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PACKAGING DESIGN FOR FURIKAKE CAKALANG FISH FLOSS PRODUCT FROM DAPUR SEHATI

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Abstract

The food industry in Indonesia has shown positive growth over the past decade, dominated by micro, small, and medium enterprises (MSMEs), which account for approximately 98% of all business actors and contribute around 60% to the Gross Domestic Product (GDP). However, in the era of the Industrial Revolution 5.0, MSMEs face adaptation challenges due to shifts in consumer behavior toward digital platforms, along with limited assistance, particularly in marketing and packaging design quality. Dapur Sehati is an MSME founded by Mrs. Novita under PT. Dapur Sehati Food in 2013, focusing on the marine fish processing industry and located in Semiring, Mangaran, Situbondo. Dapur Sehati is one of the government-supported MSMEs participating in the Bedah Desain dan Kemasan (BEDAKAN) Batch 20 program, organized by the Ministry of Tourism and Creative Economy in collaboration with the Indonesian Association of Visual Communication Design Study Programs (ASPRODI DKV). Despite having good product quality, Dapur Sehati's packaging design has not been optimized in terms of information delivery and differentiation among product variants. This design project employs the Research and Development (R&D) method using the Dick & Carey model, which includes the pre-production, production, and post-production stages. The objective of this design is to produce a new packaging design for the Abon Ikan Cakalang Furikake product that can enhance product appeal and support sustainable business development.

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INTRODUCTION

The Indonesian food industry has demonstrated significant growth over the past decade. Globalization and the pervasive expansion of internet utility have emerged as primary drivers of consumer demand, facilitated by increasingly seamless transactional access. The performance of the manufacturing sector specifically the food and beverage industry consistently bolsters national economic growth through job creation and rising consumer absorption rates. According to Gross Domestic Product (GDP) data from the Indonesian Central Bureau of Statistics (BPS), the manufacturing sector recorded a growth of 5.68% in the second quarter of 2025.

Indonesia currently hosts 62 million Micro, Small, and Medium Enterprises (MSMEs), representing approximately 98% of national business actors. Data from the BPS and the Ministry of Cooperatives and SMEs indicate that this sector contributes 60% to the national GDP, underscoring the vital role of MSMEs in the country's economic trajectory. Historically, the MSME sector has proven its resilience during periods of economic instability. This was notably observed during the 1997 financial crisis, where MSMEs maintained their viability and continued to contribute to the economy (Suci, 2017).

These findings suggest that MSMEs are a highly productive sector with substantial potential for continued development. However, they concurrently face complex adaptive challenges in the era of Industry 5.0. The shift in consumer behavior toward digital-based shopping patterns renders internet utilization and digital entrepreneurship strategic opportunities for MSMEs to enhance competitiveness and business sustainability. Furthermore, the 2020 COVID-19 pandemic catalyzed economic volatility that effectively established an ideal environment for the accelerated adoption of Industry 5.0 principles (Suryadi, 2023).

Despite their inherent resilience, MSMEs currently face significant hurdles, including a lack of expert mentorship and government support. Business owners must expand their product reach

and marketing efficacy, as they often occupy a vulnerable position when competing with modern markets that offer superior services, experiences, and consumer appeal. Erlyana (2018) posits that a limited understanding of the importance of packaging quality is a primary factor contributing to the inability of MSME products to compete effectively with established rivals.

Marketing strategy plays a pivotal role in capturing consumer attention and establishing brand image before the underlying product quality is experienced. Product image is inextricably linked to consumer perception, which is shaped by both quality and visual packaging. Referencing Akarapi (2011), the design of a product's visual identity can enhance public brand awareness and facilitate business expansion. Well-designed packaging has the potential to cultivate positive impressions and solidify a product's market position (Gonzales et al., 2007).

As an intermediary for product appeal, packaging design is indispensable. Andini & Anggraeni (2016) argue that product attraction is derived not only from taste but also from visual presentation. Consequently, packaging design serves as a critical instrument for communicating value propositions and differentiating products within an increasingly homogeneous market. According to Widyokusumo (2014), visual identity fosters a positive image for both products and corporations, enabling consumers to recognize, recall, and develop loyalty toward a brand. Therefore, focusing on structural packaging design and reinforcing visual information constitutes a strategic imperative for enhancing competitiveness. This solution is highly applicable to MSME entities, such as Dapur Sehati.

Dapur Sehati is a brand established by entrepreneur Ms. Novita and incorporated as PT Dapur Sehati Food in 2013. Specializing in processed marine products, the brand currently offers 20 product variants. Located in Semiring Village, Mangaran District, Situbondo Regency, the company sources raw materials directly from local fishermen to ensure peak freshness, leveraging a production facility situated only one kilometer from

the coast. Dapur Sehati's mission is to facilitate fish consumption through a variety of fresh, processed seafood options free from Monosodium Glutamate (MSG). By addressing the demand for healthy dietary options, Dapur Sehati targets a specific market segment the housewives with young children.

Dapur Sehati has been designated as a mentored MSME by the government through the Ministry of Tourism and Creative Economy under the "Bedah Desain dan Kemasan" (BEDAKAN) program, Batch 20. BEDAKAN is a curated development program aimed at enhancing the packaging quality of selected MSME products. This initiative represents a strategic collaboration between the government and subject matter experts coordinated by the Indonesian Association of Visual Communication Design Study Programs (ASPRODI DKV). Within this framework, faculty members and students serve as designers, providing structured interventions to re-evaluate and redesign the product conceptualization and visual presentation of business actors.



Figure 1. Dapur Sehati brand products.

The 20th batch of the BEDAKAN program offers a mentorship scheme oriented toward the strengthening of packaging design. The primary focus of this program is to educate business owners and stimulate economic growth through the

development of visual identity and packaging redesign.

Despite possessing a strong product value proposition and high quality, Dapur Sehati currently utilizes inadequate packaging designs that fail to communicate product information effectively. Packaging serves as the primary interface, functioning not merely as a protective vessel but also as a visual communication tool and a marketing strategy. It must act as a stimulus that captures attention by representing the unique attributes of the product. High-quality packaging is essential for consumer persuasion, ensuring that sales performance aligns with organizational targets. At Dapur Sehati, the extensive variety of product variants is not reflected in the visual character displayed on the packaging. This lack of consistency arises from visual assets that are insufficient to support effective and targeted promotional media.

Strategic adjustments are necessary to deliver information that reaches specific market niches and highlights product characteristics more effectively. In 2024, Dapur Sehati launched a new product variant, "Abon Ikan Cakalang Furikake" (Skipjack Tuna Floss Furikake), targeting the international market. This product represents a creative fusion of local flavors with the Japanese-inspired seasoning, *Furikake*, offering a unique culinary experience to new consumers. According to Wibawanto et al. (2023), robust brand equity can enhance both the image and the market value of a product while providing clear differentiation from competitors. Consequently, a sophisticated and well-conceptualized packaging design is crucial for the "Abon Cakalang Furikake" product to accurately convey its core values and defined brand identity.

Through this design intervention, it is expected that business actors will gain a more comprehensive understanding of how to formulate targeted marketing strategies. This objective can be achieved through structured packaging designs that correctly project the product's image. Ultimately, this approach will broaden long-term economic opportunities and enhance brand recognition among potential consumers. Furthermore, this

packaging redesign serves to communicate a sustainable commitment to brand image and the underlying quality of the manufactured goods.

METHOD

The development of the packaging design for Dapur Sehati's "Abon Ikan Cakalang Furikake" in this article employs the Research and Development (R&D) method. R&D is a research approach aimed at producing specific products while simultaneously validating their effectiveness. Oktaria (2023) defines the R&D method as a process dedicated to developing new products or refining existing ones.

The R&D method was selected based on the consideration that the visual communication design process requires a series of systematic stages. These stages progress from initial conception to the production of a final artwork that is viable for application within branding and promotional strategies (Wibawanto et al., 2023). Furthermore, this developmental method was chosen to align with the execution structure of the BEDAKAN program, which focuses on directed development and collaboration across diverse scientific disciplines.

While previous studies on MSME packaging design have generally emphasized visual improvement, branding strategies, and market competitiveness, many of them remain focused on aesthetic enhancement without integrating a structured development framework that links design decisions to measurable outcomes. In contrast, this study positions itself by applying a systematic Research and Development (R&D) approach, specifically the Dick & Carey model, to packaging design practice. This approach not only generates a visual output but also embeds the design process within a structured, iterative, and evaluative framework. Furthermore, this research contributes by situating packaging design within a real collaborative ecosystem involving designers, branding experts, culinary specialists, and MSME actors, thereby extending existing studies from individual design practice toward a multi-

stakeholder, process-oriented model of packaging development.

This project adopts the R&D design framework proposed by Dick & Carey, specifically within the category of instructional design models. The Dick & Carey R&D model is a systematic, structured, and goal-oriented approach to system development. Developed by Walter Dick and Lou Carey, this model is widely utilized in the fields of education, instructional design, and visual communication. The Dick & Carey model is characterized by clearly defined, structured, and replicable stages. Each step is logically and simply organized, reflecting the cognitive workflow typically required to achieve objectives or design a product. The clarity of these stages assists designers or developers in comprehending the holistic workflow without ambiguity in interpreting requirements or goals.

The Dick & Carey development model provides a comprehensive and proven framework for generating products that are effective, relevant, and efficient. This model treats the development process as an interrelated system, where each stage plays a vital role in producing an output that is functional, effective, and aligned with user needs. According to Dick et al. (2015), the method is divided into ten stages of instructional design. For the purposes of this study, the author has categorized these ten stages into three primary phases of the visual communication design process 1) Pre-Production, 2) Production, dan 3) Post Production.

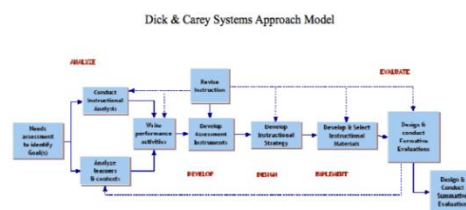


Figure 2. Visualization of Dick & Carey's Research and Development (R&D)



Figure 3. Visualization of Pre-Production, Production, Post-Production phase.

The pre-production phase constitutes the initial planning and analysis stage, serving as the fundamental groundwork for the design process. In this phase, the focus is directed toward understanding the problem, objectives, and the context of product utility. The Dick & Carey model elaborates this process into six specific stages. The first is identifying instructional goals, which involves establishing the primary objectives of packaging development based on identified needs and challenges. The second stage, conducting instructional analysis, analyzes baseline conditions, constraints, and specific product requirements. Third, analyzing learners and contexts examines the characteristics of target users as well as the sociocultural and market backgrounds. Fourth, writing performance objectives involves formulating measurable specific goals to serve as design benchmarks. Fifth, developing assessment instruments constructs indicators or metrics to evaluate product success. Finally, developing instructional strategy determines the design approach, communication strategy, selection of production tools and media, and research regarding the materials to be utilized. Collectively, these stages comprise the preliminary framework to ensure the design process maintains a clear, measurable trajectory rooted in empirical needs.

The production phase is the implementation stage where planning and strategy are translated into concrete design outputs based on the preceding developmental analysis. Within the Dick & Carey framework, the production phase is categorized under developing and selecting instructional materials. This stage encompasses the actual design and production process, including sketching, visual concept development, design digitalization, graphic element processing, and the creation of product mock-ups.

The post-production phase focuses on the evaluation, refinement, and ultimate assessment of the generated design products. The Dick & Carey instructional design model includes designing and conducting formative evaluation, which involves product testing with business actors, branding experts, and culinary specialists to identify potential deficiencies. This is followed by revising instruction, a process of iterative improvement and design refinement based on the formative evaluation results. The final step is conducting summative evaluation, a comprehensive assessment to determine the effectiveness, acceptability, and utility of the product in a real-world context. This phase serves as the conclusion of the Dick & Carey R&D process, ensuring that the final design meets quality standards, functions effectively, and aligns with the predetermined objectives.

Although structured as a procedural model, the Dick & Carey framework provides flexibility for refinement through the revision stage, particularly during formative evaluation. At this juncture, instructional analysis can be revisited if discrepancies are identified, allowing for early interventions before they impact subsequent stages. This revision mechanism renders the Dick & Carey model adaptive and responsive to empirical findings. In summary, employing the Dick & Carey R&D method in the design development process yields results that are directed, measurable, and data-driven, thereby ensuring the final output possesses a robust conceptual foundation that fulfills the product's design objectives.

RESULTS AND DISCUSSION

In the BEDAKAN program, participating MSMEs underwent a rigorous multi-stage screening process. This selection framework included administrative screening, a curation process, and interviews regarding business concepts prior to their final designation as fostered MSMEs. For BEDAKAN Batch 20, the curation was conducted by the Ministry of Tourism and Creative Economy (Kemenparekraf) in collaboration with ASPRODI DKV, resulting in the selection of 20 MSMEs from

the Banyuwangi region and its surroundings. These selected participants engaged in a three-week mentorship program consisting of three intensive sessions held from September 24, 2024, to October 25, 2024. The program utilized a hybrid format, incorporating weekly evaluation milestones. During this period, business owners collaborated with designers, branding experts, and culinary specialists to deliberate on requirements and practical applications for product design development.

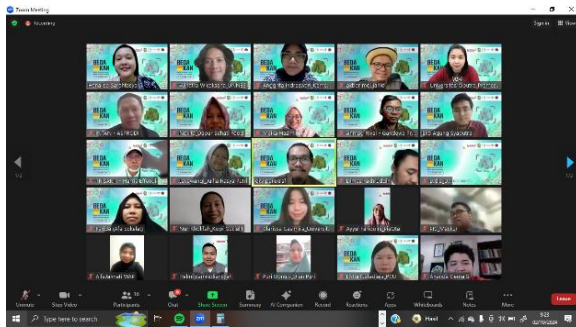


Figure 4. First Meeting program BEDAKAN Batch 20.

To manage the tentative nature of the design process, the program implemented weekly evaluations, or "level evaluations," which align with the Research and Development (R&D) phases. Throughout the three-week duration of the BEDAKAN program, these three levels of weekly meetings followed a design conceptualization flow identical to the pre-production, production, and post-production stages.



Figure 5. Timeline Program BEDAKAN Batch 20

During Level 1 or the Pre-production Phase, business owners participated in packaging design education covering fundamental principles of product conceptualization and design. This process was established through a collaborative framework involving designers, branding experts, and culinary specialists. Furthermore, participants presented their brand identity and product history to facilitate discussions regarding product development and to identify specific areas for improvement to be addressed throughout the BEDAKAN program.

Level 2 marked the transition into the production phase. In this stage, designers presented initial design iterations based on the requirements previously established during Level 1. These preliminary designs were then curated and evaluated by branding experts, culinary specialists, and the business owners to ensure the development of a final design that was both appropriate and strategically targeted.

Finally, at level 3 or the post-production phase, a concluding presentation was conducted, followed by the formal submission of the final packaging designs. These finalized designs were reviewed and approved by all stakeholders for implementation in long-term, sustainable business development.

Pre-Production

In this packaging design project, the selected variant from Dapur Sehati is the latest product line specifically developed for the international market. Consequently, the design must establish a universal brand image within its packaging application. Furthermore, as Dapur Sehati's primary target audience consists of housewives with young children, a novel approach is required to effectively promote the product to the early childhood demographic.

Dapur Sehati introduces "Abon Ikan Cakalang Furikake" as a creative fusion of Indonesian heritage flavors and Japanese culinary influences, designed for both convenience and palatability. The product represents a cross-cultural culinary icon, specifically highlighted by the inclusion of Japanese *Furikake*. Therefore, the design must incorporate sophisticated cross-cultural visual representations

to ensure the packaging successfully achieves its communicative and representational goals.

Dapur Sehati was selected for the BEDAKAN Batch 20 program under the category of ready-to-eat processed fish products. Currently, the brand possesses a distinct packaging design that remains relevant to its product offerings. Its existing visual identity effectively represents the product's image; consequently, a comprehensive conceptual overhaul was deemed unnecessary.



Figure 6. Initial draft of product packaging design
"Abon Ikan Cakalang Furikake"

Nevertheless, within the framework of the BEDAKAN Batch 20 program, a collaborative panel of designers, branding experts, and culinary specialists was convened to evaluate the current design and identify specific areas for refinement. For this iteration of the program, the primary objective for Dapur Sehati was the development of a "master design" for the fish floss (*abon*) packaging to serve as the foundational visual reference. This recommendation aimed to optimize aesthetic quality and rectify the disorganized layout of product information. The reorganization of visual elements, information hierarchy, and legibility was prioritized to ensure that product messaging is communicated effectively to the consumer.

During the initial design phase of the BEDAKAN program, the first stage involved a consultative assembly of expert practitioners comprising selected young designers and faculty members from ASPRODI DKV, branding and culinary experts from the Ministry of Tourism and

Creative Economy (Kemenparekraf), and the selected business owners. This session served as a platform for business owners to present their brand identity and existing product lines. Within this framework, designers and faculty members conducted observations by monitoring the technical responses provided by the business owners to inquiries posed by the branding and culinary specialists. These discussions also addressed external environmental factors influencing the MSME's position within the broader market. Subsequently, the designers and faculty members engaged in direct discussions with the business owners to conduct a situational analysis of the brand's internal strengths and weaknesses.

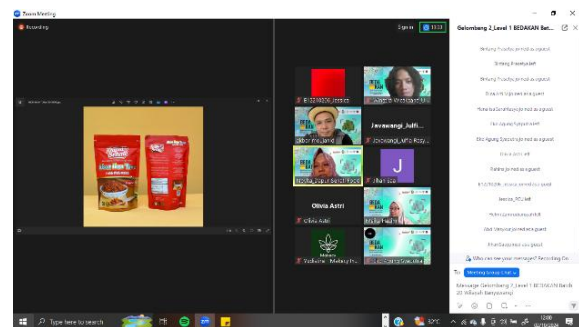


Figure 7. Level 1 meeting Program BEDAKAN Batch 20.

To supplement these observations, structured interviews were employed as the primary data collection method. This approach was utilized to gain a comprehensive understanding of the business owners' specific requirements, operational constraints, and expectations regarding the packaging design. According to Bastian et al. (2018: 1), the interview method is the most appropriate instrument for obtaining primary data in this context. The entirety of the presentation and interview process was facilitated through a hybrid meeting format, supplemented by continuous communication via the WhatsApp platform.

Based on the identification of the problem, the author synthesized several key conclusions regarding the packaging of Dapur Sehati's "Abon Ikan Cakalang Furikake," which include:

1. It is recommended that the existing design undergo a remake rather than a complete replacement. The focus should be directed toward aesthetic optimization and information restructuring to ensure a more organized, systematic, and legible presentation for the consumer.
2. The development of a specific logo for the “Abon Ikan Cakalang Furikake” variant is required, incorporating the international title “Furikake with Cakalang Fish Floss” to provide clear differentiation between product lines.
3. Graphic elements must be designed to effectively represent the Japanese culinary identity inherent in the “Abon Ikan Cakalang Furikake” variant.
4. The addition of an illustrative figure or mascot is intended to reinforce the brand image and character of Dapur Sehati. This positioning highlights the variant as a multicultural culinary product, leveraging Japanese flavor elaboration as its primary value proposition.
5. The packaging must adhere to Dapur Sehati’s established standards, utilizing a 13x21 cm standing pouch with a zipper and a full-foil matte doff printing finish.

Production

This stage marks the transition into the preliminary concept development phase. Designers worked collaboratively to formulate the brand personality, develop mood boards, and produce initial sketches, which served as the visual blueprint for the product design process. Design development is defined as a systematic process aimed at conceptualizing and advancing a visual identity and its subsequent application across various promotional media (Koskinen et al., 2011). Consequently, this phase functions to establish an initial brand image communicated through the packaging in a coherent and contextual manner.

Key activities in this stage include the selection of color palettes, the generation of hand-drawn sketches, the determination of typography and logotypes, and the development of graphic

layouts, illustrations, and rough wireframes (rough layouts) utilized in the final packaging design.

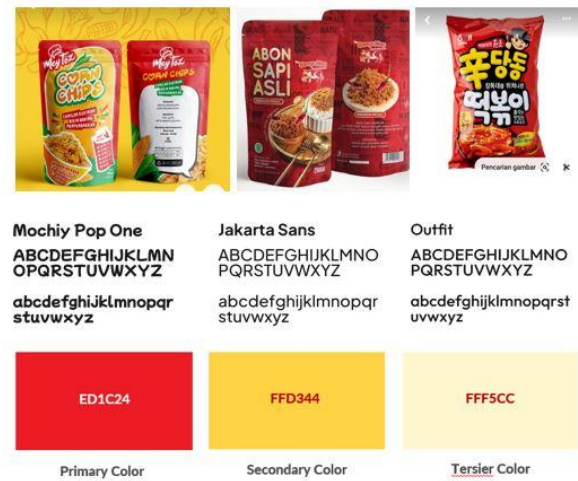


Figure 8. Moodboard development, font selection, and color palette of product packaging design “Abon Ikan Cakalang Furikake”

Based on the consultative dialogue and conceptual exchange with the proprietor of Dapur Sehati, Ms. Novita, it was established that the product design should be characterized by visual simplicity combined with high graphic impact. This direction aligns with the perspective of Luzar & Monica (2013), who posit that an effective visual identity must possess several core characteristics: 1) symbolic simplicity, 2) a robust visual response that serves as a functional tool for promotion and marketing, and 3) high memorability and a lasting impression.

While maintaining the brand’s dominant red color palette intended to evoke a sense of warmth and boldness the design proposal for this variant suggests enriching the product’s visual assets with Japanese-style accents and a silhouette illustration of the skipjack tuna (*ikan cakalang*). Additionally, visual elements representing sesame seeds and nori were incorporated to symbolize the product’s specific character. This request is consistent with the assertions of Lester (2013), who argues that visual communication involves the processing of images and diverse symbols to effectively convey specific messages,

ultimately influencing audience cognition and perception. To accurately capture and manifest Ms. Novita's conceptual vision, the author curated various design references from digital platforms such as Pinterest and Google to serve as the preliminary visual benchmarks.

The author maintained red as the primary color, serving as a fundamental principle in establishing the product's brand identity. According to Sihombing (2001), color is a critical element in visual communication due to its capacity to establish atmosphere, capture attention, and influence audience perception. Furthermore, the synthesis of color, text, and visual elements functions to shape public perception regarding a product (Nugrahani, 2015). Consequently, the selection of a color palette must account for basic color theory encompassing primary, secondary, and tertiary hues while considering contrast, harmony, and relevance to cultural contexts and color psychology. To complement the primary red, the author integrated yellow as a secondary color and cream as a tertiary color, utilizing an analogous color scheme to ensure visual harmony.

The selection of typography and specific fonts was finalized after extensive exploration to align with the unique character of the "Abon Ikan Cakalang Furikake" packaging. The author selected Mochiy Pop One for the logotype, Plus Jakarta Sans for the body text, and Outfit as a supplementary font. These typefaces were chosen because they align with the design keywords: simple yet bold, Japanese-inspired, and communicative. Moreover, these fonts possess high legibility and an engaging character suitable for children. Finally, the open-source licensing of these fonts was a decisive factor, ensuring they can be utilized across various platforms without legal constraints.

The subsequent exploration involved translating conceptual ideas into rough sketches to serve as a baseline for mapping the layout of graphic elements. A sketch is a visual representation designed to clarify information and provide a structural foundation for the design

process. Specifically, thumbnail sketches are defined as a practice wherein designers create small, rough illustrations to outline the basic framework for a larger work (Spotts, 2004). This process aims to translate visual concepts with greater precision and measurement in accordance with production requirements.

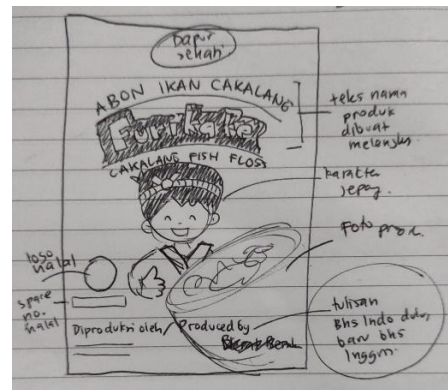


Figure 9. Thumbnail sketch of product packaging design "Abon Ikan Cakalang Furikake"

The rough sketches incorporate various components derived from the mood board and the initial conceptual framework, which were collaboratively developed and approved by the business owner, design experts, and culinary specialists within the BEDAKAN program. These sketches were manually executed using ink on paper.

The front-view sketches delineate the projected arrangement of the brand logo, the specific product logo, representative illustrative figures, and product photography. Furthermore, the sketches include essential product information and detailed conceptual annotations to guide the subsequent stages of the design process.

The asset development phase commenced with the digitalization of key components, including the illustrative character design, the skipjack tuna (*cakalang*) pattern, and the product logo. This process was executed using a Hewlett-Packard (HP) 14s laptop and Adobe Photoshop CC 2020, supported by a Wacom One pen tablet to

ensure precision in the design drafting.

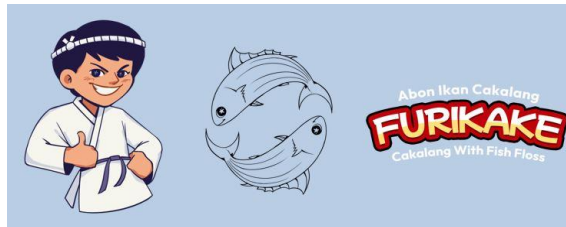


Figure 10. Illustration character, skipjack tuna pattern, product logo "Abon Ikan Cakalang Furikake".

The illustrative character features a young boy adorned in traditional Japanese attire and a headpiece (*hachimaki*), depicted in an optimistic pose with an enthusiastic facial expression to evoke a positive brand response. Concurrently, the pattern illustration incorporates two skipjack tuna figures arranged in a circular formation, creating a dynamic, minimalist, and fluid visual rhythm. Finally, the product logo was designed with the bilingual title "Abon Ikan Cakalang Furikake: Cakalang with Fish Floss" to accommodate the target international market. This logo integrates two distinct typefaces, Mochiy Pop One and Plus Jakarta Sans, to maintain visual hierarchy and brand consistency.

The final stage of the production development process involved the integration of all visual components into a comprehensive design through layouting. This process was executed using Adobe Illustrator CC 2020 to assemble the visual elements across both sections of the packaging. The front-panel design incorporates several key elements: (1) the brand logo, (2) the product logo, (3) the illustrative character, (4) product photography, (5) the skipjack tuna pattern, (6) the Halal certification logo, and (7) essential product information. Conversely, the rear-panel layout features (8) nutritional and ingredient information, serving suggestions, and storage instructions; (9) recycling and waste disposal symbols; and (10) the "Wonderful Indonesia" and "BEDAKAN" program logos.



Figure 11. Product level 2 design "Abon Ikan Cakalang Furikake".

The author developed two distinct design iterations, designated as "Version A" and "Version B," to provide comparative preferences for evaluation. These alternatives were presented to facilitate a collaborative discussion among branding experts, culinary specialists, and the business owner to determine the most effective and appropriate final selection. The primary distinctions between the two variants lie in the facial expressions of the illustrative character and the inclusion or exclusion of the background pattern on the packaging surface.



Figure 12. Product level 2 packaging design mockup “Abon Ikan Cakalang Furikake”.

In this stage, the author developed product prototypes in the form of design mock-ups to reflect the actual visual appearance of the packaging following the printing process. These mock-ups served as a critical tool for evaluation and curation. Upon completion of the production phase, the BEDAKAN Level 2 evaluation was conducted as a pitching medium, allowing designers to present the preliminary drafts derived from the Level 1 analysis.

Based on the interview results, branding expert Akbar Moujahid and culinary specialist Meika Hazim provided several strategic notes for subsequent development. Regarding informational completeness, the author was instructed to include the HACCP logo and the postal code on the front panel. For the rear panel, the information structure required reorganization to utilize a single language per line to enhance legibility. Furthermore, food safety regulatory compliance was strengthened by applying bold formatting to allergenic ingredients and including

a cautionary instruction statement immediately below the composition column.

Regarding the visual aspects, the experts recommended modifying the illustrative character to appear more humanistic and child-friendly, moving away from the previously rigid aesthetic. Design details were further refined by removing the text from the BEDAKAN logo, integrating a barcode beneath the rear-panel logos, and enriching the aesthetic through figurative assets specifically a Japanese hand fan and explanatory graphic elements applied to the product photography.

Post-Production

During Level 3, the post-production phase, the author updated the packaging design in accordance with the revision notes provided by experts Akbar Moujahid and Meika Hazim in the preceding stage. Technical specifications were further detailed to include a tear-notch distance of 1.5 cm, a ziplock allowance of 2.5 cm, and a 4 mm bleed area. These measurements were integrated to facilitate a clear technical understanding of the design framework for Gandewa, the designated printing partner. Furthermore, the inclusion of these technical markers serves as a risk mitigation strategy to prevent printing errors and ensure the production of high-quality, high-precision packaging.



Figure 13. Final product design with auxiliary lines “Abon Ikan Cakalang Furikake”.



Figure 14. Final Mockup product design
"Abon Ikan Cakalang FuriKake".

In this final implementation stage, the updated design received positive responses from Ms. Novita the business owner as well as Akbar Moujahid and Meika Hazim the branding and culinary experts for BEDAKAN Batch 20). Nevertheless, minor revisions were identified to finalize the packaging design prior to its application as the Final Design. These revisions primarily focused on the strategic repositioning of legal and food safety information. Specifically, the Halal certification number was moved directly beneath the Halal logo on the front panel. Additionally, the PIRT (Home Industry Food) certification number was placed immediately above the production details, while the allergen warning on the rear panel was repositioned to sit directly below the ingredient list.

Following the completion of these minor adjustments, the author engaged in technical consultations with the printing partner responsible for the final production implementation. This involved technical specifications for the packaging material, which was finalized as a 13x20 cm standing pouch with zipper featuring a full-foil matte (doff) finish. Furthermore, the master files were optimized using a CMYK color profile at 300 DPI, with all visual assets systematically separated and uploaded to a dedicated Google Drive directory for production readiness. Upon completion of these processes, the BEDAKAN Batch 20 program officially approved the final version of the Dapur

Sehati "Abon Ikan Cakalang" packaging. This design was formally endorsed by the Ministry of Tourism and Creative Economy (Kemenparekraf) as the selected packaging for mass production.

CONCLUSION

The entire design process has been successfully completed and verified, with the physical production support for the final packaging designs having been received and implemented by the participating MSME. Based on the findings of this study, it can be concluded that a comprehensive research-driven process is capable of producing packaging designs that are both functional and highly relevant to the specific needs of MSMEs.

Beyond its procedural execution, the resulting packaging design can be understood as a strategic synthesis of visual communication principles and consumer perception theory. The use of bold color contrasts, illustrative characters, and cross-cultural visual elements not only enhances aesthetic appeal but also functions as a cognitive stimulus that supports brand recognition and emotional engagement. From a packaging design perspective, these decisions align with the principles of visual hierarchy, differentiation, and memorability, which are essential in influencing consumer attention and purchase intention. Moreover, the incorporation of Japanese-inspired elements reflects a deliberate semiotic strategy to communicate product uniqueness and cultural hybridity, positioning the product within a broader global market context. This indicates that packaging design is not merely a surface-level aesthetic intervention, but a communicative system that mediates meaning, identity, and consumer perception in a competitive marketplace.

The program provided the author with significant professional insights, including the benefits of a structured weekly evaluation framework, exposure to large-scale design production, and new perspectives on brand promotion and standardized packaging design ethics. Throughout the process, the author

identified several critical details that are occasionally overlooked in packaging design, such as the heightened attention required for allergen-related ingredient disclosures.

Finally, the author recommends that the Ministry of Tourism and Creative Economy (Kemenparekraf) continue to facilitate the BEDAKAN program on a sustainable basis. Furthermore, it is suggested that the scope of the program expand beyond packaging design mentorship to encompass other strategic opportunities, thereby further bolstering the development and competitiveness of MSMEs in Indonesia.

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