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DESIGNING POSTERS OF PALEMBANG'S CULINARY SPECIALTIES AS A MEDIUM FOR EDUCATION ON HISTORY AND LOCAL CULTURAL IDENTITY

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Abstract

Traditional cuisine has an important role in strengthening history and cultural values for public awareness, especially in the midst of globalization that erodes local cultural identity. The design of a typical Palembang culinary poster as a historical educational medium to introduce its diversity visually and informatively to the younger generation. Palembang's culinary specialties, such as pempek, tekwan, model, lenggang, laksan, and burgo, are not only for consumption but also present the acculturation of Sriwijaya, Malay, and Chinese cultures. The method used in designing this typical Palembang culinary poster is the design thinking approach, which has five stages: empathize, define, ideate, prototype, and test. The data was obtained through observation, interviews, questionnaire distribution, and literature studies. The results show that poster media designed with a visual, contextual, and narrative approach is effective as a communicative and meaningful non-formal educational tool. The poster with the theme "Introduction to Palembang's Typical Cuisine" through visual communication design features local elements such as songket motifs, Ampera Bridge, cultural destinations, color repetition, and shapes to maintain visual consistency of Palembang's cultural identity, presented in PNG format with a size of 736 × 1040 pixels (A3 Print, 29.7 x 42 cm). Distributed through social media, this poster is able to introduce Palembang's culinary diversity, strengthen cultural identity, and support the preservation of intangible culture across generations.

Keywords: educational posters, Palembang culinary, local culture, visual communication design, design thinking

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INTRODUCTION

In the midst of globalization, the preservation of local cultural identity is becoming increasingly important and urgent. Cultural identity is not just a symbolic heritage but a collective foundation that shapes the identity, values, and perspective of a community. One of the cultural elements that has high symbolic power is traditional culinary. Culinary not only functions as a fulfillment of physical needs but also as a representation of local history, values, and wisdom that is inherited across generations. In this context, Palembang's culinary specialties, such as pempek, tekwan, model, lenggang, laksan, and burgo, contain richness that reflects the mixture of Srivijaya, Malay, and Chinese cultures that have long coexisted (Syarifuddin et al., 2022).

However, in today's digital era, the existence of local culinary culture does not only rely on its existence as a consumption commodity. It requires an appropriate and directed visual communication strategy to be reinterpreted, especially by the younger generation who are growing up in a fast-paced culture. In this context, poster design as a form of visual communication media has a strategic role as an educational and representative medium. Visual design must be visualized in a style that tends to be unconventional and dynamic in order to be appropriate for the times and acceptable to today's younger generation. One of the approaches used is contemporary style, by designing a design and packaging that is unique and differentiates from previous designs so as to create a new attraction that is more communicative and participatory (Mujiyono, 2016).

Visual media is able to convey ideas and reflect through the exploration of visual elements such as colors, lines, textures, and shapes. This is in line with the principles of visual communication design applied in the design of Palembang's culinary posters. The current poster design not only contains informative elements but also must be visually friendly, adaptive to contemporary style, and relevant to the aesthetics of the younger generation, who are used to digital media. The typical Palembang culinary poster is designed with a modern visual style using bright colors, clear typography, and realistic visuals to build an emotional connection with the audience, especially the younger generation (Sanjaya et al., 2022).

A poster design that is consciously designed and based on local values is not only able to convey information but can also awaken historical awareness and a sense of belonging to cultural heritage (Rizkha Okta Wahdjudha et al., 2022).

In the context of visual communication design studies, previous designs have shown the important role of visual media in supporting the preservation of local culture. Several studies have discussed the visualization of traditional food in the form of promotional campaigns, product packaging, and regional branding. (Ary et al., 2021). However, the approach that focuses on poster design as an educational medium based on cultural values is still relatively minimal. The development in this field shows that there is a design gap in the realm of educational visual media that is not only visually informative but also brings information that is presented systematically about the historical background and cultural values of typical

Palembang cuisine so that readers can understand not only the shape and taste of the food but also its importance in the life of the local community (Pedwell et al., 2017).

The incorporation of local visual elements in the design of posters for Palembang's culinary heritage serves not only as an aesthetic choice but also as a deliberate cultural strategy. The integration of the songket motif reflects symbolic meanings of luxury, wisdom, and continuity of tradition within Palembang society. The Ampera Bridge functions as a historical landmark and an instantly recognizable urban icon, reinforcing the geographical and cultural specificity of the poster. Likewise, the inclusion of local cultural tourism sites strengthens emotional engagement and establishes a spatial connection between culinary heritage and collective cultural identity. Furthermore, the repetition of traditional red-golden hues ensures visual consistency and accentuates authenticity in the overall composition. In this sense, the use of local visual elements transcends decorative purposes; it operates as a medium of cultural communication that embodies meaning, consolidates cultural identity, and reinforces the poster's role as an educational and representative visual tool in preserving intangible cultural heritage.

Based on the results of an interview conducted by the author with one of the typical Palembang culinary business actors in Semarang City, namely the owner of Pempek Linda Canteen Pempek, it is known that there are still many people outside South Sumatra who do not know the diversity of Palembang's culinary specialties. This happens because most people only know foods that are commonly used as souvenirs, such as pempek. And also the lack of visual media that

introduces the culinary richness of Palembang. In fact, Palembang's culinary specialties are very diverse and have history and uniqueness that are important for all people to know so that the preservation of regional cuisine is maintained.

Therefore, it is important to design how Palembang's culinary posters can be optimized as a tool for historical education and strengthening local cultural identity. This design is not only interesting from an academic point of view because it unites cultural studies, design, and education, but also has high applicative value in supporting the preservation of intangible cultural heritage. Through a contextual, inclusive, and creative visual approach, it is hoped that Palembang cuisine will not only be remembered as a richness of taste but also as a cultural visual language that is alive and continues to be relevant across generations (Nurul Aini et al., 2024).

DESIGN METHOD

The design method has a crucial role in the design of "Designing Culinary Posters Typical of Palembang as an Educational Media for History and Local Cultural Identity," because it is the foundation in the process of collecting and validating visual data. In this context, the design thinking approach is used as a method of creating poster designs that are responsive to cultural and educational needs.

The design thinking method is implemented gradually in the poster design process through empathetic, educational, and local cultural value-based approaches. Each stage is carried out iteratively, with process documentation as the basis for academic and creative validation. Design thinking consists of five main stages,

namely, understanding the user (Empathize), formulating problems (Define), generating creative ideas (Ideate), making (Prototype), and conducting tests (Test).

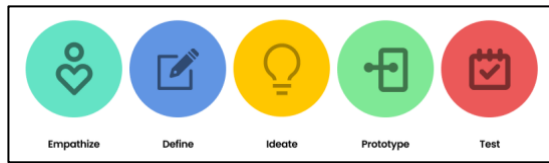


Figure 1. Design Thinking

a. Empathize

At this stage, the author identifies the needs, perceptions, and understanding of the target audience (in this case, all circles, both students/students and the wider community outside the island of South Sumatra) towards Palembang's culinary specialties and their local cultural representations. To collect data, the author can carry out the data collection process through:

1. Data Primer

In this primary data, the author carried out the data collection process by conducting observations, direct interviews with entrepreneurs in the culinary field typical of Palembang in the city of Semarang, and distributing questionnaires.

a) Observation

The author made an observation by directly visiting the location of a typical Palembang culinary business in Semarang City. This observation activity was carried out by visiting the Linda Canteen Pempek and meeting directly with the business owner, Mrs. Ester (46 years old), as one of the business owners who serves Palembang culinary specialties in the city of Semarang, precisely on Jl. Supriyadi No. A8,

Kalicari, Pedurungan District, Semarang City. The result of the observation made by the author is that there are still many in the general public who only know no more than one typical Palembang food, such as pempek, which is generally associated with souvenirs from the community. (Esther, 2025).

b) Interview

The interview for designing this poster was carried out directly in Semarang City with the resource person, who is the owner of a typical Palembang culinary business, namely Ester (46 years old). The author interviewed directly the first with the owner of Pempek Linda Canteen on Jl. Supriyadi No. A8, Kalicari, Kec. Pedurungan, Semarang City, which is a business that serves Palembang's culinary specialties, he said that many of the general public only know no more than one typical Palembang food such as pempek alone which is generally associated as a souvenir, the second author conducted an interview with a native of Semarang City, namely Mrs. Oei Anawati Wijaya (62 years old), Pandean Lamper, Semarang City, who is a culinary connoisseur, she said that she only knew a few related to the culinary specialties of Palembang, therefore the interview process was part of the data collection that supported the design purpose.

c) Kuisisioner

In the questionnaire conducted by the author on June 11-12, 2025, with as many as 67 respondents with an age range of 16-62 years, with the number of student respondents 9%, student respondents 59.7%, and 31.3% of the general public respondents, the author collected data through a questionnaire in the Semarang city area so that the respondents obtained were

aimed at audiences outside the island of South Sumatra. Of the number of respondents, 95.5% only knew pempek, and several percent knew other culinary dishes such as tekwan, model, laksan, lenggang, and burgo. Therefore, the data obtained strengthens the reason why the design of this typical Palembang culinary poster needs to be done.

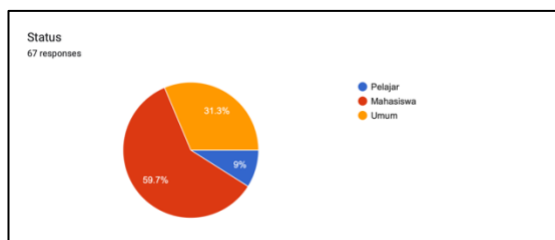


Figure 2. Respondent Status



Figure 3. Respondents' Knowledge of Palembang Cuisine

2. Data Skunder

In this secondary data, the author collects information that has been previously available through various sources, such as literature studies, scientific journals, theses, and other internet media. The data includes references to the history and meaning of Palembang's culinary culture, visual documentation from culinary promotional media, and previous designs relevant to visual communication design and local culture-based educational media.

a) Journal/thesis

The reference in designing this typical Palembang culinary poster comes from various journals and theses that discuss traditional culinary visualization and cultural preservation. Different from the previous design, which emphasized visual identity and packaging, this design focuses on posters as an educational medium to convey historical and cultural values communicatively to the younger generation through a participatory and user-based design thinking approach. The journal references that the author makes as a reference are:

- Dita Dara Esaliana, Aji Windu Viatra, Bobby Halim, Indo Global Mandiri University (2024), Visual Communication Design for the Promotion of Patin Iris Culinary in Palembang City.
- Rizkha Okta Wahdjudha, Yosef Yulius, and Heri Iswandi, Indo Global Mandiri University (2022), Visual Communication Design for the Promotion of Malbi Culinary Product Innovation Typical of Palembang City.

b) Internet

The collection of secondary data through references from the internet, which is part of this design, includes various theories that play a role in strengthening primary data, as well as being the basis of reference in designing culinary posters typical of Palembang. This data is used to support the design process to be more targeted and relevant, especially in making posters as an educational medium and representation of local cultural identity. The internet references that the author refers to are

- Enjoy the culinary delights of Palembang with its various variations.

- Facts about the History of Palembang Culinary Specialties from the Kingdom of Sriwijaya to the Present.

b. Define

After collecting data through observations, interviews, and literature studies at the Empathize stage, the author identified the main problems faced by the target audience as well as the context of Palembang's culinary culture. The findings showed that most of the respondents, both students and the general public, only knew one or two types of Palembang typical foods, such as pempek, which are generally associated with souvenirs. Their knowledge does not include the culinary diversity of Palembang as a whole as well as the historical value and cultural significance contained in it. In addition, the visual media that is currently circulating is more commercial promotion and has not been directed for educational purposes or cultural preservation.

The main problem identified is the lack of visual media that is able to communicate the historical value, cultural identity, and culinary diversity of Palembang in an interesting and easily understandable way for the younger generation. Posters, as a static but informative visual medium, are considered to have great potential to bridge these gaps if designed with a participatory, contextual, and communicative approach. From these problems, the researcher formulated the design needs as follows:

- Create visual media in the form of posters that not only display food aesthetically but also convey historical and cultural narratives in a concise and clear manner.

- Design posters with a visual style that is relevant and attractive to the younger generation (students), without compromising the cultural values that are to be conveyed.
- Use an educational approach in the poster content to serve as a means of informal learning about local cultural heritage.

c. Ideate

This stage is the process of developing ideas, in which various ideas are collected and considered as solutions to previously identified problems. In the next stage, testing and evaluation of these ideas are carried out to find the most effective approach in overcoming the problem, as well as anticipating potential obstacles that may arise in the future.

Based on data analysis obtained through observations, interviews, and studies from various sources such as the internet and journals, this design is aimed at increasing the interest of students, students, and the general public in the culinary diversity of Palembang. Through the findings of these problems, the author considers it important to introduce and develop an understanding of the culinary diversity of Palembang in a broader and deeper way.

d. Prototype

At the prototype stage, the author began to develop the visual form of the concept that had been formulated at the Ideate stage. The goal of this stage is to produce a prototype poster that can realize design ideas into concrete forms that can be tested, reviewed, and refined based on audience input.

The prototype process is carried out by compiling several versions of the poster design using graphic design software; here the author uses Canva and Procreate. The poster design was developed taking into account the results of the previous stage, including insights from observations, interviews, and literature studies. The main visual elements included in the poster prototype include

- Visual photos of typical Palembang cuisine (such as pempek, model, tekwan, lenggang, laksan, and burgo).
- Educational information about the origins, cultural values, and uniqueness of each food in a concise and concise manner.
- Local visual elements, such as songket cloth motifs, Ampera, or typical symbols of Palembang.
- Visual styles that are adapted to the characteristics of the younger generation, such as bright colors, modern visuals, and easy-to-read typography.

Several poster design alternatives were made as initial prototypes to facilitate the exploration process. These versions have different layouts, colors, and design style approaches to visually compare.

All prototype results are documented in the form of digital posters and prepared for testing at the next stage (Test). This prototype is not the final product but rather a tool to visualize the concept and open up space for feedback from the target audience and design experts. Thus, the prototype acts as a bridge between the idea and the final implementation of the design that suits the needs of the user and educational goals (Dara Esaliana et al., 2024).



Figure 4. Prototype before



Figure 5. Prototype after

e. Test

At this stage, the author conducts a testing and validation process by involving the community in Semarang City as the target audience. The test results showed that most of the 17 respondents consisted of the general public and connoisseurs of Palembang's typical cuisine, and the author conducted a test on colleagues at PT. Chantique Inti Decor, Jl. Semarang–Purwodadi KM 17.8, Gudang No.17, Ngingas, Kalitengah, Mranggen District, Demak Regency, and the respondents responded positively to the poster design tested. A total of 17 people stated that the poster visual was interesting and aroused curiosity about

Palembang's culinary specialties. The 17 respondents assessed that the design style used was in accordance with their tastes, especially in the use of bright colors, modern compositions, and realistic visuals of food to make it more attractive.

In terms of content, 14 people stated that the information in the poster was easy to understand and gave them new knowledge about culinary dishes such as tekwan, model, laksan, lenggang, and burgo that they were not familiar with before. However, 3 people suggested that the visuals of the food should not be too narrow to the bleed line so that they can focus on the main object and the historical message is clarified so that it is easy to read. In the academic context, testing is also carried out through the Final Project hearing process as a form of final evaluation of the design that has been carried out.

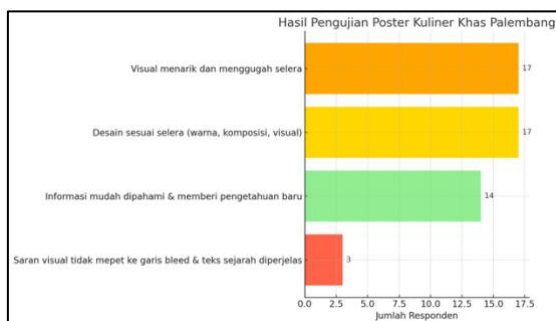


Figure 6. Palembang Culinary Poster Testing Results

RESULTS OF PLANNING AND DISCUSSION

In the data processing that the author has done, it is then developed into creative ideas that are outlined in the process of designing a typical Palembang culinary poster. This idea is designed to support the main goal of making posters an educational medium that is able to convey historical information and local cultural values.

These creative ideas are the result of understanding the data obtained through observation, interviews, and literature studies, which are then visualized into visual elements in a structured and communicative manner.

This poster design, created with a contextual and narrative visual approach, is effective as a non-formal educational tool that is both communicative and meaningful. The poster, themed "Introduction to Palembang's Culinary Heritage," features local elements such as songket motifs, the Ampera Bridge, and cultural destinations, enhanced by the use of warm colors (yellow-orange) that evoke appetite. The main visuals present traditional dishes such as pempek, tekwan, model, lenggang, laksan, and burgo in a realistic style, making them appear authentic and easily recognizable. Repetition of colors and ornaments reinforces Palembang's visual identity, while sans-serif typography ensures readability. The poster was produced in PNG format with a size of 736 × 1040 pixels (Print A3, 29.7 × 42 cm) and published through social media to reach a broader audience. This design demonstrates that visual communication not only introduces the diversity of Palembang's culinary heritage but also strengthens cultural identity, raises awareness among younger generations, and contributes to the preservation of intangible cultural heritage across generations. These creative ideas can be described as follows:

a. Creative Ideas

The creative idea in designing this poster departed from the desire to make Palembang's culinary specialties not only a visual object but also an entrance to understanding local history and culture in a concise, interesting, and easy-to-

understand way. For this reason, the poster is designed with a visual narrative approach, which combines a visual of food with historical information, cultural values, and interesting facts in a concise manner.

The main visual in the poster displays some of Palembang's iconic foods: pempek, tekwan, model, lenggang, laksan, and burgo, with an attractive design that looks modern but is still communicative. Each poster on the food is highlighted with educational information, such as origins, philosophical meanings, and relations to the habits of the people of Palembang. The colors used refer to local cultural identities, such as the golden yellow and maroon red of the songket motif. Additional graphic elements such as songket fabric ornaments and the Ampera Bridge icon are used to reinforce the local feel.

The typography is chosen with a clean and easy-to-read typeface, while the poster layout is arranged hierarchically to direct the reader's attention visually from the image to the informative text and then to the invitation to get to know the culture further. Overall, this creative idea is designed to present a learning experience of local culture through visuals, making posters a medium that is not only aesthetically appealing but also educationally meaningful.

b. Creative Purpose

In designing Palembang culinary posters as a medium for education on local history and cultural identity, the main goal is to introduce the culinary diversity of Palembang cuisine more widely. This poster is not only intended for students but also includes the general public, domestic tourists, cultural communities, and active users of social media.

Through an informative and interesting visual approach, this poster is expected to be a non-formal learning tool that expands the public's insight into the diversity of Palembang's culinary specialties, not only limited to the most popular pempek, but also other foods such as tekwan, model, laksan, lenggang, and burgo, complete with the historical value and cultural significance that accompanies them. With the distribution reach through digital media, this poster can be a strategic tool in supporting cultural preservation and increasing the appreciation of the younger generation for culinary heritage in the archipelago.

c. Creative Strategies

The creative strategy in designing Palembang's culinary posters as a medium for education and local cultural identity aims to introduce the diversity of Palembang's culinary specialties, not only pempek, which is only an iconic food, but also others as part of the local cultural heritage that has historical and identity value. This poster is designed to provide visual educational information to students, the general public, and tourists so that they understand the cultural meaning behind culinary, which has only been known from its taste.

The visual approach used is a realistic style so that the typical Palembang culinary appearance looks authentic, appetizing, and easy to recognize. The poster displays the whole food and its complements in detail, accompanied by a brief explanation containing the culinary history of Palembang and its cultural values. To strengthen the local context, Palembang-typical visual elements such as the Ampera Bridge and songket motifs were added that symbolically depicted the cultural roots of the food.

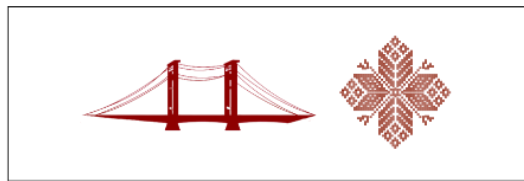


Figure 7. Typical visual elements of Palembang

In terms of design, communicative typography is used; the title uses sans-serif letters and the silhouette of the Ampera bridge to make it look unique, and the text content uses a sans-serif font as well to make it easy to read. The color palette is inspired by traditional Palembang colors such as red and gold (songket). This poster is implemented on social media such as Instagram in the hope of increasing the public's appreciation of culinary arts as part of local cultural identity.

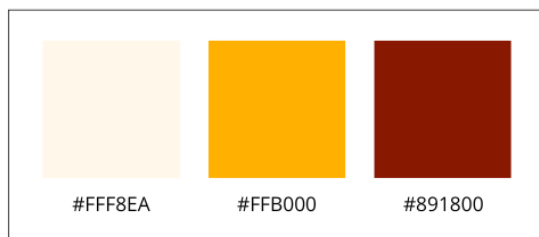


Figure 8. Color Selection



Figure 9. Typography selection

identity, the right media selection is made so that the poster can be conveyed in the best way to the audience. This media is in line with the main purpose of the design, which is to increase public understanding and awareness, especially among the younger generation, about the values and history of Palembang's culinary specialties. The focus of the design strategy is on media that can be used visually and educationally, for example, through social media that can spread widely and more effectively convey messages to the public (Pedwell et al., 2017).

1) Theme

The theme of this design is "Introduction to Culinary Specialties of Palembang" through visual communication design as an educational medium. This theme includes efforts to introduce and preserve Palembang's culinary specialties with an informative and interesting visual approach, especially for the younger generation, so that they better understand the historical value and cultural identity contained in the traditional cuisine.

2) Poster Analysis



Figure 10. Palembang Culinary Specialties

d. Design Results

In the typical Palembang culinary poster as a media for education on local history and cultural

a. Specific Poster Design

Designer: Adi Prasetya

Poster Title: Tekwan Culinary Khas Palembang

Media: PNG Image and Ivory Print 230 gsm

Size: 736 × 1040 pixels (A3 print, 29.7 x 42 cm)

Year: 2025

b. Poster Design Description

This poster is an educational visual medium that introduces Tekwan, one of Palembang's culinary specialties. The poster design uses a warm color background (yellow-orange) that creates a warm and appetizing impression. The background of the tourist destination of the city of Palembang is "Kemaro Island," a symbol of Palembang's cultural identity. At the top there is the title "TEKWAN" with an illustration of the Ampera Bridge icon and songket ornaments that strengthen the local cultural identity.

The main visual, in the form of a picture of a bowl of Tekwan, is presented at the bottom, surrounded by graphic elements such as a warm effect of flowing smoke that leads the eye to the narrative part. The descriptive text explains the origin of tekwan as a result of the acculturation of Chinese and Palembang culture, as well as describing its distinctive ingredients and tastes. The repetition of colors and shapes maintains visual consistency and the color identity of Palembang culture and strengthens the nuances of Palembang culture. This poster aims to arouse the interest of the younger generation in the richness of local cuisine through an informative, interesting, and culturally valuable visual approach.

c. Aesthetic Analysis

The poster features a strong visual aesthetic through the application of harmonious graphic design principles, such as a balanced composition of images, text, and local cultural

ornaments. The dominance of orange and yellow colors creates a warm and appetizing impression, in harmony with the traditional culinary theme. Visual rhythm is present through the form of flowing smoke, directing the audience's gaze from the food to the narrative text while reinforcing the association of food aromas. The repetition of shapes and colors, such as the songket motif and red accents on the title and the Ampera icon, creates a visual rhythm and emphasizes Palembang's cultural identity. The contrast between warm backgrounds and white text improves readability. Overall, the poster design effectively conveys educational and cultural values through a communicative, engaging, and symbolic visual approach.

d. Message Analysis

This Tekwan culinary poster conveys educational and cultural messages in a concise and effective manner. Through information about its origins, materials, and presentation, the poster highlights the historical value as well as cultural acculturation of Palembang. Visuals such as smoke, warm colors, and local ornaments reinforce emotional appeal and cultural identity. This poster invites the younger generation to get to know and preserve Palembang's culinary specialties as part of a meaningful cultural heritage.

3) Media Utama

The main media in this design is an educational poster specifically designed to convey information on the history, diversity, and cultural value of Palembang's cuisine to the public, especially students and the younger generation. This poster is designed to be published on social media so that the message conveyed can be widely spread to the public.



Figure 11. Poster publication on Instagram

Visually, the poster displays original images of Palembang's typical foods, such as pempek, tekwan, model, lenggang, laksan, and burgo, accompanied by Palembang-typical visual elements such as songket motifs, Ampera Bridge, and local cultural tourist destinations in the city of Palembang. Educational content is packaged in the form of a brief narrative that explains the origins of the food, its main ingredients, cultural significance, and historical context.

This oyster not only serves as an information medium but also as a means to arouse cultural awareness and a sense of belonging to Palembang's culinary heritage. With a communicative visual approach, posters are expected to be able to be a link between

Palembang's culinary traditions and today's generation.



Figure 12. The final result of the poster design

CONCLUSION

The design of this typical Palembang culinary poster aims to answer the problem of cultural preservation in the midst of the current of globalization that is increasingly shifting the attention of many people from local culinary

diversity to an instant culture. The results of primary data collection in the form of direct observation with Palembang culinary business actors in the city of Semarang, interviews with Mrs. Ester (46 years old) as the owner of a typical Palembang culinary business in the city of Semarang, the Pempek Linda canteen on Jl. Supriyadi No. A8, Kalicari, Pedurungan District, Semarang City, and a questionnaire of 67 respondents showed that the knowledge of people outside South Sumatra was still limited to one or two types of Palembang cuisine, and many of them only know up to 95.5% of pempek and very little about the culinary richness of Palembang's specialties such as tekwan, model, lenggang, laksan, and burgo. Due to the lack of educational media that provides representation for the community.

With a design thinking approach, the design of this poster is carried out in stages and focuses on the needs of the audience. The Palembang culinary poster in the design not only displays the visual beauty of food but also conveys the historical value and meaning of local culture in a communicative manner. The visualization used refers to typical elements of Palembang, such as songket motifs, Ampera bridges, local cultural tourist destinations, and local traditional colors and warm visualizations of colors, and also text bubbles in the poster design.

The main media is in the form of educational posters that are published digitally through social media such as Instagram to reach a wider audience. Thus, the Palembang culinary poster is designed not only as a promotional medium but also as a visual educational tool that instills cultural awareness, strengthens local identity, and preserves culinary heritage as part

of an intangible culture that continues to develop across generations.

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