

# VISUAL IDENTITY AND PACKAGING DESIGN FOR BÉCIK BÉCIK

## *Perancangan Identitas Visual dan Kemasan untuk Bécik Bécik*

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### Abstract

In association with the Indonesian Association of Graphic Designers (ADGI), Kemenparekraf organizes BEDA'KAN (Bedah Desain Kemasan) to encourage the growth of creative economic sectors in Indonesia. Throughout this enlightening activity, the authors had the opportunity to participate and be involved in designing a visual identity and packaging for Micro, Small, and Medium Enterprises (MSMEs) from Bali. Bécik Bécik has engaged in MSME in the craft sector since 1991 and is eager to grow and thrive in local and global markets. This design process is divided into three phases: pre-design, design, and post-design. These three phases guide the project's success in a systematic way to develop a representative brand identity. Hence, the design that can successfully represent the brand is then finalized and implemented in other media to present a powerful character of its identity.

**Keywords: Kemenparekraf, Creative Economy, Visual Communication Design, Visual Identity, Packaging Design, MSME**

### Abstrak

*BEDA'KAN (Bedah Desain Kemasan) adalah sebuah kegiatan kerjasama antara Asosiasi Desain Grafis Indonesia (ADGI) dan Kemenparekraf untuk mendukung pertumbuhan perekonomian industri kreatif di Indonesia. Melalui kegiatan ini, penulis memiliki kesempatan untuk berpartisipasi dan terlibat dalam merancang identitas visual dan kemasan untuk UMKM dari Bali. Bécik Bécik adalah sebuah UMKM di bidang kriya yang sudah berdiri sejak tahun 1991, dan ingin bertumbuh dan berkembang dalam pasar nasional dan internasional. Proses desain yang dilakukan penulis terdiri atas tiga fase: pradesain, desain, dan pasca-desain. Ketiga fase ini dilakukan untuk membantu perancangan dapat dilakukan secara sistematis dalam merepresentasikan identitas visual dari merek Bécik Bécik. Desain identitas tersebut kemudian diimplementasikan dalam medium-medium lain untuk menghadirkan identitas yang kuat dari Bécik Bécik.*

**Kata Kunci: Kemenparekraf, Ekonomi Kreatif, Desain Komunikasi Visual, Identitas Visual, Desain Kemasan, UMKM**

## **INTRODUCTION**

BEDA'KAN (Bedah Desain Kemasan) is an activity organized by the Ministry of Tourism and Creative Economy (Kemenparekraf) and the Indonesian Association of Graphic Designers (ADGI). This integration activity aims to build and expand the creative economy sectors in Indonesia by involving graphic designers, who have an influential role in creating a representative image to increase product value and instill the confidence of MSME actors in the global competition.

Micro, Small, and Medium Enterprises (MSMEs) are businesses managed individually or by business entities in a smaller scope (Ariyanto, 2021). It is undeniable that MSMEs have an immensely significant role in economic growth in Indonesia as MSMEs are a form of initiative from the Indonesian people who are driven to remain productive and innovative (Wibawa & Yusnita, 2019).



**Image 1 Bécik Bécik Handicraft Products.**  
(Source: Budianashop, 2019 )

Bécik Bécik is an MSME engaged in the craft sector. The handicraft business from Tenganan Pegringsingan, Karangasem, Bali, which Ms. Budiana initiated, has been established since 1991 with an identity known as Budiana Shop. Nowadays, Woven crafts are increasingly widespread and in great demand by local and global communities. Therefore, identity is one of the essential points in developing a brand (Oscario, 2013). Ms. Budiani, the daughter of Ms. Budiana, and the successor of Budiana Shop changed the business' name to Bécik Bécik in an attempt to stay afloat in the market. Bécik Bécik, which means good, was chosen to represent the values of the products offered. In addition, since many products are traded internationally, selecting a name adopting the Balinese language can maintain the exotic impression of Indonesian culture. Furthermore, selecting a name that adopts the Balinese language maintains the exotic impression of Indonesian culture, which will stand out in the international market.

This article aims to show the process of visual identity and packaging design as a form of graphic designer's contribution to economic development in Indonesia through the development of designs for Indonesian MSMEs. Thus, the visual identity designed for Bécik Bécik was carried out to maintain its position in the market and increase the brand's attractiveness to consumers.

## **LITERATURE REVIEW**

### **The importance of visual identity in a brand**

As the competition in the market increases, business owners will implement new

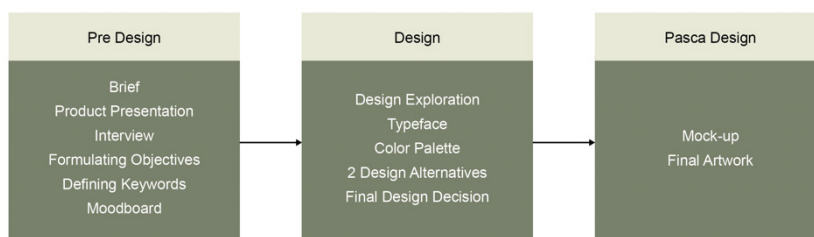
strategies and solutions to keep their businesses relevant. One method is to create an emotional connection between business owners and their consumers, which can be established by designing a brand that stands out and is recognizable, thus leaving a remarkable impression in the market. A brand's perception/public image will influence and impact its success (Wheeler, 2013). An activity that supports how the brand can be recognized is branding. Branding is one medium for brands to convey values and messages to consumers. When branding is done consistently, the emotional connection and the consumer's trust for the brand will evolve (Hananto, 2019). The emotional connection and the consumer's trust for the brand will evolve with consistent branding. This consistency can be built with a brand's identity, one of which is by designing a visual identity.

Visual identity is a series of systems that can represent an entity (Landa, 201). This range includes logo, color, typography, and graphic elements that serve to reflect and effectively communicate brand values through visuals. The visual identity design begins with studying the vision, mission, character of the entity, and the expected objectives. Therefore the consumers can perceive the brand correctly (Sujanto, Hananto, Agatha, & Calvin, 2021). The first element formed from the visual identity is the logo, an instrument in visualizing the spirit and positive image of an entity. Therefore, it is crucial for designers to plan the logo design early in the process to create a series of representative systems for the brand (Oscario, 2013). Apart from the aesthetics, the flexibility of a logo also needs to be considered so that the logo is applicable to other design matters.

### **Packaging design**

Another design media that can convey the value and message of a brand is the packaging. Apart from being a container to protect the product, the packaging also functions to sell the product without having someone promote it verbally. With this, packaging becomes a medium of communication of a brand that is used to get a positive response from the audience (Nugrahani, 2015). This can be achieved when the packaging has high attractiveness. These attractions can be categorized into two, namely, visual and functional attractions. Visual attractiveness includes graphic elements such as typography, color, graphic elements, and other aspects, while functional attractiveness refers to the level of effectiveness of a package. The two categories, if properly integrated, can present a package that can speak for the brand suitably (Anwar, 2020).

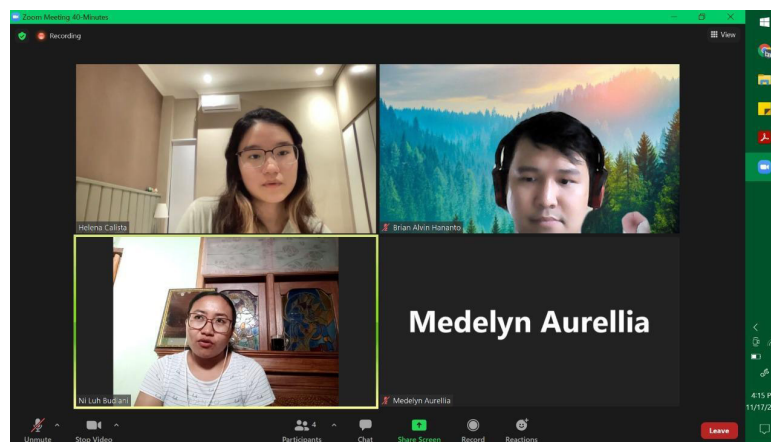
## **METHODOLOGY**



**Image 2 Design Methodology.**  
(Source: Calista, 2022)

In designing Bécik Bécik's visual identity and packaging, its design process can be divided into 3 phases: pre-design, design, and post-design (Hananto, Leoni, & Wong, 2020). The pre-design phase includes briefing, product presentations from MSMEs, interviews, formulating objectives, determining keywords, and assembling mood boards. The briefing carried out was a systematic explanation by ASPORDI DKV regarding the project's framework, timeline, and expected outcomes. After conducting the briefing, the MSME actors presented the products they registered in this BEDA'KAN activity. They briefly described the preeminence of the products and possible improvements for the new design.

Designers also had the opportunity to conduct direct interviews with MSME actors. During the interview process, the designer can learn the client's vision, mission, character, and expectations.



**Image 3 Online Interview with Ibu Budiani.**  
(Source: Calista, 2021)

After getting to know more about the associated MSME, the designer formulates design objectives by creating keywords that are fundamental towards the design. These representative keywords are then visualized in a mood board which can assist the design process in forming a more focused visual (Martin & Hanington, 2012); color, typeface and graphic elements. It is then followed by design exploration, where designers can see potential designs that can be further developed. This exploration was then narrowed down to two design choices considered the most representative of the brand's character. These two choices were then presented back to the client and several distinguished guests, such as the Bali Provincial Tourism Office, a group of product design and branding experts, and a group of culinary experts. The presentation opened an opportunity for MSMEs to choose which design reflects the spirit and values of their brand best. This presentation also allows for discussion with experts to provide encouragement and inputs for improvements towards the design aspects. With the chosen design, the process is continued with implementation in other design media. This design is then completed with the construction of the final artwork to make it easier for clients to start production.

## RESULT & DISCUSSION

### Pre-design

In the pre-design phase, the author studied the vision, mission, and character of *Bécik Bécik* to determine keywords that could represent the reflected brand. The vision carried by this brand is none other than to become a woven handicraft brand that excels in the global market. With this, *Bécik Bécik* has a mission to create products with a cultural impression but still in harmony with the development of an increasingly modern era. This is believed by Ms. Budiani, will make users feel more confident when using products from *Bécik Bécik*. Hence, the keywords formulated are exotic, rustic, sophisticated, and confident. The keyword exotic desires to describe the excellence of Balinese culture. Rustic is the second keyword that describes the natural impression of the materials used and the texture of the woven products. *Bécik Bécik*'s products look simple, but each product has gone through complex processes and is designed with high attention to detail. Hence, the third keyword that can represent the brand is sophisticated, and the last keyword is confidence, which is the hope of Ms. Budiani. Ms. Budiani hopes customers can feel more confident when using products from *Bécik Bécik*.

Afterward, the four keywords are visualized in a mood board that can make abstract ideas more concrete and focused.

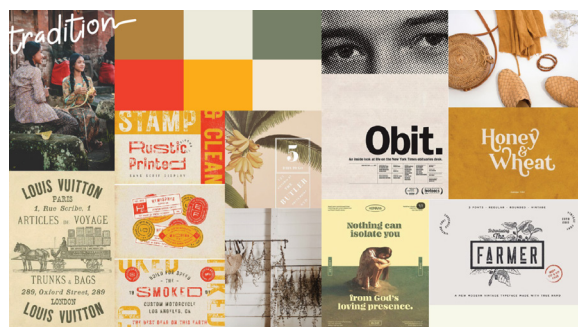


Image 4 Mood Board.  
(Source: Calista, 2021)

### Design

In the design phase, two designs were constructed to visualize the four keywords that had been formulated in the previous phase. The two alternatives use two different typography approach; the first alternative uses a serif typeface to enhance the traditional side, while the second alternative uses handwriting to intensify handicrafts. Both are equipped with a given color that communicates a natural impression.



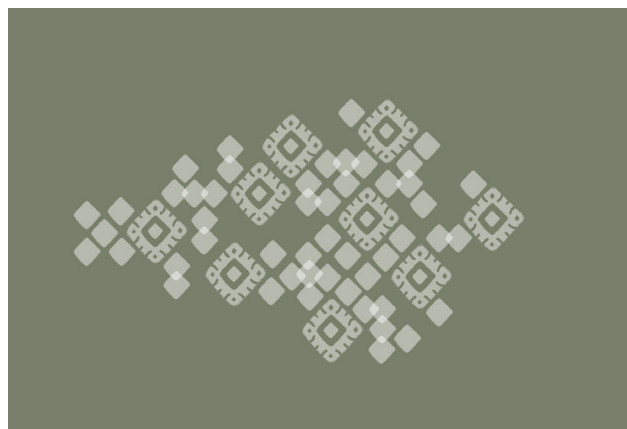
Image 5 Design alternatives for *Bécik Bécik*.  
(Source: Calista, 2021)



From the two choices, Ms. Budiani chose Image 4 as the identity of Bécik Bécik. Inputs were then given to the selected design, such as modifying the style of the letter B, adding an accent to the letter 'e' to avoid the audience from misreading the brand name, and offering suggestions for making graphic elements (Image 5). The author then made improvements and finalization of the selected logo. The chosen and final logo is in the form of a logotype that combines handwriting to show a handicraft process, paired with the Source Serif typeface to give a traditional impression.



**Image 6 Final Logo for Bécik Bécik.**  
(Source: Calista, 2021)



**Image 7 Graphic Element.**  
(Source: Calista, 2021)

### **Post Design**

The author then implemented a visual identity on the primary and supporting packages in the post-design phase, such as paper bags, hanging tags, and duct tape. The functional attraction can be seen in the hanging tag design. Three-layered hanging tags of different sizes contain information such as logomark, brand story, and mandatories. Furthermore, the author also made stationeries such as name card designs.

The author also provided printed instructions and paper material recommendations. Paper materials were also well considered by the author, such as Rives Design uncoated paper and brown craft paper to support and enhance the natural

impression of Bécik Bécik woven products. This phase is also equipped with the final artwork construction to provide reference models for Ms. Budiani and the printing vendor for mass-producing.



**Image 8 Visual Identity in Design Media.**  
(Source: Calista, 2021)

## CONCLUSION

Visual identity and packaging design are essential in developing a brand in the market, especially when there is relatively tight competition. A unique visual identity and packaging design will support the brand to survive in an increasingly crowded market as it will undoubtedly affect the attractiveness and emotional connection between the brand and the audience.

The design process, which is divided into three phases, pre-design, design, and post-design, helps the author design more systematically. The author succeeded in studying the character of Bécik Bécik by creating keywords that were considered the most representative of the brand: exotic, rustic, sophisticated, and confident. These keywords then became the foundation for the author to design the visual identity and packaging design of Bécik Bécik. It is undeniable that when a designer can understand a brand profoundly, brand values are reflected well in their brand identity. This can be seen from the selection of typography used along with paper materials that can embrace the natural impression of the product.

The author hopes that the design can support Bécik Bécik in maintaining its position in both local and global markets and increase the brand's attractiveness to consumers. The author also believes that the logo and packaging that has been designed for Bécik Bécik can bring a positive impact with a representative design that reflects the values of the brand and stronger character.

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