a small workforce and lower revenue. According to the European Commission (2003), an SME is defined as a business with fewer than 250 employees and a turnover of less than €50 million. One of the SMEs participating in the BEDAKAN program is Dapur Pasundan, owned by Mrs. Al Aliyah.

Dapur Pasundan sells fried shallots as its flagship product. The fried shallots sold

by Dapur Pasundan are well-known for the authenticity of the shallots used. In addition to fried shallots, Dapur Pasundan also offers products such as siomay, kwetiau, and batagor. Because Mrs. Al Aliyah is Sundanese (from Banjar Patroman, West Java), her products have always been sold under the name Dapur Pasundan, reflecting Mrs. Al Aliyah’s identity and pride as a Sundanese person.

This project focuses on redesigning the visual identity and packaging for Dapur Pasundan, particularly the packaging for fried shallots. The goal is to enhance the quality of the visual identity and packaging design, which are key marketing tools, to successfully shape the product image and provide added value.

LITERATURE REVIEW

Visual Identity

Visual identity encompasses elements such as logos, colors, typography, and design styles that collectively convey the essence and core values of a brand. Wheeler (2013) emphasizes the critical role of maintaining consistency in applying these visual elements across all touchpoints, including product packaging, advertising, and digital media. This consistency ensures that the brand is easily recognized and trusted by consumers. Developing a visual identity requires comprehensive research, a clear strategy, innovative design, and meticulous implementation and management to achieve effective and lasting results.

Packaging Design

Packaging is one of the primary marketing tools used to shape product image and provide added value (Kotler, 2017). According to Kotler, packaging not only protects the product but also acts as a powerful marketing tool by offering information, attracting consumer attention, and distinguishing the product from competitors.

Moreover, packaging design is a crucial aspect of a brand’s visual identity (Wheeler, 2013). It plays a vital role in building a consistent and strong brand perception. Effective packaging design communicates the values and benefits of the product to consumers, reinforcing the brand’s identity and ensuring it stands out in the marketplace.

Design Innovation for SMEs

Design innovation is recognized as a critical driver for the success and resilience of small and medium-sized enterprises (SMEs). It encompasses various elements such as product design, branding, and user experience, which collectively enable SMEs to differentiate themselves in competitive markets and respond effectively to evolving consumer demands. Thomas and Sarker (2021) underscore the financial benefits of design innovation, noting its role in enhancing product differentiation, optimizing production costs, and facilitating rapid adaptation to market changes. Moreover, research by the OECD (2019) reinforces these findings, highlighting that SMEs investing in design and innovation tend to achieve higher growth rates, expand their market share, and improve their competitiveness globally. By integrating innovative design practices, SMEs can fortify their market position,

bolster financial performance, and establish a foundation for sustained growth amidst economic uncertainties.

METHODOLOGY

The visual identity and packaging design for Dapur Pasundan follow the stages established by the BEDA’kan program itself, which consists of 3 levels. In the first level, in-depth research is conducted to understand the product. The second level involves visualizing ideas generated into a cohesive brand identity. It concludes with level 3, which is the finalization stage of the design.

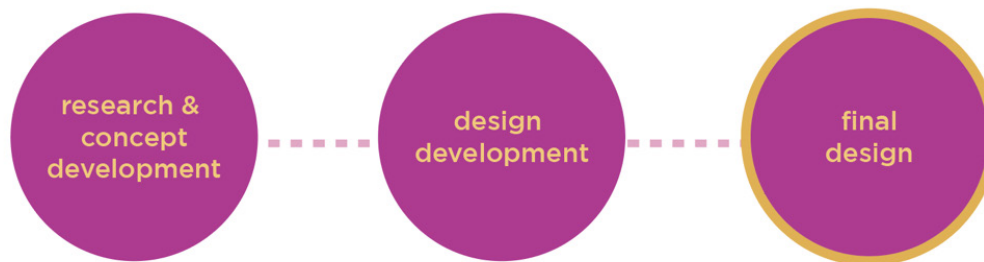


Image 1 The Diagram of Design Methodology. (Source: Author’s Documentation, 2024)

RESULT & DISCUSSION

Level 1 - Research & Concept Development

In this stage, it was found that fried shallots are the main product of Mrs. Al Aliyah. The key advantage of the fried shallots offered by Mrs. Al Aliyah lies in the authenticity of the raw material, which is red shallots. Despite minimal use of additional ingredients, the fried shallots remain crispy and savory.



Image 2 Existing Design. (Source: Author’s Documentation, 2024)

Furthermore, a branding issue was identified regarding Mrs. Al Aliyah’s brand name. The name ‘Dapur Pasundan’ is more closely associated with a restaurant rather than the fried shallot product. Additionally, two different designs are needed for two product sizes. The primary product size of 24-gram intended for fried shallot enthusiasts who consume them directly (as snacks). There is also a secondary product size of 50-gram intended for longer storage.

The ultimate goal of this project is for Mrs. Al Aliyah to keep the Fried Shallot product popular amidst competitors and to expand market segmentation from traditional markets to modern retail, eventually becoming a popular souvenir product.

The design of visual identity and packaging for Dapur Pasundan is crafted around three key principles: practicality, friendliness, and quality. Rooted in Sundanese culture, two distinct design alternatives were developed, each embodying a unique approach. These designs not only aim to capture the essence of local heritage but also emphasize functionality and aesthetic appeal. By blending tradition with contemporary design sensibilities, the goal is to create packaging that resonates with consumers, offering both convenience and a sense of authenticity.



Image 3 Moodboard Design. (Source: Author's Documentation, 2024)

Alternative 1



Image 4 Visual Identity Alternative 1. (Source: Author's Documentation, 2024)

The first logo design alternative for Nisa Rasa embodies a simplified and modern interpretation of Nusantara’s rich traditions. The logo frame takes the shape of a rhombus, drawing inspiration from the iconic ‘ketupat’ (rice cake boiled in a rhombus-shaped woven palm leaf pouch). This instantly recognizable symbol resonates with the cultural and traditional values of Nusantara. Drawing inspiration from the famed batik of Mrs. Al Aliyah’s hometown, Banjar Patroman, the design incorporates subtle adaptations of the tarum flower motif.

These elements are integrated above and below the logotype, adding a touch of cultural heritage without overwhelming the logo’s overall simplicity. The chosen typeface, Vintage Faith, is a bold and condensed display font. Its decorative style features elegant curves and intricate details that evoke a sense of tradition, perfectly complementing the logo’s cultural references. Finally, the color scheme of green, symbolizing fresh ingredients, and yellowish-cream, evoking warmth and convenience, perfectly captures Nisa Rasa’s core values of practicality, friendliness, and quality.

Alternative 2



Image 5 Visual Identity Alternative 2. (Source: Author’s Documentation, 2024)

As requested by Mrs. Al Aliyah, the second logo design for Nisa Rasa takes a sleek, premium and modern approach, emphasizing elegance and simplicity. The tittle of the letter ‘i’ in ‘Nisa’ is transformed into a subtle adaptation of the tarum flower motif, inspired by the famed batik of Mrs. Al Aliyah’s hometown, Banjar Patroman.

The elongated stroke of the letter ‘N’ and leg of the letter ‘R’ create a clear separation between the word ‘Nisa’ and ‘Rasa’. The Sirenia Regular typeface, with its friendly, organic curves and flowing transitions, creates a sense of approachability and warmth. The letters themselves have a very organic look and feel, as if naturally grown. This organic aesthetic directly reflects the natural ingredients used in Nisa Rasa’s products, building a strong connection between the brand and its commitment to fresh, high-quality ingredients.

Inspired by the color of shallots, the color palette features a harmonious blend of deep-purple and yellowish-cream. The purple adds a touch of elegance, while the cream evokes the natural essence of Nisa Rasa’s offerings and the comforting flavors they deliver. This thoughtful combination perfectly reflects the brand’s commitment to both premium quality and heartwarming culinary experiences.

Packaging Design



Image 6 Packaging Design. (Source: Author's Documentation, 2024)

To achieve Mrs. Al Aliyah's vision of a harmonious blend of simplicity and elegance, the chosen color palette and graphic elements embody the essence of Nisa Rasa's fried shallots and the brand's commitment to quality and authenticity. The rich purple color takes its inspiration from the beautiful color of shallots. It looks elegant and expensive, just like what Mrs. Al Aliyah wanted for the packaging.

The dominant purple shade finds a harmonious complement in a range of coordinated hues, creating a sense of depth and dimension that mirrors the intricate layers of the shallot itself. A soft, yellowish-cream color is introduced as a complementary shade, further emphasizing the natural origins of Nisa Rasa's products. This color evokes the comforting warmth and the earthy tones of the soil from which the shallots are grown. As a delicate touch, the tarum flower motif from the Nisa Rasa logo is subtly incorporated into the packaging design. This floral pattern adds a touch of nature, further enhancing the brand's premium image and connection to its natural ingredients. The use of handwritten typeface on packaging also gives an organic, warm, and friendly impression.

To achieve the project's ultimate goal of maintaining the fried shallot product's popularity amidst competitors and expanding market segmentation from traditional markets to modern retail, the packaging design is divided into two types. The 24-gram packaging, primarily used for traditional market sales, will retain its plastic pouch and sticker label format, considering price sensitivity constraints.

On the other hand, the 50-gram product, targeting the new modern retail market, will be packaged in a full-print metalized standing pouch. This premium packaging not only enhances its shelf appeal, brand recognition, and perceived value within the modern retail environment, but also provides a suitable format for longer storage.

Level 3 - Final Design



Image 7 Final Visual Identity dan Packaging Design.
(Source: Author's Documentation, 2024)

The second logo alternative was chosen because it beautifully combines ‘Nisa’ and ‘Rasa,’ while still clearly distinguishing them as separate words. The purple and cream colors align perfectly with the packaging’s overall palette, embodying an elegant and premium feel. The logo’s organic and clean lines perfectly complement the overall packaging design elements, resulting a cohesive visual brand identity.

CONCLUSION

The BEDA’KAN program successfully demonstrates the importance of design innovation for SMEs, particularly in enhancing product packaging and visual identity. For Nisa Rasa (as before Dapur Pasundan), the program provided an opportunity to address key branding issues and revitalize its packaging design, making the product more appealing to modern retail markets while maintaining its traditional roots. The two design alternatives developed during the project effectively balanced practicality, friendliness, and quality, all essential for creating a strong market presence. By incorporating elements of Sundanese culture, the new designs not only preserved the authenticity of Nisa Rasa’s fried shallots but also positioned the brand for broader market segmentation. Ultimately, the program enabled Nisa Rasa to enhance its competitive edge and pave the way for sustainable business growth in an evolving marketplace.

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