LOCAL IDENTITY IN TRADITIONAL FOOD PACKAGING AS REGIONAL IDENTITY (CASE STUDY: GABIN BISCUIT PACKAGING IN SAMARINDA)

a Andi Farid Hidayanto, b Basyarah Hamat, c Nik Shahman Bin Nik Ahmad Ariff

ABSTRACT

Purpose: The main objective of this manuscript is to determine the typical icons of the city of Samarinda which will be applied in the visual appearance of traditional food packaging as souvenirs.

Theoretical framework: The function of packaging has evolved along with packaging developments and technology. From its initial function as a container, one of its functions is to display the identity of the region where the product comes from through its visual appearance.

Method: This research uses a mix method. Initial data was obtained from the questionnaire and then discussed through FGD involving experts in the fields of history, tourism and design. Next, it is processed with the NVivo application to illustrate the decision framework of the analysis results by coding the data according to a classification scheme that allows identification of regional icons that will be applied in packaging.

Findings: Samarinda traditional icons which were obtained would be displayed on the packaging. They are the religious, culinary, bahari and shopping tourism groups, which are revealed in the form of shopping tourism icons, fauna, typical motifs, taglines, religious tourism, marine tourism, natural tourism and infrastructure.

Research, Practical & Social implications: This paper will be useful for parties of similar interest, especially in the Samarinda area, who want to design souvenir packaging that displays regional identity in its visual appearance.

Originality/value: Icons typical of Samarinda which can be displayed in souvenir packaging so that they can act as ambassadors for the region.

Keywords: Gabin biscuits, Samarinda identity, traditional food packaging.

Received: 09/10/2023
Accepted: 08/01/2024
DOI: https://doi.org/10.55908/sdgs.v12i1.2404

a PhD Student in Department of Science, Management and Design, Razak Faculty of Technology and Informatics, Universiti Teknologi Malaysia, Kuala Lumpur, Malaysia, E-mail: andifarid@polnes.ac.id, Orcid: https://orcid.org/0000-0002-4078-6816

b Doctor in Department of Science, Management and Design, Razak Faculty of Technology and Informatics, Universiti Teknologi Malaysia, Kuala Lumpur, Malaysia, E-mail: basyarah@utm.my, Orcid: https://orcid.org/0000-0002-2786-3119

c Doctor in Department of Science, Management and Design, Razak Faculty of Technology and Informatics, Universiti Teknologi Malaysia, Kuala Lumpur, Malaysia, E-mail: nikshahman@utm.my, Orcid: https://orcid.org/0000-0003-1340-1498
IDENTIDADE LOCAL EM EMBALAGENS TRADICIONAIS DE ALIMENTOS COMO IDENTIDADE REGIONAL (ESTUDO DE CASO: EMBALAGEM DE BISCOITOS GABIN EM SAMARINDA)

RESUMO

Propósito: O principal objetivo deste manuscrito é determinar os ícones típicos da cidade de Samarinda que serão aplicados na aparência visual das embalagens tradicionais de alimentos como lembranças.

Estrutura teórica: A função de empacotamento evoluiu juntamente com o desenvolvimento e a tecnologia de empacotamento. A partir da sua função inicial de contentor, uma das suas funções consiste em apresentar a identidade da região de origem do produto através da sua aparência visual.

Método: Esta pesquisa usa um método de mistura. Os dados iniciais foram obtidos a partir do questionário e, em seguida, discutidos através de FGD envolvendo especialistas nas áreas de história, turismo e design. Em seguida, é processado com o aplicativo NVivo para ilustrar o quadro de decisão dos resultados da análise codificando os dados de acordo com um esquema de classificação que permite a identificação de ícones regionais que serão aplicados em embalagens.

Descobertas: Os ícones tradicionais de Samarinda que foram obtidos seriam exibidos na embalagem. Eles são os grupos religiosos, culinários, bahari e turismo de compras, que são revelados na forma de ícones de turismo de compras, fauna, motivos típicos, slogans, turismo religioso, turismo marinho, turismo natural e infraestrutura.

Investigação, implicações práticas e sociais: Este artigo será útil para partes de interesse semelhante, especialmente na área de Samarinda, que querem projetar embalagens de lembrança que exibam a identidade regional na sua aparência visual.

Originalidade/valor: Ícones típicos de Samarinda que podem ser exibidos em embalagens de lembrança para que possam atuar como embaixadores da região.

Palavras-chave: biscuitos Gabin, identidade Samarinda, embalagem tradicional de alimentos.

1 INTRODUCTION

Samarinda is the capital city of East Kalimantan Province, Indonesia. With the establishment of Ibu Kota Nusantara (IKN) as the new capital city of Indonesia on August 26 2019 in Sepaku, a regency 70 Km away from Samarinda, Samarinda will become a destination for arrivals with various goals and interests. As a handicraft of an area, visitors generally need souvenirs as proof of having been to the area. One of them is traditional food of regional heritage (Hidayanto, Hamat, & Dahuri, 2021).

Gabin cake is a traditional food from Samarinda. The texture is like crackers or biscuit, but crumblier and more delicious. This is one of the factors that makes it an iconic dish. It's unclear where this iconic dish come from. However, in East Kalimantan, the people make it as food for typical souvenir of Samarinda (admin, 2022).
Based on the questionnaire of Samarinda popular traditional food, the results are shown in Figure 1. It can be seen that the top 3 (three) traditional foods are amplang (fish crunch) (30.49%), nasi kuning (yellow rice) (19.51%) and pisang gapit (banana crisp) (9.15%). It can be seen that gabin cakes are less popular than other traditional foods, it values 7.93%. The gabin cake industry is also not as many as other traditional food industries, only 2 business actors are officially recorded, namely the Ria and Lido industries. These industries have been established since 1969, and can be categorized as a cultural heritage because they have been more than 50 years. (admin, 2017). From the literature study, there is also little discussion about the Samarinda gabin cake. There is also no manuscript discussing the design of gabin cake packaging, and no manuscript discussing Samarinda's gabin cake as the main topic. This is the reason for using gabin cake as a research object.
From interviews with producers, gabin biscuits were originated from the story of ABK = *anak buah kapal* (ship crew members) who once were often got seasick or nausea while sailing. At that time there was no hangover medicine or nausea reliever. Furthermore, the crew were given plain biscuits which turned out to be able to relieve nausea while sailing. These biscuits are easy to bite and odorless. Since then, these biscuits are popular with sailors, making them often called cabin biscuits. Gradually, the term cabin is often heard as gabin, so these biscuits are called gabin biscuits. This term is used by the industry to make the name of their product gabin biscuits, even though there are industries in other places that still use the name cabin biscuits (Hidayanto, Hamat, & Ariff, 2023).

The characteristic of the people of Samarinda in eating this gabin by dipping it in hot tea. It is better to eat right after dipping it. Another way to enjoy it is by putting it on a plate, then douse it with warm tea, after it melts a little, it is spooned and eaten. If this gabin is eaten directly as other biscuits, it is tasteless and a bit hard.

From the observations in the field, the packaging of gabin biscuits has not been developed since the first production. The identity of the region is not shown in the visual graphics. Consumers know this product comes from Samarinda from the industrial address written on the packaging. This case also occurs in other packaging of Samarinda's typical traditional heritage food.

The Samarinda City Tourism Office categorizes regional identities as tourism enrichment for religious tourism, culinary tourism, nature tourism, maritime tourism, night tourism and shopping tourism (admin, 2021). So, the local identity that will be explored in this study refers to this provision.

Local snack packaging is a cultural expression that also emphasizes the identity of the community. This includes local cultural values (Hidayat & Siwi, 2009). The iconic symbols typical of this region must be able to convey some elements that show the culture of the people, and can promote and inherit the culture. This traditional culture forms a valuable culture and unique style that offers a wide platform for designers to be applied in the packaging design, designers can create visual works with Samarinda's iconic features, while providing new meaning into packaging design (Cai, 2012).

From this background, the problem that will be discussed in this research is what regional identity will appear in the packaging of traditional heritage foods. The result is a reference for the visual appearance in typical traditional foods packaging as souvenirs.
So, by looking at the packaging, consumers will know where those products come from, and therefore they can become regional ambassador and regional promotion. Data from the analysis can be used to develop packaging designs, and can also be used by manufacturers and related agencies.

2 THEORITICAL FRAMEWORK

Traditional food is one of the products of local culture made by local people, using raw materials available in that place and processed in a unique way, with a typical taste of the local community (Hartanti & Pradita, 2021). Traditional food arises from the needs of the people, and is produced from generation to generation (Ciftci & Walker, 2017). Local food is an inseparable part of an area. In its development, this typical food began to be developed by the community as souvenir, so that it could be categorized as an intangible cultural heritage item (Tambunan, 2016). Intangible Culture Heritage is an intangible cultural heritage referring to various manifestations of traditional culture that have been passed down from generation to generation. One of them is traditional food, which has meaning for descendants to study and research (Fan & Wang, 2022).

Traditional food as cultural heritage can also be the main characteristic of the region’s culture (Zecca & Rastorgueuva, 2016). With the emergence of advances in technology and science, traditional foods are getting rare due to the pressure of a competitive global market (Ciftci & Walker, 2017). According to Alver (1992), tradition is important for many countries as a counter culture to dominant culture or globalization, because it gives new life to national identity, and to be expressed as national identity (Nugraha, 2010).

As a souvenir, consumers need a container to carry it in the form of packaging. Packaging that shows regional characteristics and identity of origin with local geographic characteristics is more attractive to choose (Hartanti, Nurviana, & Lukman, 2019). Local food packaging as souvenirs is a cultural expression that also emphasizes the identity of the community. This includes local cultural values (Hidayat & Siwi, 2009). Because souvenirs are memorabilia products as reminders or memories, the packaging must display visual characteristics of local culture as an effort to attract consumers (Samodro, 2018).

The problem with packaging traditional food as souvenirs is that it does not have maximum market appeal and local culture characteristic as visual appearance (Samodro,
Packaging needs to be equipped with cultural elements from the region of origin to respect the cultural background of the region that will be conveyed in the packaging (Kao, Cui, Ren, & Sung, 2016).

From that case, many packages are presenting deep cultural elements, especially to respect the cultural background of what will be conveyed in the packaging (Yong Min CUII, 2016). So the packaging can function as an ambassador, the ambassador representing the region of origin (Mukhtar & Nurif, 2015). Because one of the most important roles of packaging is to communicate to the user (Wagner & Charinsarn, 2020).

Market are the meeting point for several products for customers, so packaging role is as a meeting point (Hussain, Ali, Ibrahim, Noreen, & Ahmad, 2015). Packaging is often be the first product attribute that consumers see, because packaging directly communicates with consumers and helps the customers to form their first impression to the product and decide will they buy it or not before experiencing the taste (Scarpi, Pizzi, & Pichierri, 2018).

The results of research conducted by POPAI (Point of Purchase Advertising Institute), stated that 76% of purchases made by consumers were unplanned. Purchase decisions while in the store. Design, graphics, structure, product information and prices can cause impulsive buying. Manufacturers must be creative and attractive in displaying packaging, because packaging design encourages impulsive buying behavior (Adhitya, 2017).

In packaging, visual displays are used to depict the symbolic relationship between culture and food. In popular food packaging, graphics define texture, organize, represent and influence the interaction of culture, food and media. Traditional food imagery is a medium for exploring and attracting consumers (Taylor & Keating, 2018). Experts point out that visual elements such as images, colors, information, image density and packaging shape can trigger consumers' aesthetic perceptions and emotional responses, which in turn influence their purchasing intentions (Xu, 2023). Visual identity in packaging has an influence and social factors on consumer engagement and purchasing intentions when they see a product (Tan, Quang, & Duc Thanh Dat, 2023).

It's not too difficult to design attractive packaging. However, the most important thing is to design unique packaging that presents the cultural connotations of the product as a form of innovation (Shen, 2014). Product innovation in packaging can include design developments that in turn lead to make changes in the function of product features (Phuoc,
Tai, Phuong, Hung, & Tung, (2023), among other things, the function of packaging as a container has developed into an identity function for the original region of the food.

3 METHODOLOGY

The method adopted in this study is the mix method. The first step is to spread the initial questionnaire to the respondents to explore the unique identity that they feel can represent Samarinda. The initial questionnaire received 35 respondents. The results of the initial questionnaire were discussed in the FGD and additional data obtained from 38 respondents, bringing all to 73 respondents. Data from respondents were discussed through FGDs with competent resource persons in their fields, they are historians, design experts and local tourism experts. The FGD was attended by participants from students, civil servants, traders and MSME entrepreneurs.

The FGD result data is then qualitied using the NVivo application to illustrate the decision framework of the analysis result by coding the data according to a classification scheme that allows identification and indexing. The FGD obtained more specific data because it was processed according to criteria based on existing regulations, not from the number of questionnaire counts.

While NVivo has great potential for sorting information, it does not replace researchers for data interpretation. Researchers need to read, synthesize, and draw conclusions from NVivo sorted data. The ability to sort and rearrange the result code data depends on to the the author’s ability (Auld et al., 2007).

4 RESULT AND DISCUSSION

4.1 GABIN BISCUIT PACKAGING

Gabin biscuits are packaged in transparent plastic containers in bulk capacity and in certain numbers. This clear visible packaging allows you to see the color of the food, the light coming through, as well as the appearance of the nomenclature and brand name (Silaoyi & Speece, 2007). For bulk packaging, biscuits are wrapped in plastic, then tied with a rubber bracelet. Product information is in the form of printed paper inserted in the packaging, in the form of the company logo and the required information. For small packaging, biscuits are arranged in certain quantities and rows. The graphic display is as screen printed on the side of the packaging, but there is also printed paper inserted in the packaging. The regional identity or icon is not yet visible. Information on the origin of
the product or identity of Samarinda is obtained from information in the form of text about the manufacturer and place of production.

![Figure 3. Bulk gabin cake packaging](source)

Source: Prepared by authors

![Figure 4. Gabin cake packaging](source)

Source: Prepared by authors

4.2 TOURISM TYPE GROUP

The tourism office of Samarinda City in its roadmap classifies the types of tourism as shown in figure 5. Each of these tour groups has its own characteristics that distinguish it from other regions. The icon is then analyzed, which can be displayed in the packaging. Not all tourism categories can be displayed in the packaging, in this study icons were selected from religious, culinary, natural, bahari and shopping tourism. Because from the initial obtained data, the tourism category has several icons, it should be distinctive, has been legendary, and not owned by certain groups or regions. The icon is embodied in the form of shopping tourism icons, fauna icons, distinctive motifs, flora icons, taglines, religious tourism, marine icons, nature tourism, and infrastructure icons.
4.3 SHOPPING TOUR ICON

Shopping tourism icons are based on popular community shopping activities. In the form of sales locations, infrastructure, events or activities. The results of the analysis of popular traditional shopping icons in Samarinda are Citra Niaga (25.15%), Pasar Pagi (20.86%) and Segiri Market (14.72%).

From those three shopping icons, the Citra Niaga icon was chosen, for it has the greatest value. Citra Niaga was inaugurated in 1987 as a shopping center for all business people, big and small. Traders with large capital occupy shop-houses, medium-sized sellers in kiosks, and street vendors in plots. A large tower was built near the main door in the form of a hornbill perched on a traditional roof. This icon is an inculcation of the local culture of Samarinda, from the Dayak and Kutai tribes.
4.4 FAUNA MASCOT

To decide the distinctive icon of Samarinda fauna, there is no data collecting activities, but the writer directly takes Pesut Mahakam, the iconic fauna of Samarinda. Pesut is an endangered freshwater mammal that look like dolphin that only live in the Mahakam River, there are only found about 50 individuals left. Therefore, the typical criteria of Samarinda special animal has been met for the fauna.

Pesut Mahakam was designated as the mascot of Samarinda city based on Prakarsa Pemerintah Kota Samarinda Number 2 of 1998 dated January 21, 1998 Pasal 5 and was approved by the Minister of Home Affairs in Decree Number: 001.234.4697 of 1998 (D. K. d. I. P. K. Samarinda, 2023), that has the force of law. The pesut icon is on the official symbol of the Samarinda City Government.

Source: Prepared by Chairperson of Pela Village Tourism Awareness Group, Alimin, 2020
4.5 SAMARINDA TYPICAL MOTIFS

Located on the island of Kalimantan, many Samarinda business actors display regional motifs on their packaging. From observations in the field, the motifs used are generally Kalimantan traditional motifs, mostly motifs from the Dayak tribe. Dayak tribe inhabitants are scattered throughout the island of Kalimantan, so the people know that Dayak motif as characteristic of Kalimantan, but not specifically identify Samarinda. So, it is necessary to display typical Samarinda motifs, which are truly from Samarinda, which are distinct from motifs from other regions and can be applied in various media.

For this unique motive, no data obtaining and analysis is carried out, but directly taking the motif which has become the official Samarinda motif which is strengthened by the legality of law. This motif is the Samarinda sarong woven motif.

Sarong Samarinda or tajong Samarinda is a kind of traditional woven cloth from Samarinda, woven using a non-machine loom (gedokan). The Samarinda sarong motif was established as the identity of Samarinda City starting in 2013 (Rina Rifayanti, 2017). Then it was inaugurated by the Minister of Education and Culture by designating the Sarong Weaving Samarinda cultural work as an object of Indonesian cultural heritage from East Kalimantan Province 2016 with registration number 2016000401 dated January 1 2016 (WBTB, 2016). The motif used is the belang Hatta motif, box-shaped, with large and small varied sizes to form intersecting plots (Samsir & Nurwati, 2018). This sarong motif is applied in various media as Samarinda's identity, so by looking at this motif, people will know where this motif came from. The motif is applied in buildings, interiors, gates, city symbols, uniforms, and various other applications. The silhouette of the Samarinda sarong is found on the official symbol of the Samarinda City Government.

![Figure 9. Samarinda sarong motif with belang hatta](memederxp, 2016)
4.6 FLORA MASCOT

Kalimantan tropical forests are rich in various flora. This typical Kalimantan flora has been shown in various media in the form of direct images, silhouettes and motifs. The floral motifs include forest fern motifs, vine motifs and black orchid motifs. From the results of data processing, obtained the largest value selected black orchid (39%). The black orchid is an endemic flora that is endangered and only grows in Kalimantan.

However, these results cannot be used as an option, because the black orchid has become the official mascot of the province of East Kalimantan (Rahayu, 2022). On the other hand, the specific flora of Samarinda has not been found, it is still as common as in other areas. So, there is no conclusion for the flora icon.

![Figure 10. Word cloud flora](source: Prepared by authors)

4.7 TAGLINES

Taglines are short sentences, easy to remember, provocative, usable to increase awareness. From people who don't know to know, and those who know to remember, because the tagline is mentioned or posted many times in every place. Taglines must have an identity, function like a logo but in text form. Tagline sentences can be in the form of common words, abbreviations, or local vocabulary. From the data collection, the popular tagline in Samarinda was obtained, shown in Figure 11.
From the word cloud features, the most taglines used are tepian (37.21%). Followed by etam (17.44%), and magnificent (9.30%). Tepian tagline, is an acronym for the words Teduh, Rapi, Aman dan Nyaman (Shady, Neat, Safe and Comfortable). This tagline is the official tagline for the city of Samarinda based on the Samarinda City Government Initiative Number 2 of 1998 dated January 21, 1998 Article 5 and has been approved by the Minister of Home Affairs in Decree Number: 001.234.4697 of 1998 (admin, 2021).

As a product that targets young consumers, several business actors use the current vocabulary tagline from the local language, including etam, peradaban, sanak, wadah. This tagline can be applied in packaging because it is popular, has regional characteristics and is less formal.

On January 21, 2018, the city government launched the City of Samarinda Logo and Tagline, namely Magnificent Samarinda, as one of City Branding and a way to increase city promotion and marketing, both at national and international levels (B. K. Samarinda, 2019).

However, this logo turned out to be polemic, because there are similarities or resemblances with other logos. The logo can be similar because the designer has the same
inspiration for the object. To avoid problems that may come, such as plagiarism, the use of this logo for the packaging should be avoided.

4.8 RELIGIOUS TOURISM ICON

Samarinda as an old city is also famous for its religious nuances, so there are many religious tourist destinations with their own characteristics. The personification of religious tourism in this city is in the form of worship places, infrastructure, atmosphere of worship, history, and religious events/activities.

The results of the hierarchy chart of religious tourism icons in Samarinda are Islamic centers (40.30%), Sirathal Mustaqien mosque (20.90%) and cathedral church (11.94%). The Islamic center is a new building that began to be used in 2002. Shiratal Mustaqien Mosque is a historical building that dates back to 1881 and has been designated as a cultural heritage. These two icons have their own distinctive and respective characters as modern buildings and old buildings. The two places of worship have activities with different characters and become tourist destinations without clashing with each other. Both icons also have unique characteristic when it is silhouetted. So that these two icons can be selected to be displayed in packaging as needed.
4.9 BAHARI ICON

The definition of the word Bahari in Samarinda is a long time ago ((KBBI), 2023). Adapted from the Banjar language, South Kalimantan. Bahari means history, past, or things related to history. Bahari tourism here is related to historical tourism, civilization and development of Samarinda. The embodiment of Bahari tourism can be in the form of places, events, buildings, areas, regions or terms.
From the word cloud feature, the bahari icons are kampung tenun (21.30%), Pampang tourism village (13.89%), Citra Niaga shopping center (12.96%), ketupat village (11.11%), tepian (rivers Mahakam) area (10.19%). The icon of the kampung tenun in the form of building is embodied at the entrance of the village. The craft of this village is the Samarinda sarong, which has a distinctive motif. The typical motif of the sarong has become an iconic motif in the discussion in the previous sub-chapter. The commercial image icon can also represent shopping tourism as discussed in the previous sub-chapter. Pampang is a Dayak village, where the Dayak tribe is widespread in the Kalimantan region, so it is too general, because there are several tourist villages with this model in other areas, so it is not specific to address Samarinda. Kampung ketupat is a tourist village where the majority of the population produces ketupat (Coconut leaves wrap). As a regional identity, this village has a distinctive icon in the form of a ketupat monument in the village which can show local identity. So, this icon can be considered to be used in packaging. Kampung ketupat is located on the banks of the Mahakam River, has a long history because it is an old village in Samarinda, so it is worth choosing.

Figure 17. Ketupat village icon

Source: Prepared by Ika Prida Rahmi (Rahmi, 2019)

4.10 NATURE TOURISM ICON

Samarinda is blessed with natural diversity. This makes it attractive for natural tourism such as mountains/hills, forests, parks, rivers, waterfalls, lakes, and tourist villages or areas. Some of these natural attractions can become icons because of their
uniqueness. From the data analysis, the displayed natural tourist destinations have values that are not much different. So, it requires a more in-depth discussion to determine it.

Figure 18. Natural Tourism word cloud

The word cloud shows that the largest typical Samarinda natural tourism destination is the tepian area (20.42%), Stelling hill (11.27%), Berambai waterfall (9.15%) and Pampang tourist village (9.15%). The tepian area includes along the Mahakam River and what is around it. This area has a long history following the history of the founding of Samarinda. The tepian area includes the Mahakam River, streams, infrastructure buildings, areas/villages. Some of the selected tourist icons in this manuscript are also in the coastal area, including Islamic centers, bridges, ketupat villages and Pesut fish.

4.11 INFRASTRUCTURE ICON

As the provincial capital and a buffer for the IKN, Samarinda carries out infrastructure development according to demands and needs in all fields. Some of these infrastructure buildings have distinctive architecture that can become regional icons. The infrastructure includes buildings, roads, bridges, airports, as well as regional planning. Some of the infrastructure icons that are discussed can be seen in figure 19.
The infrastructure icon resulting from the word cloud obtained the highest value for twin bridges (22.40%), and Islamic centers (23.30%). The other icon values are far below the two icons, and the average values are not much different. The Islamic center that has the highest score is also an icon of religious tourism discussed in the previous sub-chapter. The next highest value is the twin bridge. They are called twins, because they were built side by side with the old Mahakam bridge (Mahkota 1), so it is called the Mahkota IV bridge (Mahakam Kota IV). This building is a new infrastructure that was inaugurated in 2020. It is the pride of the people of Samarinda, because it has a distinctive design, costs a lot of money, and its function has a major influence on the development of the city of Samarinda to reduce traffic congestion.
The summary of the tourism icons analysis can represent Samarinda to be applied to traditional heritage food packaging. It is shown in Figure 21. From the chart, several icons can represent several categories of tourism types.

The combination of icons is used due to the limited surface area of the packaging. There is no analysis for the fauna and distinctive motif icons, because there have been official icons that have been protected by law. The flora icon can use typical icons that are common in Kalimantan, because it has become a public domain, so anyone can use it. Other icons can use the icon selected from the FGD results as a recommendation as needed.

Figure 21. Tourism icons to be applied in heritage traditional food packaging

Source: Prepared by authors

4.12 INFORMATION ACCORDING TO APPLICABLE LEGALITY

Packaging must obey the local laws (Yener & Taşçıoğlu, 2020). Besides the local identity icons above, it is necessary to include some information on the packaging in accordance with the applicable laws in Indonesia. It should be conveyed because from the conditions in the field, there are still many business actors who do not understand this regulation, so they do not display it on the packaging. The ignorance is also due to the lack of outreach and guidance from related agencies. Some of these rules include:

The 100% Cinta Indonesia logo launched in 2009 is a campaign to promote brands, goods and products of Indonesia, initiated by the Ministry of Trade of the
Republic of Indonesia and the Ministry of Communication and Informatics of the Republic of Indonesia. The aims are to change the views of the Indonesian people who have so far considered that imported products have better quality than Indonesian products. The 100% Cinta Indonesia logo is free to be used on packaging by businesses because this logo is considered as a public domain.

Figure 22. Logo 100% love Indonesia

![100% love Indonesia logo](source)

Source: Prepared by authors

This is also one of the government's policies to support the resilience of MSMEs in the "Gerakan Bangga Buatan Indonesia (= Proudly Made in Indonesia National Movement)" or BBI. The BBI policy is a government effort that combines society, the digital market and the government to support the use of domestic products produced by local MSMEs. Since the launch of the BBI policy on May 14 2020, business actors, the community, government and MSMEs have used the hashtag #proudofindonesia in their product content. This content is displayed on the product packaging (Wibowo, 2023).

The attachment of the Wonderful Indonesia logo as a form of supporting tourism programs through creative industry products (Riani & Widyamurti, 2018). This logo then has a derivative logo in each respective region, including in Samarinda as shown in Figure 23. This logo is displayed on the packaging as support for regional tourism.

Figure 23. Wonderful Indonesia logo

![Wonderful Indonesia logo](source)

Source: Prepared by Kementerian Pariwisata dan Ekonomi Kreatif (Kreatif, 2023)
The use of barcodes is now almost entirely an integral part of conventional packaging with the aim of simplifying distribution and retail checkout. Barcodes are the most economical category of data carriers, introduced in the 1970s in the form of Universal Product Codes, known as UPC barcodes. It is a one-dimensional linear symbolism of bars and spaces, which represent 12 digits of data (Alizadeh, Masoomian, Shakooie, Zabihzadeh Khajavi, & Farhoodi, 2020).

Regulation of the Minister of Industry Number 24/M-IND/PER/2/2010 Pasal 2 (Perindustrian, 2010) regarding the Inclusion of the Food Grade Logo and the Plastic Packaging Recycling Code. So, Gabin cake packaging that uses plastic material needs to attach the logo.

The information provided on the label must not mislead the consumer. On packaging labels, especially for food and beverages, at least the following should be stated (Negara, 1996): 1) Product name and trade name can also be included. Domestic products are written in Indonesian, and can be added in English. 2) List of ingredients used. 3) Net weight or net content. Solid foods are expressed in units of weight, while liquid foods are expressed in units of volume. 4) Name and address of the party producing or importing food into Indonesian territory. 5) Information about halal. 6) Expiration date, month and year. The shelf life of food products is usually written as: Best before date: the product is still in good condition and can still be consumed in a short period after the listed date has passed.
passed. Food products that have a shelf life of 3 months are written in date, month and year.

The arranged regional identity icons then tested to analyze their application to the research object, in this study is Samarinda Gabin biscuit packaging. The results of the analysis are as the following description:

<table>
<thead>
<tr>
<th>No</th>
<th>Tourism icon</th>
<th>Information</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Shopping tour</td>
<td>None</td>
</tr>
<tr>
<td>2</td>
<td>Animal mascot</td>
<td>None</td>
</tr>
<tr>
<td>3</td>
<td>Typical motive</td>
<td>None</td>
</tr>
<tr>
<td>4</td>
<td>Flora mascot</td>
<td>None</td>
</tr>
<tr>
<td>5</td>
<td>Taglines</td>
<td>None</td>
</tr>
<tr>
<td>6</td>
<td>Religious tourism</td>
<td>None</td>
</tr>
<tr>
<td>7</td>
<td>Baked food</td>
<td>Biscuit cabin writing, and the picture of an industrial environment in the 60s</td>
</tr>
<tr>
<td>8</td>
<td>Natural tourism</td>
<td>None</td>
</tr>
<tr>
<td>9</td>
<td>Infrastructure</td>
<td>None</td>
</tr>
<tr>
<td>10</td>
<td>100% cinta Indonesia logo</td>
<td>None</td>
</tr>
<tr>
<td>11</td>
<td>Wonderful Indonesia logo</td>
<td>None</td>
</tr>
<tr>
<td>12</td>
<td>Samarinda tourism logo</td>
<td>None</td>
</tr>
<tr>
<td>13</td>
<td>Barcode</td>
<td>Exist</td>
</tr>
<tr>
<td>14</td>
<td>Recycling code</td>
<td>None</td>
</tr>
<tr>
<td>15</td>
<td>Product name</td>
<td>The name of the biscuit and the type of biscuit flavor</td>
</tr>
<tr>
<td>16</td>
<td>Composition list</td>
<td>Exist</td>
</tr>
<tr>
<td>17</td>
<td>Netto</td>
<td>Yes, there is the weight of the cake in the package, but it does not include the number of cakes in the package</td>
</tr>
<tr>
<td>18</td>
<td>Address</td>
<td>Exist</td>
</tr>
<tr>
<td>19</td>
<td>Halal logo</td>
<td>Yes, it is written with the certificate number</td>
</tr>
<tr>
<td>20</td>
<td>Expired date</td>
<td>Exist</td>
</tr>
</tbody>
</table>

Source: Prepared by authors.

From the preceding table it is known that the Gabin cake packaging which is used as the object of study visually has not been able to display Samarinda's identity through its distinctive icons. If a product is displayed in a window side by side with other packaging, consumers will not know where the product comes from and the products will be just as ordinary as the other products that are sold. Information regarding the origin identity of the product is written in the form of writing with no special graphic on the packaging. Consumers cannot know the origin of a product visually, they must first hold the product and read the information. This requires additional time and activity in the storefront.

So, the packaging of the Samarinda Gabin cake needs to be developed from a visual standpoint. According to the industrial side, they don’t develop the packaging because the packaging is already well known by consumers, so that when it is developed,
the producers are afraid the consumers would not recognize it. From the statement of the relevant agencies, the city government, the packaging was not developed because it required a large amount of money to design it, which would add to the production costs of business actors. Then dialogue is needed between business actors and government agencies to solve the solution. Because this is related to business development and government programs to introduce their region through tourism programs.

5 CONCLUSION

Samarinda as the provincial capital is one of most visited area with various interests. While visiting, visitors are looking for something as a sign that they have visiting the place as souvenirs. Local foods are one of the souvenirs. One of them is Gabin cake. In bringing souvenirs, packaging is needed, where the local identity is displayed on the packaging, so that by looking at it, consumers will know where this product comes from. The packaging for this Gabin cake has not progressed, even if there are some changes, there has been little change. So, it needs to be reconstructed into modern packaging to make it more attractive without losing its original identity. One of them is by displaying the identity of the area.

The selection of typical icons of the area through FGDs involving experts in their fields. The icons were chosen not from the large number of respondents' choices. The selected icon is checked against the existing regulations, cross-checked whether it has been used in other areas to avoid claims from other parties, because some icons are sometimes similar to other regions.

Some of these icons can represent several types of tourism. In its application, sometimes only a few icons will be used in the packaging due to the limited area of the packaging area. Advanced research can be developed by determining the standard attributes of traditional food packaging of Samarinda's heritage, so that a packaging design can be arranged and is ready for the production stage.
REFERENCES


Kao, J. C. M., Cui, Y. M., Ren, X. G., & Sung, W. P. (2016). The innovative application study on eco-packaging design and materials. MATEC Web of Conferences, 63. doi:10.1051/matecconf/20166303002


