

Increasing Selling Power and Brand Identity of Typical Food Snack in Kelurahan Kranggan through Packaging Design

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Abstract Kelurahan Kranggan, Serpong, South Tangerang; has a typical snack processing produced by housewives and managed by Cipta Boga Cooperation, South Tangerang City. Concomitant escalation of the buyers, the typical snack requires packaging design; which can provide the identity of the urban village, has competitiveness and nationally selling power, and also has production costs consideration too. So that the authors make literature research and observation with type and design of regional snacks packaging typical, the results of this research serve as reference for cost calculation to determine the appropriate type of packaging. Then the authors step into a visual sketch process for identify the brand and the overall design, followed by product photography shoots which demonstrated and taught to housewives who manage snacks, and lastly the authors also demonstrate and explain how to use and maintain the process of packaging production. Thus, as expected, that the housewives can improve the appearance of their product packaging, so they can increase selling power and competitiveness in the national market.

Keywords : Packaging Design, Typical Snack, Kranggan.

INTRODUCTION

The busyness of housewives in Kranggan, Serpong - South Tangerang, has recently become rampant with creativity, sporadically created to provide various types of snacks; ranging from rocking flowers, cassava chips, banana chips, onion chips, and opaque crackers. All of this is produced with a simple method and thick with production house feel.

The Cipta Boga Cooperation, located in South Tangerang city, has been willing to accommodate these household food snacks to be done with more professional methods. It aims the good quality of the materials present used, as well as the quality of selling power including packaging; which can be an increase in product selling. This also considered from the experience of Koperasi Sejahtera Bersama (KSU) Cipta Boga which already has supermaket, so this KSU already has experiences in sales and brand development^[1].

While the Department of Visual Communication Design Pradita also cooperate with the village of Kranggan, together with Cipta Boga Cooperation, take action to change the image of the packaging that is considered important; as an early stage of efforts to raise the selling power of the product. According to Catharine Fishel, there is a good effort in selling with the packaging is to give a thick cultural nuance^[2]. Thus, the author will also make a visual approach that gives the feel of the culture of Kranggan. By making visual puns in each packaging, the purpose is to create understanding through visual comparison in each variant; according to Resnick^[3]. With these variants, authors also create various grid in generating visual hierarchy^[4]; in order to organize all packaging elements and ethical informations.

But this also change certainly brings about a change in the mindset of producers, housewives who already have routines that have been formed since the beginning,

should be given seminars that can open further insight and broadly, especially in the investment of a brand; which starts with changing the packaging^[5]. At this stage of the research, the proposed scope reaches the visual results and the packaging form / structure that becomes the ultimate goal of sustainable development.

VISUALIZATION METHOD

Authors conducted a literature study that refers to the differences in content and taste of each type of snack, and emotional content such as culture and verbal perception contained therein. This is done to get the fresher each snack, to be a visual reference in the early stage packaging process.

In addition, researchers also looked at the literature of a packaging to determine the type of packaging that fits most with this product, apart from the function, but also from the cost required in the manufacturing process. This is done in order to get the basic scope of a rational packaging design process and according to the capital budget of housewives in producing these snacks.

The calculation of financing is done by comparing the production price of each packaging which is quite simple, so it is easy and possible to be produced, then the result of this price comparison is determined the selected packaging type, and also the variety of packaging materials.



Figure. 1. Survey documentation.

It is expected that all of these data collection methods can be sufficient to make the design process more visual. In the making process of these packaging, researchers consider 3 things. These three aspects cover the visual aspect, communication aspect, and production cost. From the visual aspect, it takes visual observation for each product, starting from rocking flowers, cassava chips, banana chips, onion chips, and opaque crackers. Currently all snacks are packed without any packaging and labels, just wrapped in plain plastic without any identity.

Table.1. Homemade snacks in Kranggan.

No	Name	Visual	Characteristic
1	Rocking Flower		derived from its shape that resembles a flower petal or flower and the process makes it rocked until the dough is released from the mold.
2	Cassava Chips		made from thinly sliced cassava and then fried with cooking oil. Usually the taste is salty with a savory onion aroma.
3	Banana Chips		made from thinly sliced bananas and then fried using flour that has been flavored. Usually the taste is salty or sweet with a savory banana aroma.

4	Onion Chips		made from wheat flour, sago flour and of course onion and garlic. Typical flavors of these two onions make the onion chips have a savory taste-savory salty.
5	Opaque Cracker		Made from rice flour that has been seasoned mixed with water then crushed so that the form of soft dough. The dough is then partially removed and thin sheets are formed. The sheets are then dried.

The author divides the making of this packaging design by conducting studies both in literature, observation, and interviews (for determine the price) with housewives who produce these snacks. After that, the authors enter in the step of making a logo for each product variants that exist. From this logo, the author gets the whole packaging mood by placing it as a label in a plastic packaging or as the whole packaging itself. After that the writer sketched with the alternative, to get the visual result thoroughly from the packaging design.

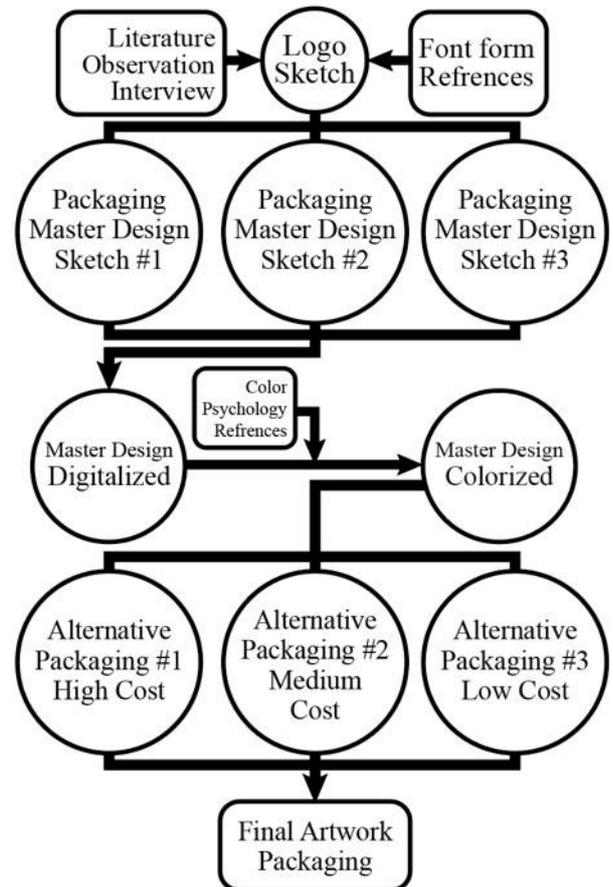


Figure.2. Kranggan packaging design process method.

Then enter the stage of choosing what type of packaging. This is done by looking at the elements of production costs that must be borne by housewives as the producers. With the explanation that the increase in production costs can be equal to the selling price of the product, should the increase in production costs do not become a major obstacle.

1. PROCESSES AND RESULT

According to these varians, authors make several considerations to make the right information points, specially for varian logos. Vieira refers that the most considerable amount of information values and points to the importance of packaging is the logo itself^[6]. Although authors feel that using regular fonts will make the overall visual becomes unattractive, but the early approach to setting logo design is more efficient with the existing font shape approach.

Table.2. Author's logo references chart and logo sketch.

<i>Kembang Goyang Keripik</i>	<i>Kembang Goyang Keripik</i>
<i>Kembang Goyang Keripik</i>	<i>Kembang Goyang Keripik</i>
<i>kembang Goyang keripik</i>	<i>kembanggoyangkeripik</i>

After determining the logo form, the author enter the visual style references process with different approach. There are 3 alternatives proposed, with visual style approach: modern, heritage, and grunge. From the consideration of sketch result, the writer determines heritage approach, with consideration of local wisdom value which still want to be brought, so it is not in accordance with modern approach. In addition, the grunge approach is judged by the author less fit because the rustic element makes the product seem unhygienic.

Table.3. Visual style chart.

Visual	Style	Perception
	Pop	Freshness and a passionate lifestyle.
	Heritage	From the legacy of a hightaste recipe.
	Grunge	The sensation of a revived culture.

Based on the selection of this visual style, the author performs a sketching process that has historical content value. Although in the sketch has not seen nuance, the author can settle the composition and hierarchy on the packaging. With this sketch, the author can more easily do the process of digitizing in order to get the master of packaging design.

Table.4. Packaging sketches chart.

Sketch	Curation
	The classic visual style approach, featuring elements of the nuances of packaging in general, but the author considers this alternative to be too ordinary so that it does not display elegant and unique.
	The fun visual style approach, featuring elements of unique packaging nuances, but the author considers this alternative to be too playful so that it doesn't display elegance.
	The minimalist visual style approach, featuring elements of elegant packaging nuance, the author also added a window instead of product images to provide openness and honesty to prospective customers.

By these varians, authors also use color psychology to gain the emotional bounding and approach. According to Mohebbi^[7], packaging is the state of art which has to be considered in many element, specially color. To get the right color psychology, authors use visual ethnography by using the environment color as a dominant identity. Using these colors, author also check with Mohebbi's table of psychology colors.

Table.5. Mohebbi's color psychology chart.

Color	CMYK	Psychology
	C:0 M:15 Y:40 K:0	calmness, boldness, depth, natural organisms, richness, tradition, heaviness, poverty, dullness.
	C:10 M:30 Y:50 K:0	roughness, steadfastness, simplicity, dependability, friendliness and aids in stimulating appetite.

	C:0 M:30 Y:90 K:0	energy, heat, fire, playfulness, gaudiness, arrogance, warning, danger, desire, royalty, and religious.
	C:60 M:35 Y:90 K:15	growth, rebirth, renewal, nature, fertility, youth, good luck, generosity, health, abundance, stability, and creative intelligence.

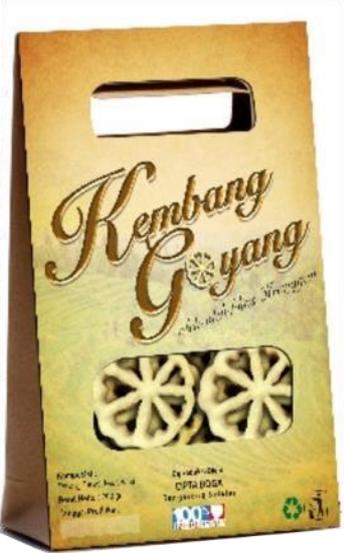
After determining the colors, the author combine all the design elements with in the packaging. From this packaging, authors also give variants specially for cost production consideration. So that each of the variant will be designed by computer. Authors also pun some of modification for pursuing the realistic image for audience. Hopefully, the audience feels the emotion that would impact the customer buying sensation [8].

Table.6. Alternative design result.

Sketches	Design Result
 <p>The cheapest alternative in cost production, but in terms of estetik, product age and competitive with other very less prominent.</p>	



The middle alternative is cost production, but in terms of aesthetic, product age and competitive with other already stand out.





The most expensive alternative in cost production, but in terms of estetik, product age and competitive with other will be very prominent.



This is why authors should present the variant of the packaging directly to the producers. With in the cost production explanation to the housewives, which are equal to product age, aesthetic, and more appealing for the customer when buying the product. After presentation and explanation, housewives as the producer vote the middle alternative, which more costly than usual packaging but they believe it will boost up the price and buying interest, so that will also increase the revenue.



Figure 3. Presentation documentation.

It was unexpected relief, that the audiences choose the middle alternative, the authors gladly finish the design process into the final step; the variants. Based on the chosen packaging, which is rocking flowers, authors translate the visual variant with color changes, customize logo as the core initial, also with the variant product shape consideration. The results, authors successfully design the packaging for rocking flowers, cassava chips, banana chips, onion chips, and opaque crackers, in final artworks file.



Figure 4. All variant of final artworks for Kranggan snacks.

The next plan, all final artworks will be submitted to the village of Kranggan to be a print file for each package. The hope of authors and all manufacturers of housewife Kranggan, this new packaging can improve their selling power, competitiveness and income.



Figure 5. The new packaging design for Kranggan snacks.

CONCLUSION

At first, the author concerned with the additional costs that will burden the production in the presence of this new packaging, because in terms of design aesthetics and visual strategies the author did not feel will have difficulty. However, given the simple understanding and simulation of revenue calculations, the Kranggan housewife as a snack food producer of Kranggan, can receive and choose the best from given design alternatives. Thus, the authors wish, in particular to similar design service aides, with similar cases, not to worry about having a call in helping the packaging of a still-unconscious society.

The author realizes that the current efforts are still small and simple compares to the series of government programs; the business improvement of middle and lower society. But with these experiences, the open behavioral attitude to the design conscious needs, it is a tremendous opportunity to provide design service assistance. The author hopes have the same and/or similar opportunity in the next research activities.

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