



RESEARCH ARTICLE

The Conceptual Framework for Developing Packaging Designs of Traditional Heritage Foods from the Visual Aspect

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ABSTRACT

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Traditional heritage food is a region special food that is not found anywhere else. According to the development of the times, the function of the food has evolved from being a necessity for consumption to becoming a souvenir. Based on case studies in Samarinda, most of the packaging has not changed since then. So, the packaging design needs to be developed. One of them is from the visual side which display regional identity. By seeing it, consumers will know where the product comes from. Designers solve these problems through their thoughts which are expressed in design methods, one of which is in the form of a framework. This framework will be a guide for designers to carry out their research. This is qualitative research. Initial data from literature studies of manuscripts citing ATUMICS were used to build the framework. The manuscripts were compared, research gaps were studied, discussed and validated through FGD to build a new framework. The result of the research is a framework for developing traditional food packaging design from a visual perspective that displays regional identity. The resulting framework can help interested parties provide guidance on designing or developing traditional heritage food packaging from a visual perspective.

INTRODUCTION

Nowadays, designers are urged to address a complex array of problem covering social, cultural, political, and economic issues due to the effect of globalization. It started with Papanek (1971) discussing the moral and ethical responsibilities of designers to support sustainable development among disadvantaged communities and developing countries to increase their resilience. A few decades later, his was followed by the establishment of the World Design Research Manifesto (2006), aimed at promoting cultural products in every location and market economy. Consequently, design guidelines that elevate local cultural products began to emerge (Sarantou & Miettinen, 2018). One of the manifestation of these guidelines is in the form of a framework as a design method.

The aims of design task, among others, includes transforming the inspiration from socio-cultural and natural environments into techno-physical environments in the form of products, in this case, food packaging (Aranda-Jan, Jagtap, & Moultrie, 2016).

Designers encounter various challenges when designing new products and services. These include system complexity, technology and market uncertainties, and dynamic customer needs. Every challenge and application setting should have specific design methods applied to it. They offer guidance through systematic, rule-based, and planned approaches. Although design (engineering) researchers continue to

develop new and innovative design methods, only a small fraction of these methods are applied in the industry sustainably (Becerril, Guertler, & Longa, 2019).

Food is the world's largest industry, and the packaged food market is large and rapidly growing, with an estimated value to exceed US\$3 trillion by 2020 (Scarpi, Pizzi, & Pichierri, 2018). Traditional food produced from generation to generation emerged because of people's needs (Ciftci & Walker, 2017). Traditional food is the cultural heritage of a region where each region has its unique regional food. The product can also imply the main characteristic of the culture of the respective area (Zecca & Rastorgueva, 2016).

Packaging design is a multidisciplinary process involving professionals from various fields with different skill sets (Maleki, Aghdaie, Shahin, & Ansari, 2019). Packaging design has become an important part of marketing, in the food industry (Scarpi et al., 2018). Furthermore, food packaging is also an important component of the food supply chain and an important element in the final preparation process in the food industry (Petkoska, Daniloski, D'Cunha, Naumovski, & Broach, 2021).

The design of packaging, especially food packaging design, has been extensively researched in the last decade. This also includes research on packaging attributes. One of the most studied attributes of food packaging design is related to the visual elements manifested in packaging graphics (Hamlin, Gin, Nyhof, & Bogue, 2017).

Graphic displays have long been used to depict the symbolic relationship between culture and food. In popular food media, images contextualize various textures, which organize, represent, and influence cultural interactions with food and media. The depiction of traditional food also allows for exploring how strategies invite consumer involvement (Taylor & Keating, 2018). The visual appearance of the packaging, which contains local culture in its current form, can be likened to a combination of traditional and modern fashion. Both must be balanced (Lin & Liu, 2020).

According to Silayoi & Speece (2007), packaging design elements can be broadly divided into two categories: 1) Visual design elements, which are directly visible. 2) Verbal design elements, which are more informative (Andelina, 2019). In this study, the element to be investigated is the visual element, which is directly captured by the visual sensory.

With increasing competition in commodities, companies increasingly realize the importance of packaging in boosting product sales. By selecting distinctive traditional products and altering their packaging style, the visual elements such as text, color, graphics, packaging system, and illustrations will break through the limitations of traditional packaging, creating a new packaging style, and presenting products from the original product line in an enchanting manner. This can inspire customers' desire to buy authentic products, strengthen the brand, and increase sales volumes (Wu & Xu, 2018).

Enhancing the appeal of souvenirs' packaging, can be performed by refining its visual appearance. One way is by incorporating visual characteristics of local culture. This can be a creative idea because souvenirs are memorabilia products, serving as reminders or keepsakes due to their meaningful connection with destinations (Samodro, 2018). To achieve this, the packaging design of these local snacks can feature depictions of local characters and origin identities. Packaging should be updated with current technical developments while preserving the essence of regional culture, as customers find packaging with regional features more appealing and preferable (Hartanti, Nurviana, & Lukman, 2019).

Packaging serves more than just technical functions. Packaging design can function as an ambassador representing the place of origin (Mukhtar & Nurif, 2015). According to (Kao, Cui, Ren, & Sung, 2016), packaging can be incorporated with local cultural features to depict the cultural background of the location being transmitted through the packaging. Customers will know where the product is made just by looking at the packaging.

It's not too difficult to design attractive packaging. However, the most crucial aspect is creating distinctive packaging that expresses the product's cultural implications (Shen, 2014).

Many design methods have been developed to assist practitioners in identifying ethical issues, envisioning future potential, defining values, and evaluating existing systems. However, few researchers have discussed the development of this framework (Gray, Hasib, Li, & Chivukula, 2022). This is a form of participatory design, designers aim to create appropriate solutions in the form of conceptual models (Drain & Sanders, 2019). Concerning product design, designers employ methods to tackle issues, and most of those methods take the kind of text and graphics. One of these is designing concepts or frameworks. The framework is the basis of the design process, where designers strive to determine working principles and organize products (Gomes, Ogliari, Fernandes, & Marques, 2022). This design idea is part of a framework that will direct designers as they conduct their study.

From a case study conducted in the research location (in Samarinda), the packaging of traditional heritage cakes for souvenirs needs to be developed following modern times, while still maintaining its original identity to ensure sustainability and to serve a greater function beyond just food packaging. One of these functions is as a regional identity, through its visual appearance. From field observations, many producers do not develop their packaging. One reason is that the packaging is already known to consumers, so changing it might lead to it not being recognized by consumers, necessitating reintroduction or promotion. According to information from relevant parties, namely the Samarinda City government, producers do not develop the packaging because it requires a large cost to design and order the packaging sheets. This would increase the production costs for entrepreneurs (Hidayanto, Hamat, & Ariff, 2024). Therefore, there needs to be a dialogue between entrepreneurs and government agencies to find a solution. This is because it relates to business development and government programs aimed at promoting their region through tourism programs.

As there are still issues related to the visual design of traditional food packaging as described above, the problem in this research is: what elements are needed to develop packaging for traditional heritage foods? Development from the visual element that showcases regional identity. So that by looking at it, consumers will know where the product comes from.

From the background described above, it is hoped that producers or MSMEs can develop their packaging designs with creative visual displays that reflect local identity. The packaging used by MSMEs in the future aims to modernize packaging designs with a spirit of local culture that aligns with current technological advancements.

This research aims to develop a framework for the design of traditional heritage food packaging from a visual perspective, capable of showcasing regional identity. Primary data, as the basis for problem formulation, was obtained from field studies in Samarinda, East Kalimantan Province, Indonesia. This includes traditional food packaging sold as souvenirs, interviews with producers, sellers, consumers, and government agencies involved in SME development. Secondary data, from literature studies establishing the framework based on ATUMICS principles, was coded to obtain the necessary framework elements. The initial framework was validated through FGD to gather feedback and suggestions, leading to the formation of the final framework. The results were tested in a case study by analyzing the case study objects in subsequent investigations.

THEORETICAL FRAMEWORK

From the background above, here are some thoughts that were considered in constructing the framework to ensure that the framework developed aligns with the research object and can be applied in relevant case studies.

Among several research categories, the conceptual framework is a crucial component in the discipline of investigation. The understanding of a conceptual framework is sometimes unclear and often used

interchangeably with theoretical frameworks, despite their fundamentally different meanings. There is a lack of shared understanding regarding the definition and function of a conceptual framework, thus hindering designers' ability to conduct effective research (Tamene, 2016).

The conceptual framework serves as the designer's initial analytical display. It is a visual representation of the designer's key conceptual ideas about the study and how they interact and relate to each other. A good conceptual framework is realized graphically rather than in textual form (Miles, Huberman, & Saldana, 2021).

To make the framework clearer, a chart has been made in sketch/image form. Image is a powerful tool for designers to visualize and transfer details of their ideas. When verbal communication is hampered, image explain, describe, and transfer more clearly (N. S. N. A. Ariff, Scauhb, Erisa, & Sub, 2012). Because framework in the form of image has many advantages, i.e simplifying problems, expressing ideas and convincing users that research results have been interpreted correctly (N. S. N. A. A. Ariff, Eris, & Badke-Schaub, 2013).

Design methods are how the process, value, and content of design work are communicated, driven by the thinking of the modern design movement and the production of various texts intended to document, systematize, and disseminate methods to support design practice (Gray et al., 2022).

The researcher constructs the conceptual framework, instead of discovering it. The conceptual framework incorporates parts borrowed from elsewhere, but its structure, as well as its overall coherence, is something the researcher constructs, not something already in existence (Tamene, 2016).

RESEARCH METHODOLOGY

This research is qualitative. To ensure the structured development of the framework, the reference steps for constructing the conceptual framework from Ewnetu H. Tamene (2016) are utilized. It starts by considering the understanding of the research problem, objectives, and methods at the beginning of the research, followed by formulating objective questions. This will lead to concepts and several ideas that can result in a unified conceptual framework useful for achieving a holistic understanding of the phenomenon under study. Specifically, the phenomenon of showcasing regional identity on souvenir packaging in various regions actively promotes their tourism.

One of the challenges in conducting design research is understanding the moments when interesting things occur within a phenomenon (Katerina, Jenkins, Vaniea, & Murray-Rust, 2023). In this case the phenomenon of displaying regional identity on the packaging of souvenirs in several actively tourism-developing regions.



Figure 1: Schematic representation of the conceptual framework (Tamene, 2016)

Material

The primary data for this research object is the packaging of traditional heritage food used for souvenirs. The location for the data collection was in Samarinda, at the MSMEs souvenir sales center around Muara, Citra Niaga, and the souvenir booths under the guidance of the City Office for Industry, Trade, and Cooperation (Indonesian: Dinas Perindustrian, Perdagangan dan Koperasi/Disperindagkop). This location was chosen considering that it is where people from various backgrounds purchase souvenirs at

affordable prices. Primary data were obtained through observation and interviews with producers, sellers, consumers, and government agencies. Secondary data were obtained by studying references related to the research objectives.

Tools

The tools used in this research include software and supporting equipment. The software utilized was NVivo for formulating keywords related to packaging elements generated. Moreover, the supporting tools for data collection, such as a camera and writing instruments were also employed.

Data Analysis Method

The conceptual framework constructed is based on the ATUMICS method. This method is used to reconstruct traditional products into contemporary products without losing their distinctive characteristics. It, in turn, serves as the foundation for building a framework for the design of traditional food packaging.

Adhi Nugraha, in preserving traditional cultural products, does so by transforming traditional culture into modern culture. In reconstructing or developing these traditional products, he organizes the ATUMICS method (Artefact, Technique, Utility, Material, Icon, Concept, Shape). This involves establishing, combining, integrating, and blending traditional elements with modern ones. It also includes establishing, discarding, and adding different values to create something new in its product design. These elements can be retained, their functions changed, discarded, or added to (Nugraha, 2010). Thus, the resulting products have symbolic values of tradition, both visually and contextually (Mu'mainah & Nugraha, 2020).

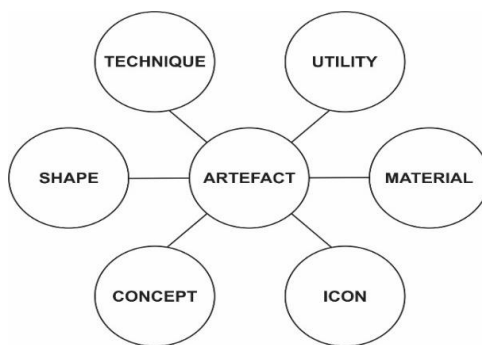


Figure 2: ATUMICS method (Nugraha, 2010)

This research is based on a literature review as the source of data. Literature data were taken from manuscripts citing ATUMICS from Google Scholar. A total of 133 manuscripts were collected (as of December 17, 2023). These manuscripts were then grouped according to the usage of the ATUMICS method. However, not all these manuscripts were available for download. Out of the 100 downloadable manuscripts, the usage of the ATUMICS method is categorized into four, namely reconstruct, analyze, build a framework, and theoretical sources, as shown in Figure 3.

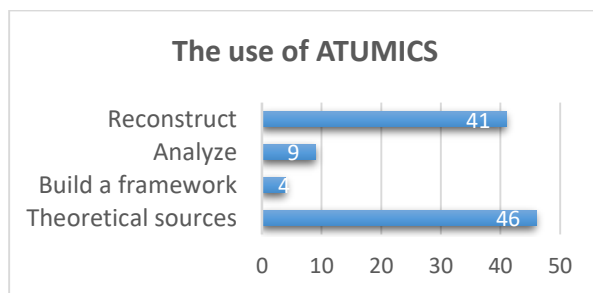


Figure 3: Use of the ATUMICS method in the manuscript

Four manuscripts are used to build the framework. These four manuscripts were reviewed to study their gaps and they were compared to developed a new framework. A further detailed review of the four manuscripts is provided in the discussion section. The literature review results are coded to obtain keywords as framework elements. Coding is done using the NVivo application to illustrate the decision framework analysis results by coding data according to a classification scheme that allows identification and indexing.

Although NVivo has great potential for sorting information, it does not replace researchers in interpreting data. Researchers still need to read, synthesize, and draw conclusions from the data sorted by NVivo. The ability to sort and rearrange coded data depends on the researcher's skills (Auld et al., 2007).

The constructed framework is further validated through Focus Group Discussions (FGD) with several experts to determine whether it can fulfill its tasks. These experts evaluate and provide suggestions for improving the draft framework and the feasibility of the model for implementation. After the model is validated and its weaknesses identified, efforts are made to reduce these weaknesses through improvements, resulting in a mentoring model that has been internally tested and deemed suitable for further testing. The results of the FGD should be easily understood by the decision-makers. This is because there are no statistical tables to discuss as the discussion outcomes are presented in narrative form, sometimes accompanied by specific quotations from participants.

RESULTS AND DISCUSSIONS

Study of literature

The initial step involves a literature review of manuscripts citing the ATUMICS principles, used to construct the framework. There four manuscripts that utilize these principles are shown in Figure 3. These manuscripts are reviewed to identify the gaps, and compared to build a new framework. The manuscripts are described below.

Xiaofang Zhan and Stuart Walker developed a framework for traditional crafts product development, which is passed down from generation to generation to adapt to the times from several perspectives: practitioner, epistemological, and ontological related to nature. Craft elements are classified as craftsmen, materials, knowledge, culture, community, and environment that correlate with each other as an ecosystem. Designers are positioned in the center as actors. Designers must be skilled, have knowledge, conduct experiments, and collaborate. Understanding tradition in folk art, customs, social and moral norms, and beliefs. Products produced using natural, environmentally friendly, and renewable materials. Thus, creating a sustainable symbiotic relationship (Zhan & Walker, 2019).

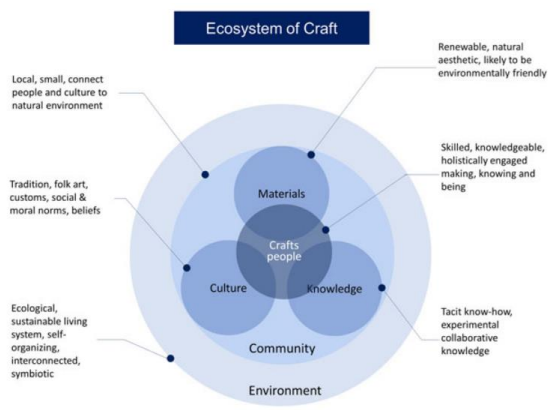


Figure 4: Craft product ecosystem (Zhan & Walker, 2019)

Miettinen (2006) published the World Design Research Manifesto for design as a solution to social problems, which is a collective process to conceptualize social issues through art and design. The manifesto describes design as a strategic thinking that facilitates the relationship between traditional communities and marketing. In the manifesto, design is depicted as a professional activity that can enhance livelihoods and the benefits of local elements through economic opportunities while increasing local income. This is embodied in the framework of participatory design (Sarantou & Miettinen, 2018). It consists of:

- a. Narrative: The narrative function supports all social design processes for the service framework. Without the narrative function, this framework fails to function because all researchers from the design research group, in one form or another, argue how the narrative function impacts business, ethnography, development, participation, and identity.
- b. Ethnography: This framework uses elements of ethnography in field studies, including observation, participation, interviews, photo and video documentation to collect data.
- c. Participation: Designers are involved in participatory processes that engage stakeholders and community members in product development and research processes. They actively evaluate and provide feedback on the processes they are involved in.
- d. Identity: The participatory process of this project encourages the formation of individual and community identities.
- e. Development: exploring and evaluating the results of the work, including the tools used during the process, community relations and the media used.
- f. Economic opportunity: projects implemented in the non-profit sector, in collaboration with other institutions, government departments, organizations, services and researchers. The results are to determine the form of business adopted so that production is sustainable, has economic opportunities, has competitive value, and is a tool for social change.

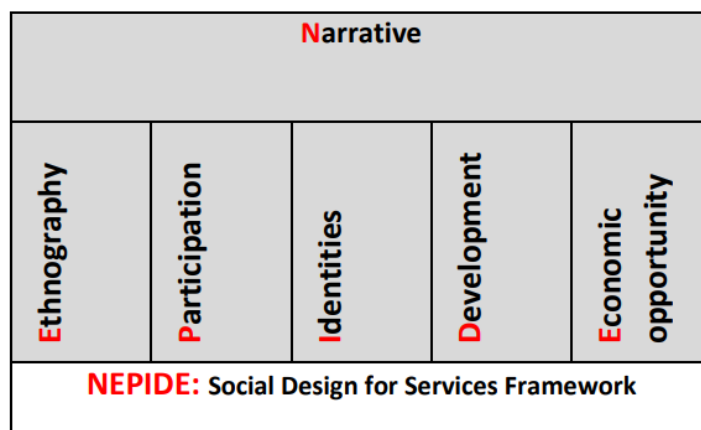


Figure 5: Social service form framework (Sarantou & Miettinen, 2018)

Miettinen Satu and Sarantou Melanie develop traditional products with an ethnographic approach that aims to build connections and create equal relationships. Designers who work in product development occupy a dualistic position by paying attention to elements of form from ethnographic elements, associated with culture, community focus and participation in the process. The community is empowered, encouraged to make changes/improvements, documented and analyzed. Local knowledge can strengthen the design process and become a barrier against invasion by foreign products. So that all of them can form concepts, and provide solutions and capacity building (Kuure & Miettinen, 2017).

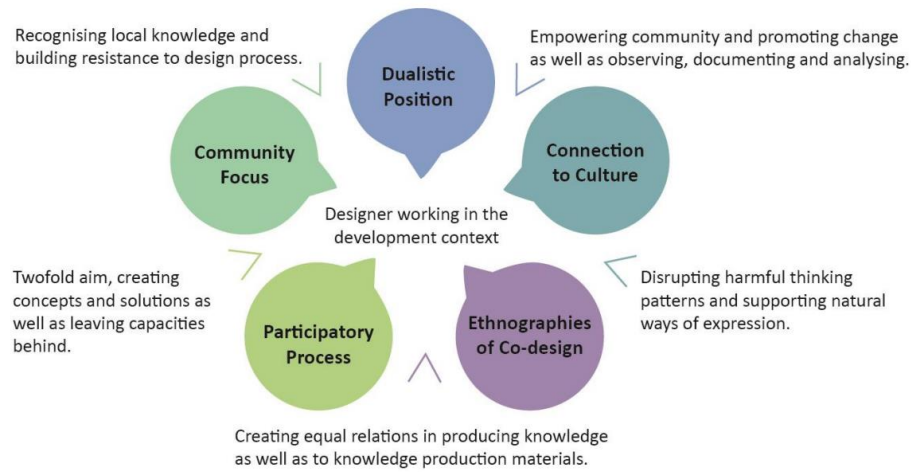


Figure 6: Product development framework for designers working in social design (Kuure & Miettinen, 2017)

Meirina Triharini is developing a framework to preserve and innovate traditional designs, specifically bamboo crafts, using a combination of design thinking and ATUMICS methods. Designers, artists, and craftsmen form a community to develop traditional craft objects into new designs. They explore new ideas, functions, and techniques to make the products relevant in modern life. A participatory process is implemented to understand the skills of the craftsmen and makers, as well as the availability of raw materials, considering the orientation towards mass production. For business sustainability, they establish a tourism assistance group in the village (Indonesian: Kelompok Sadar Wisata/pokdarwis). This not only enhances marketing but also provides a platform for appreciating craftsmen (Triharini, 2014).

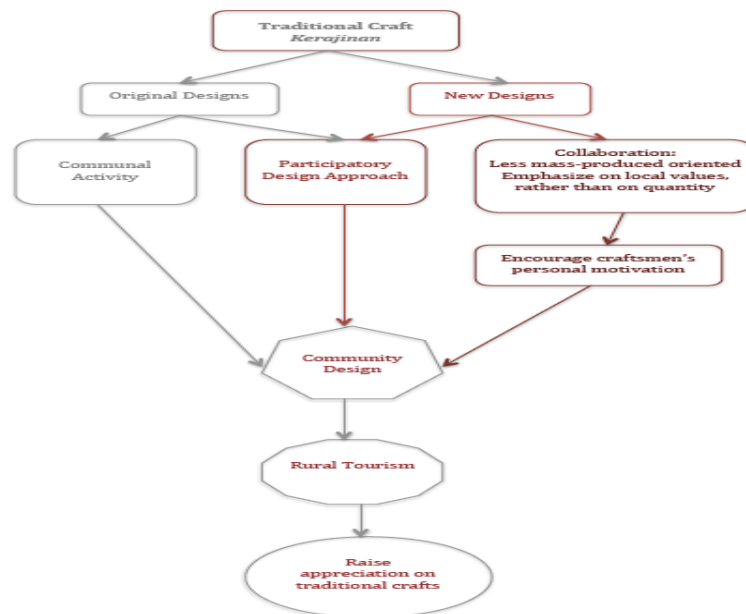


Figure 7: Design development framework (Triharini, 2014)

The literature review resulted in coding to obtain keywords as elements of the framework. Coding was done using the NVivo application to illustrate the decision framework analysis results by coding data according to a classification scheme that allows for identification and indexing. The results of this coding can be seen in Figure 8. These codes establish correlations to form relationships between the elements to determine their proximity or similarity.

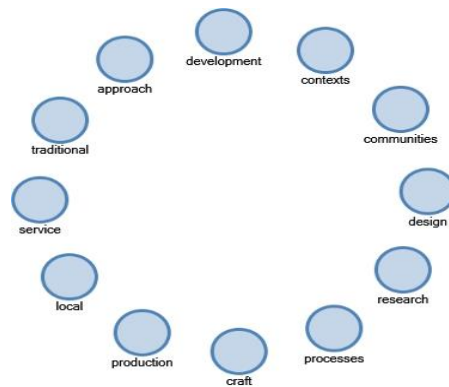


Figure 8: Coding elements of the conceptual framework

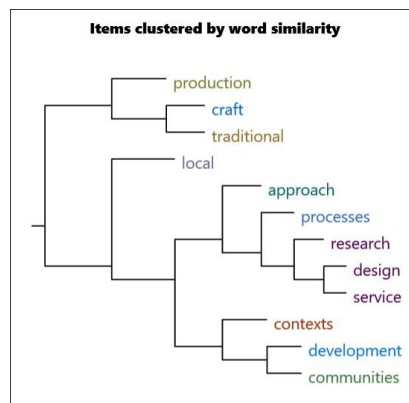


Figure 9: Correlation of elements

To obtain fresh elements for the framework to be developed, the elements of design development from other thinkers are studied. There are many thoughts from designers who organize product development. The selection is focused on designers who employ a socio-cultural approach and design meaning, as it relates to local identity elements to be displayed. Among them are Guy Julier and Pierre Bourdieu.

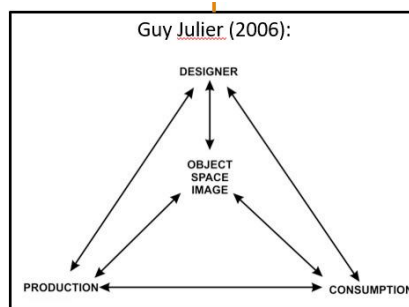


Figure 10: Guy Julier's product development framework (Julier, 2006)

Guy Julier (2006) states that in developing products, designers need to ensure that their products can be produced and consumed, with underlying elements supporting them. From a visual cultural perspective, this framework of thinking is presented in visual form for easy comprehension. This is also to anticipate spatial limitations for designers in expression because visual elements are immediate, conveying, formulating, formatting, channeling, disseminating, carrying, and extracting information in visual form that will be read/seen by consumers. The background of designers in producing products is influenced by

education level, ideology, historical factors, national prosperity, organizations/associations followed, and market perceptions. To produce consumer goods, it is necessary to consider demographic, social, taste, geographic, cultural, ethnographic, and psychological consumer responses. In the production process, attention should be paid to the materials used, and systems/technologies in manufacturing, marketing, and distribution channels (Julier, 2006).

In producing traditional products, Pierre Bourdieu presents four factors: 1) economic factors, 2) social factors, 3) branding factors, and 4) cultural factors. Social factors are necessary as a form of public trust from consumers or society. Branding factors make consumers pay attention to products through their packaging. Cultural factors relate to the place and history where the product originates, examining whether it aligns with local history or culture. If these factors are fulfilled and legalized, they can become regional identity politics for the area they inhabit, as they become characteristic products of that region. They can serve as regional ambassadors due to the local identity embedded in the developed products. This is manifested in the elements of production, consumer elements, and modern elements in the design development process (Hidayat, 2020).

The literature study above is further compared to obtain elements for the framework to be developed according to the research topic, which is the development of packaging design from a visual perspective with traditional heritage food packaging objects. Meirina Triharini's thoughts are not compared because they are in the form of design processes in a flowchart, not a framework. However, they are still analyzed to enhance understanding. The comparison results are presented in Table 1.

Table 1. Comparison of conceptual framework elements

Atomics	Koding	Xiaofang Zhan, Stuart Walker (2019)	Satu Miettinen, Sarantou Melanie (2018)	Essi Kuure, Satu Miettinen (2017)	Guy Julier (2006)	Pierre Bourdieu (1993)
Artifact	Craft	Case object	Case object	Case object	Case object	Case object
Technique	Process, production	knowledge	X	Ethnographies of co design	Production	Production
Utility	X	X	Narrative	X	X	X
Material	X	Material	X	X	X	X
Icon	Local, traditional	X	Ethnography, identity	X	Object space image	Identity, cultural
Concepts	Contexts, communities	X	Development	X	X	Modern
Shape	Design	X	X	X	X	X
Novelty	Research, development, services	Culture, crafts people, community, environment	Economic opportunity, participation		Consumption, designer	Consumers, legality, brands, social

Traditional heritage food packaging that encapsulates cultural heritage products is expected to showcase its original identity. From the comparison of elements in Table 1, after analysis, the constituent elements supporting it are technique, material, graphics, and local identity. These elements have sub-elements that are part of and explain them. The composition can be seen in Figure 11.

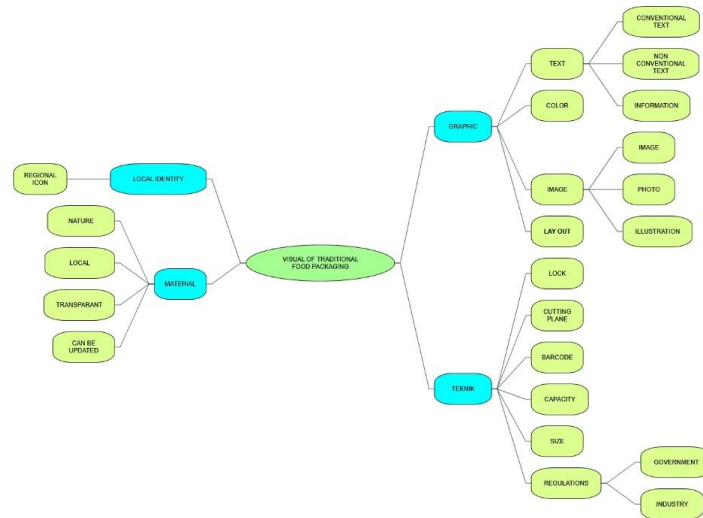


Figure 11: Initial framework elements

Because the focus is on its visual aspect, not all of these elements will be used. Therefore, the selected elements are graphics, materials, and regional identity. Graphics are chosen because they are the first thing consumers see, encompassing text, images, layout, and color. Materials also determine the visual aspect and can represent regional identity, sourced locally and not found in other areas. In the research location, there are also distinctive materials that can characterize the region compared to others, such as purun and ulap doyo. Regional identity is chosen because the main focus of this framework is to display regional identity visually, manifested in unique regional icons corresponding to each area. The analysis results in the construction of framework elements, as depicted in Figure 12.

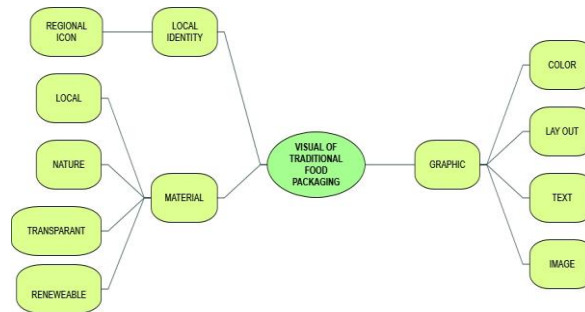


Figure 12: Framework elements

Framework Validation

The framework elements are then discussed in the FGD and validated whether they are suitable for construction or not. The contribution of this validation is to investigate and explain how the validation of the method or design framework carried out was successful or not. Because the application of the framework or method that is prepared and used is an important success factor for product development. The purpose of validation is to produce an appropriate method. Validation is also a success factor to demonstrate the scientific contribution of the method developed and ensure that the method can be adopted by others (Eisenmann, Grauberger, Üreten, Krause, & Matthiesen, 2021).

Validation through Focus Group Discussions (FGD) involves several experts to obtain freshness. These experts include: 1) experts in product design development, 2) experts in reconstructing traditional products, 3) experts in design related to socio-cultural aspects, 4) observers of the historical development of Samarinda, 5) experts in ergonomic design, 6) MSME advocates, 7) printing experts, and 8) graphic design experts.

During the FGD, several inputs were obtained from the speakers. The packaging appearance should be able to present food safety, hygienic issues, eco-friendliness, and the global issue of food grading. Food safety includes the materials used and applicable standards, such as halal requirements for Muslim consumers. Visually, this can also be manifested in text descriptions, images, or standard logos according to their respective purposes. Material usage encompasses environmentally friendly materials, renewable materials, locally specific materials, and transparency. The use of transparent materials allows consumers to see the contents, psychologically indicating honesty, as MSME businesses are required to be honest to gain trust from the market. If transparency is not feasible, producers sometimes provide peek holes for consumers to glimpse inside. As packaging represents the distinctive souvenirs of a region, it needs to evoke a sense of nostalgia as a heritage product, as this can evoke positive emotions from consumers and strengthen their bond with the brand. This can be achieved by selecting icons that are truly characteristic of the respective regions as their landmarks. The results of this investigation and validation yield the generated framework, which can be seen in Figure 13.

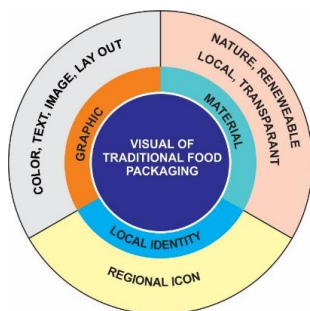


Figure 13: Acquisition framework

To apply the framework, traditional heritage food packaging objects are selected for further investigation. The reconstruction of packaging visually should be conveyed verbally as well. Visually, this is achieved through graphic elements and local identity. Verbal elements entail the information displayed on the packaging in visual form. In design development, traditional regional icons are showcased.

In the research location (Samarinda), these icons take the form of logos, taglines, folk stories, buildings, flora, fauna, and other elements that represent the regional identity. The selection of icon categories refers to the guidelines from the Samarinda Tourism Office, the results of which can be seen in Figure 14. These icons can be applied to traditional food packaging for souvenirs. These traditional regional icons are reconstructed to reflect the changing of times, encompassing technology, environment, socio-cultural issues, and lifestyle (Hidayanto, Hamat, & Ariff, 2023).

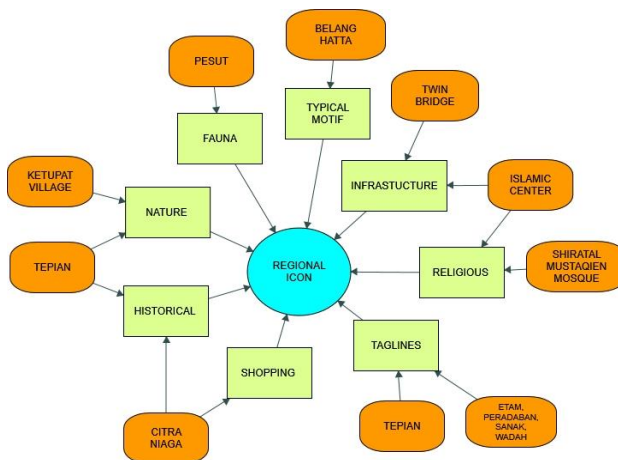


Figure 14: Example of Samarinda's local identity icon (Hidayanto et al., 2023)

In developing the packaging design, the participation of the potential consumers through capturing their perceptions is a valuable input. Then, the concept is determined as the basis for the design until the design specifications are established. The next stage involves transforming these design specifications into packaging development that brings novelty, whether in the form of new designs, repurposed designs, or the allowance for additional functions, such as serving as regional ambassadors through their applied visual appearance.

The diverse aspects of local cultural icons have great potential to enrich economic development through the tourism sector, especially in the image of culinary souvenirs. In the process of interpreting a visual sign on traditional snack packaging, you will be able to understand the cultural background of the community in using the sign (Samodro, 2018).

CONCLUSION

The local culture can be visually displayed to evoke a sense of memorabilia in the packaging appearance. Therefore, traditional food packaging is expected to showcase local identity in its appearance. Many traditional food packages do not meet this criterion, especially in Samarinda, the research location.

There are several steps to develop traditional food packaging design outlined in the framework. The result of this research is the formulation of a framework for developing traditional food packaging design from a visual perspective. By showcasing regional identity, it can become a regional ambassador because consumers will know where the packaging originates just by looking at it.

The research results framework can be used by other researchers, designers, MSMEs and local governments as well as related agencies or interested parties as needed. It can also be used to analyze product packaging as a reference for what elements need to be developed in the design. Regional governments can provide input as a local strategy in determining their policies. The government can train MSMEs in developing their packaging, collaborating with designers and MSMEs with this framework.

This strengthens the necessity for producers and MSME to have creative and appealing packaging designs for their products. From a packaging design perspective, it serves not only as a promotional tool but also as a cultural ambassador. Regarding packaging design, tailoring the design to a strong local identity is a highly valuable form of creativity, which will greatly benefit MSME products in competing against products from large industries.

Acknowledgments

This research develops packaging design for traditional heritage food with a focus on visual aspects that can showcase regional identity. The research was conducted in Samarinda, focusing on snack packaging for souvenirs. The case study selected the packaging of Samarinda's "gabin" biscuits. The author extends sincere gratitude to Politeknik Negeri Samarinda (POLNES) and Universiti Teknologi Malaysia (UTM) for their generous assistance and support.

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