

## **Traditional Food Packaging Redesign to Expand Target Market Onde-Onde Gandoem Njonja Moeda in BEDA'KAN 11**

**Stefanny Kusuma**

Visual Communication Design, School of Design,  
Universitas Pelita Harapan  
kwanstefanny@gmail.com

**Brian Alvin Hananto**

Visual Communication Design, School of Design,  
Universitas Pelita Harapan  
brian.hananto@uph.edu

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### **ABSTRACT**

Onde-Onde Gandoem Njonja Moeda is one of the Small-to-Medium Enterprises affected by the COVID-19 outbreak in Indonesia. In collaboration with Asprodi DKV and DJKI in the BEDA'KAN event, the authors made a proposal for a new packaging design for Njonja Moeda with the expectation of solving existing problems and fulfilling their intention. The activity was carried out by following the pre-design, design, and post-design framework, resulting in two alternative packaging, which was then selected to be finalized and printed. The final approved design is then being published in a live Zoom presentation meeting on March 26th, 2022.

Keywords: Packaging Design, Traditional Food, Branding, Snacks, Indonesia

### **INTRODUCTION**

BEDA'KAN stands for "Bedah Desain Kemasan", is an event held by AsprodiDKV and DJKI to give a chance for improvement through visuals for SMEs owners in Indonesia. SME stands for Small-to-Medium Enterprise or business, which is seen from the number of employees they have (Jauhari, 2010). COVID-19 outbreak in 2019 has been heavily impacting SMEs in Indonesia. It is known that more than three-quarters of the owners experience a decreasing profit rate (Bahtiar, 2021). BEDA'KAN offers a solution to this problem by providing new designs and supplying packaging design printing for free to promote local products. We, as individual graphic design students, were assigned and responsible for one product to be developed.

In every batch, they have different cities to address, and Surakarta is in batch 11. Surakarta is a city from Solo, Central Java, Indonesia, famous for its snacks and handicrafts. The writer was assigned with Debby Natalia, the 3rd generation owner of "Onde-Onde Gandoem Njonja Moeda". Onde-onde gandoem (also known as laughing onde because it has a crush on top like a laughing person) is a traditional, crunchy, and sweet snack, and Njonja Moeda is the brand name. This brand was established in 1975 and is best known for its taste and quality in the area. Nowadays, not only people from Surakarta but all-around Indonesia can purchase it through an online marketplace such as Shopee and Tokopedia.

Originally, onde-onde is a traditional chewy snack made from glutinous rice flour, formed into ball shapes, and filled with either mung beans or moong dal paste, smeared with sesame seeds and fried. Not only preserving, but Njonja Moeda also continues to innovate by producing new flavors of onde-onde such as brown sugar with ginger, Milo, cashew, and dates for Eid day (Image 1).



**Image 1 Current Design Looks (Source: Kusuma, 2021)**

Their innovation and initiative to go with the time made them become the best onde-onde in town. However, there's still one issue to address; thus, why they decided to join BEDA'KAN. The issue was that their packaging design couldn't reach a wider audience, and by wide, they meant global. To make it internationally recognizable, it needs to at least show an international language, English at least. It is one of the things they haven't fulfilled yet.

The objective of this design is to develop new visuals through packaging that spotlights their value. Traditional foods and snacks are a national heritage that must be preserved (Wulandari, 2019). Therefore, the packaging should have a modern look, but not eliminate its traditional value as a heritage recipe product.

## **LITERATURE REVIEW**

### **Brand Identity**

Brand was firstly discovered by marking farm animals by 'burning' them, so that they could be distinguished from other livestock (Kumar Maurya & Mishra, 2012). Brand identity is all real aspects and can be captured by the senses to identify and strengthen their identity (Kusuma et al., 2021). It unites different elements into one system (Wheeler, 2013). In a nutshell, branding should be able to make the products distinguished from others by highlighting their value.

### **Packaging Design**

Packaging plays an essential aspect in providing product protection. The packaging itself also needs to have a solid identity to be able to attract buyers. Nowadays, packaging should be able to intelligently provide clear information on the condition of the products (SUCIPTA et al., 2017). It's convenient to include relevant information about the products so that consumers know about the product clearly (Hetami, 2017).

## **METHODOLOGY**

The packaging design of "Njonja Moeda" refers to the stages, which is a simplification of the theory of Robin Landa, Bella Martin with Bruce Hanington, and Eric Karjaluo. This

methodology is covered in three phases: pre-design, design, and post-design (Hananto, 2020).

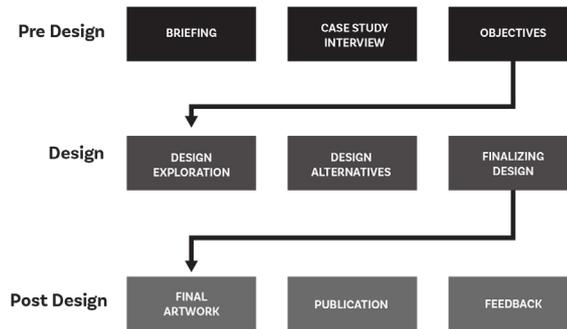


Image 2 Design Stages (Source: Kusuma, 2021)

## RESULT & DISCUSSION

### Pre-Design

#### Briefing

In the pre-design stage, the authors watch presentations from SME owners live through a Zoom meeting to get an overview of the product (Image 3). The process was done to ensure that we, designers, know who we are working with.

#### Case Study & Interview

After the owners presented their products, the authors contacted them individually to introduce themselves and clarify their design desires. According to the owners, the designs they currently have are good enough, and they also have their iconic logo (illustration of Njonja Moeda). Still, they cannot compete with products outside Indonesia. The main problem is the language barrier. In addition, their packaging does not reflect the value and impression they want to achieve (Image 1).



Image 3 Presentation by Owner (Source: Kusuma, 2021)

#### Objectives

Based on the data collection, the authors conclude the design objectives to achieve:

1. Providing relevant graphic visuals with the impression of heritage, tradition, and innovation without losing modernity;
2. Maintaining Indonesian as the primary language and including English as a supporting language; and
3. Switch or maintain the standing pouch packaging for ergonomic purposes, with a sticker of the flavor variant.

## Design

### Design Exploration

At the design stage, the authors retouched a little bit of their existing logo by changing the font and making the illustration bigger. They wished not to replace their logo because it's still new and already becoming the most iconic brand around the area.

After that, the authors replace the existing patterns or graphic elements. The new packaging must be unique, and have something to be distinguished from other products (Suharto, 2000). The patterns they had previously seemed to reflect traditional values, even though they were meaningless (Image 4). The authors took advantage of a pattern to reflect the heritage value and highlight the product's characteristics directly. The formation of the new pattern was made by abstracting the unique form of onde-onde gandoem (Image 5).

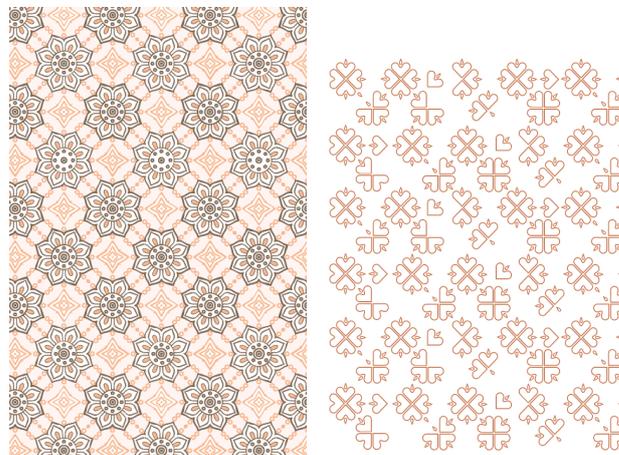


Image 4 Pattern Design, Before and After (Source: Kusuma, 2021)



Image 5 Abstraction Process (Source: Kusuma, 2021)

### Design Alternatives

In addition to pattern exploration, the authors propose another packaging alternative, a jar. The jar looks more aesthetically pleasing and ergonomic because it shows the original product directly (Image 6). After consideration, in the end, the SME owners decided to keep on using a standing pouch. Based on their experience, using a jar has damaged their product. Using a standing pouch is also their choice for economic reasons, while it still maintains the safety of their products properly.

On the first panel presentation, the authors got minor feedback from the committees in charge to make it correspond with BPOM (Indonesian National Agency for Drug and Food Control) guidelines. The feedbacks are:

1. Packaging should keep Bahasa Indonesia as the primary language. English must only be a supporting language and should be in italic;
2. The composition needs to be added allergen information in bold such as flour, egg, sesame seeds, etc.; and
3. Producer's information such as an address and contacts should be clear on the packaging.



Image 6 Jar and Pouch Alternatives (Source: Kusuma, 2021)

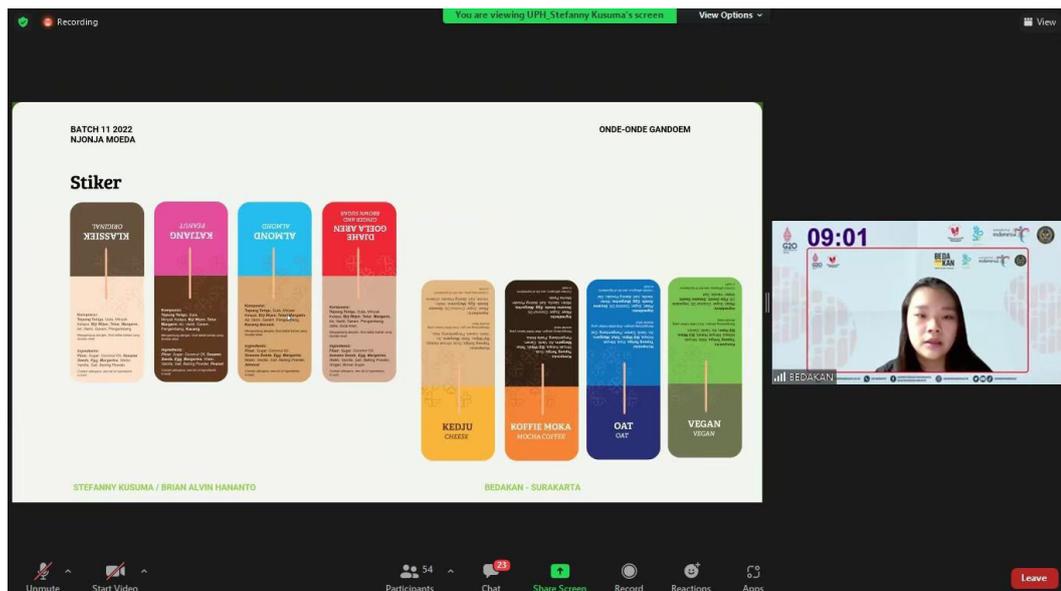


Image 7 First Panel Presentation by Designer (Source: Kusuma, 2021)

### Finalizing Design

After finalizing the design and directly talking with the owners, they are finally satisfied with the new design. The committees also gave us the insight to take advantage of the sticker's location to make it more functional. Finally, we put the sticker in the middle to match the overall layout and seal the product appropriately. Using the center alignment is also one way to highlight the traditional impression of this product.

### Post-Design Final Artwork

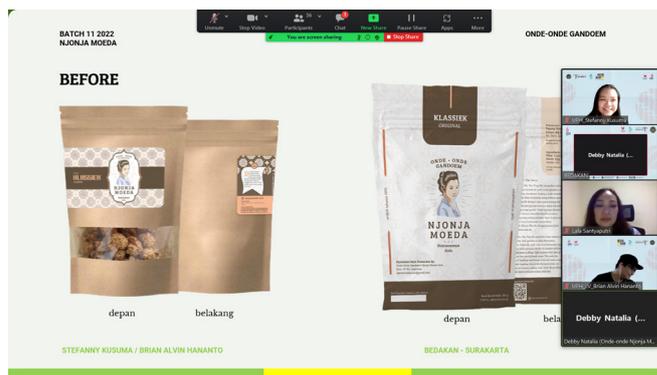
In the post-design stage, the authors make the final artwork to be given to the committee team and forwarded to the printing press. The process was done by giving them print-ready files and packaged artwork.



**Image 8 Final Artwork and Mockup (Source: Kusuma, 2021)**

### Publication

The output of this design is an online presentation with a zoom meeting by the designer to be seen and approved by the owner and the committee in charge (Image 8). The presentation should be done within 15 minutes maximum, including a questions and answers (QnA) session.



**Image 9 Final Panel Presentation by Designer (Source: Kusuma, 2021)**

### Feedback

In the end, the committees were fully satisfied with the final design. They gave appreciation and tasked us with the final step, which is packaging all the files and making them ready to print. They are going to give the files to the printing press, so it can be given to the SMEs owners as soon as possible.

### CONCLUSION

This paper describes the packaging design process for Onde-Onde Gandoem Njonja Moeda, resulting in a new design that becomes a solution to the problems of the existing packaging. The method of making a new design for SMEs is considered an early stage that can bring positive change. By all means, the design needs to be balanced with marketing and sales plans, also the consistency of the quality of the product itself, to move forward.

From this experience, the authors recommend an in-depth interview method with SME owners to learn more about what they want and need. This is done to ensure that the resulting design can solve their problems and function correctly. It is also essential to make sure that they love the new design.

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