

POLENG AS A CREATIVE CONCEPT OF AWANI PACKAGING DESIGN

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Abstract

'Awani' is a brand of culinary product is offered as typical Balinese souvenirs to tourists. Packaging uses the motif Poleng as visual appeal of the packaging elements. This motif is used as a tool to communicate the image of the product 'Awani' in the minds of target consumers. The purpose of this study was to determine the forms of representation of motive poleng as the Awani's creative packaging design concept and, to know the implied meaning of representation Poleng motif on Awani's packaging design.

The first step is to classify and identify the visual elements in packaging design and then analyze the forms of representation poleng motif in the visual elements of 'Awani' packaging. The next stage of analyzing the meaning representation Poleng motif is using qualitative descriptive methods with interpretive semiotic approach. Semiotic approach is to examine the text for the sign and its meaning interpreted through code (decoding) and the sign behind the text. Contribution of this study is to provide theoretical knowledge about the relationship between design concepts in the determination of visual elements in forming the image of product packaging. So it can be a reference for the small industrial sector in communicating the product's image through the minds of the target consumer packaging design.

Keywords: *Poleng, Packaging Design, Awani*

Introduction

"Awani" is a culinary brand of Jamaddressed to tourists for typical Bali's souvenirs. Products 'Awani' only sold in certain places because the producer wanted to keep the exclusivity of the brand and to reach the middle and upper consumers target. Interesting things that makes the product 'Awani' exclusive is its product packaging.

'Awani' adopted Poleng motif as one of the elements of the local culture of Bali as visual appeal on its packaging. This motif is already very familiar to the Balinese and tourists. Even tourists who come to Bali always identify Bali to Poleng as an inherent characteristic. Characteristic of poleng motif is the shape of plaid that resembles a chessboard, with a combination of black, white, red and gray. The color combination motif poleng have names, meanings and different functions in the lives of the Hindus in Bali. For the Hindu community in Bali, the motive poleng interpreted as a symbol of *RwaBhineda*. A symbol of the binary life those are mutually complementary.

The appeal of the packaging is identical to the perception (a process of acceptance of sensory stimulation and its interpretation). The concept of perception is indicating that the eye and brain require simplicity and balance to all things seen. Each person will only see certain things that will be recorded and then brain will affect the mindset and actions of a person. 80% of human sensing activities conducted through visual or tangible object (Wirya, 1999: 11). The currently presence of packaging is not only used to package and protect a

contents. Currently packaging function developed into a medium of communication and information packaged product. Logo as a brand identity and visual elements of the packaging, consisting MDP (Main Display Panel), typography, color, shape, and layout plays an important role in products communication and information. Logo and visual elements of the packaging can create product identity in the minds of consumers. Logo and visual elements also serve to differentiate one product to sort products on the market.

The use of visual elements of the packaging as product appeal is a process of communication and semiotics phenomenon. By the presence of all signs and signifier are presented through certain symbols in a packaging indirectly convey the message of communication and information to target consumers. The information in the packaging is able to influence consumers to buy the product.

In the design of 'Awani' packaging, Poleng as a cultural object is used as a creative concept to the visual elements of packaging to attract consumer attention. In Poleng motif there are a series meaningful signs, arranged by codes and certain rules.

Motif Poleng is one element of Balinese culture (as text) that is used as a means to build the image of "Awani" in the minds of consumers. This motif is represented through sign and symbols that representing reality of Balinese life. Text is a form of the use of signs in social life that is a combination of a set of signs, combined with means and the specific code in order to generate a particular meaning (Piliang, 2010: 347).

Based on the description of the background, the main problems are interesting to examine in this study were a). What are the forms of representation of Poleng as the creative concept to the visual elements of packaging 'Awani'? b). How the meaning of Poleng representation on the visual elements of Awani packaging?

Semiotic approach is used to find the answer to the formulation of the problem. Semiotics as a method of research, read that packaging as an object of research is not only contains the utility, technical, production, and economical functions. (Semiotics also read) the aspect of communication and information that is represented on the presence of visual elements of the packaging, worked as a communications medium (Piliang, 2010: 300).

Methodology

a. Stages of Research

To achieve the objectives of this research stages are carried out are: First, determine the problem by formulating research problems. Second, the sampling technique performed to focus the object of research. In this research, Awani packaging design that uses motifs Poleng studied as a creative concept of packaging design as the identity of the product. Third, determine the type of data as an important step in the research to get answers of the the research formulation that has been formulated. For the determined, the data used consist of primary data and secondary data. Fourth, determine the means of data collection through a survey method, observation, interviews, literature review and documentation. Fifth, determine the data analysis techniques using semiotics as an approach.

b. Research Sites

To get the data in this research, the location of the research carried out in two sites. First, at the point of sale of Awani, in *Alun-alun Indonesia*, Sogo Department Store Nusa Dua Bali. The second location, in the marketing and distributor office of PT Bali Fruit located at Jl. TangkubanPerahuKerobokanKuta - Badung.

c. Research Plan

The research plan is a qualitative descriptive study. This plan aims to describe social phenomena in the society as an object of research and attempt to explore the reality. The reality is a characteristic, sign or description of a situation or phenomenon (Bungin, 2007: 68). Through this study will describe how the form and the meaning of the motif poleng representation, as one element of the local culture of Bali, which was developed as a creative concept and appeal of the visual elements of Awani packaging design. As a design concept and visual elements appeal of the Awani packaging, are expected to build the image of the product in the minds of consumers.

Imaging in packaging serves to enhance the competitiveness to competitor products in the market. Semiotic approach is used to describe the form and the meaning of representation on the packaging design motif Poleng 'Awani' used semiotic approach. The use of semiotics is qualitative-interpretative, which focuses on the sign and the text as an object of study, as well as how researchers interpret and understand the code (decoding) behind the sign and the text (Piliang, 2010: 313).

d. Data Collecting

Data collection in this research are distinguished by primary data sources and secondary data obtained.

1. Primary Data

Primary data was collected through surveys, observations, and interviews. **The survey** was conducted at the point of sale Awani, located in the Alun-alun Indonesia, Sogo Department Store Nusa Dua. The survey was done to find the types of products 'Awani' are packaged using Poleng motif as packaging visual element.

The observations were made with carefully observe on the visual elements found on the Awani product packaging, then classified and identified the signs contained in the packaging visual elements based on the type of sign types of icons, indexes and symbols.

The interview as a technique of data collection is done by direct interview the owner of PT. Bali Fruit, namely Mr. Yip Lee Wung. This interview aims to obtain data about: who target consumers who like this product; Response of target consumers on the packaging design 'Awani'; The level of sales of the products 'Awani' compared with their competitors; The early history of the founding of the company and, the creation of a brand identity and packaging 'Awani'.

Collecting data with interview will be done to strengthen the analysis and as a source of reference in this study.

2. Secondary Data

Secondary data were obtained through the study of literature relevant to the subject of research. This data is used as a theoretical framework to support the primary data. This data was obtained through scientific reading books related to the subject matter. To obtain the relevant literature review, data collection carried out through the study of literature; observation and in-depth analysis of the data from the book, in the form of papers and articles published in various media.

Documentation is done by collecting photographs of the types of packaging which is obtained from the field survey. Then these photographs serve as documentary to support the research.

e. Data Analysis

This research use visual communication semiotics analysis. The using of visual communication semiotics in this research aims to analyze signs on Awani product

packaging. In order to reach understanding the meaning behind the presence of verbal signs and visual signs on Awani packaging design. The verbal signs seen on thematic theme and from obtained meaning. Whereas the visual signs will be seen from the way of visualizing, are the signs iconic, indexical or symbolic. The verbal signs and visual signs will be read on separately aspects and then, classify and inquiring for interpretation connectivity among each other through semiosis process that known as Pierce's trichotomy (triangle of meaning) (Tinarbuko, 2009:9)

Semiotic as packaging research method principally reads packaging as a subject. The subject not only represent utility function, technique, production, economic, it also consist of information and communication aspects as a communication medium (Piliang, 2010: 300). On the elements of packaging visual design consist various meaningful signs as a medium of communicated information about packaged product to consumers. A sign or representamen have a directly triadic relation to interpretant and object as seen in the figure below.

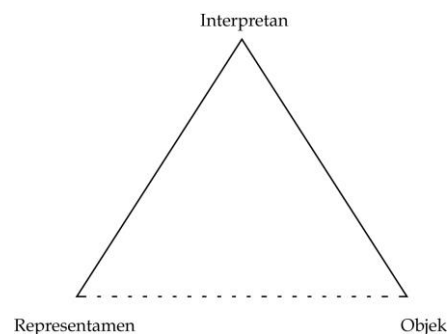


Figure 1.

Budiman, Prose Semiosis Charles S. Peirce (Trikotomi Peirce),
Source :Budiman, 2011:18
(Writer's repro)

The relationship between representamen and objects in the icon is based on the relationships of resemblance between them. Signs are iconic because, signs mimicking or have similarity with the referenced object and if the object is removed the sign seemed to lose of character. The symbol is a sign that its representamen refer to specific objects without motivation and formed through a convention without a direct link between the object and representamen (Budiman 2011: 79).

Referring to the explanation above, it measures semiotic analysis undertaken to achieve the research objectives are as follows:

1. Identifying and classifying the signs contained in the packaging visual elements based on the sign icons type, indices, and symbols. Prior to identifying and classifying the sign, packaging are grouped by type and the usefulness of *Primary Packaging*, *Secondary Packaging* and *Packaging Tertiery*. These measures aim to facilitate the identification and classification of the sign.
2. Interpreting the type of the sign, icon, index, symbol on Awani product packaging visual element that have been identified and classified. This interpretation refers to the process of semiosis refers to Pierce's Trichotomy.
3. Interpret the representations Poleng motif on the visual elements of Awani packaging design based on the interpretation of signs that have been classified and identified.

Results and Discussion

A. Profile of PT Bali Fruit

Company Name	: PT Bali Fruit
Owner	: Lee Yip Wung
Address	: Luwus, Baturiti, Tabanan Bali 82191, Indonesia
Tel/Fax	: +62-361-16119505 / +62-361-8446406
Website	: www.awani.com



Figure 2.
Brand Logo 'Awani'
Source : www.awani.com

Lee Yip Wung, a Malaysian nationality, founded PT. Bali Fruit in 2006. The initial idea of the establishment of this company because he saw the potential of natural resources Bali's lush and rich tropical fruit flavors with quality and variety. Bali tropical fruit are the one of the attractions for tourists. Based on this, Lee Yip Wing processing of tropical fruits into culinary products such as Jam packed as a typical of Bali souvenirs product.

The exoticism of Bali became a source of inspiration for PT. Bali Fruit in creating a brand that refers to the concept of tropical, exotic, modern, and intended for the upper middle class consumer targets. This concept is reflected in the brand name 'Awani' in Kawi means "Earth". The Brand of Awani means a reflection on respect for the culture of Bali to the land.

This principle is the cornerstone of 'Awani' to maintain its existence. This is indicated by the presence of the logo and corporate identity in the form of visual communication elements. Logo 'Awani' was created by taking the form of modern calligraphy sourced from ancient Kawi script.

Another identity as an element of visual communication using Poleng motifs which are characteristic of Bali. Motif Poleng chosen for 'Awani' as a company that stands in Bali wanted to create a unique brand value by adopting philosophy embodied in the motif Poleng. To pack the product, 'Awani' takes inspiration from cultural objects attached to the traditions of the Balinese people, such as *keben*, *Kulkul* was later modified with Awani typical.

All jams fruit produced by 'Awani' using the best raw materials without preservatives and artificial sweeteners, which is dedicated to the target consumers in accordance with the tagline '*Awani is offering to you*'. Awani has eight flavors of jam, where each jam has a mix of different materials to produce a variety of flavor sensations. The eight flavors of jam produced by Awani are:

1. Mango Jam, giving the sensation of pleasure fruit.
2. Ginger & Pineapple Jam, giving the sensation of a fiery and exotic.
3. Guava & Passionfruit Jelly, giving the impression of light and fragrant.
4. Lime Marmalade, giving the impression of living and refreshing.
5. Lime & Ginger Marmalade, giving the impression of a sharp and spicy.
6. Lime & Guava Marmalade, giving the impression of a golden and musky.
7. Strawberry & Kaffir Lime Jam, giving a sense of surprise and delight.
8. Tangerine Marmalade, giving the impression of an intense and sophisticated.

Products 'Awani' only sold in certain places and can be purchased in Giftpacks that makes it easy and safe for tourists to be taken to their home country as souvenirs.

B. Types of Awani Packaging Design

Based on the survey conducted, it has obtained the data on the types of 'Awani' product packaging design as a form of representation Poleng motif on its packaging visual elements, are:

1. Gift Packs Black & White Keben Packaging Design

Black & White Keben' is one type of product in the category of gift packs that can be used as souvenirs with Bali typical. In the design of *Gift Packs Black & White Keben* there are three types of packaging:

- a. *Primary packaging* is packaging that is in direct contact with the jam, shaped like a small round jar, made of glass, jars diameter 4.5 cm, height 4 cm. On the packaging 'Gift Packs Black & White Keben' there are 4 types of primary packaging with different flavors of jam: *Manggo Jam*, *Ginger & Pineapple Jam*, *Guava & Passionfruit Jelly*, dan *Lime Marmalade*. Main Display Panel (MDP) in the form of a label, which is affixed to the vertical measuring 12 x 1.8 cm cover the jar lid. The label contains information kinds of flavors with different text colors for each flavor, contained net 28 grams weight. This label serves as a seal, so that the product is not easy to open the lid so as not to damage the contents of the product. At the bottom of the packaging, there are information about product period expired and sanitary permits with the code P.IRT 108 550 201 068.
- b. *Secondary packaging* is a second packaging that encloses the first packaging. Secondary Packaging is the form of a white cardboard box with the physical size of 9 x 9 x 4 cm. MDP in the form of plaid piece of paper measuring 8.5 x 8.5 cm. In the MDP area there are information about the brand and material explanation of the product. On the lid there is a brand of Awani product packaging and its logo are printed with black ink.
- c. *Tertiary Packaging* is an outer packaging that encloses the primary and secondary packaging. *Tertiary Packaging* on the packaging is in the form a piece of cloth with a motif *PolengSudhamala*. The color combination consists of black, white and gray and wrap secondary packaging shaped like keben. Packaging are measuring 35 x 35 cm and the size of each square shape of motif box shape *PolengSudhamala* on the packaging are 6.5 x 6.5 cm. Keben for the people of Bali is a plaid-shaped container, made of bamboo and is often used to bring the Yadnya offerings to the Gods and to other customary events. The brand name 'Awani' logo on *tertiary packaging* form is placed in the corner on one side, embroidered with gold yard measuring 3.5 x 1.5 cm. MDP on the packaging is in the form of label tag with measuring 7 x 4.5 cm, and containing information about the brand Awani, website addresses, product info and expiration date of the product. The label tag is sewn on tertiary packaging with black and white yarn. The role of the label-tag is to facilitate target consumers to know the contents of the product. Gift packs are sold Rp 105.0000/set. At the bottom of the packaging, there is a label of the product name and description of the contents of products along with price barcode.

2. Gift Packs Kulkul Packaging Design

Poleng wrapped around Kulkul became an inspiration 'Awani' to create a form of packaging that resembles the shape Kulkul. In the tradition of Balinese culture, Kulkul function as a communication tool in every Banjar and Pakraman. Physically Kulkul elongated round shape with a cavity in the center as the sound source. Kulkul is generally

made of bamboo or choosen wood that can produce sounds. This form was adopted into the packaging design *Gift Packs Kukul*. Types of packaging on this product consist of:

- a. **Primary Packaging** packaging design is the same as '*Gift Packs Black & White Keben*' in the form of small round glass jar. Packaging in this group wraps 6 flavors of jam consisting of *Mango Jam, Lime & Ginger Marmelade, Marmelade Lime & Guava, Ginger and Pineapple Jam, Guava and Passionfruit Jelly, Lime Marmalade*. The weight of each products in this package is 25 grams net. In each package there is a label that serves as a seal products. The information of jam flavor variations that differ from each other are indicated by the color of the text in accordance with the kind of flavor of jam. For example, jam with mango flavors (Mango Jam), the text on the label is made in orange and so on refers to the color of the fruit is used as material of making jam.
- b. **Secondary Packaging**, This packaging design shaped white rectangular box measuring 27.5 x 4.5 x 4.5 cm for packing the six kinds of jam flavor. MDP about product information on the packaging is packaged in the form of leaflets of paper measuring 4.5 x 27 cm were placed on the primary packaging.
- c. **Tertiary Packaging** is made of plaid-shaped fabric that uses *Poleng Sudhamala* motif consisting of three colors, black, white and gray. Packaging fabric measuring 75 x 75 cm and the size of each squire with black-white-gray in this motif is 5 x 5 cm. This fabric is used to package the secondary packaging are packaged to resemble the shape Kukul with typical elongated shape. Brand identity shaped logo 'Awani' located at the center with a size of 3 x 7 cm embroidered with golden yellow yarn. The position of the logo on the secondary packaging is located at the end point area. On the bond there is a label tag as the primary display panel had been sewn with black and white yarn. Labels made of paper measuring 7 x 4.5 cm contains Awani product information. On the backside the packaging there is a white label containing information about the kind of flavor jam and labels for price barcode. This gift acks are sold for Rp. 160,000.

3. The glass jars Packaging

In addition to the form of gift packs, Awani jam also sold in packaging that is classified into *primary packaging*. Glass jars diameter 6 cm, height 10.5 cm of tubular, with a net weight of 255 gram. Each flavor is sold in detached packaging. Main Display Panel (MDP) on the packaging is made of paper labels, measuring 26.5 x 3.5 cm circular vertical encircle the body and cover the jar.

Poleng motif on packaging design shown on the product label serves as the primary display panel (MDP) that contains information about the product. The information displayed is the brand name, flavor, brand description, ingredients, net weight, expiration date and the Diskes P.IRT sanitation license by the number code 108 510 201 068. The color for text information flavor, are differentiated by colors that refer to the main ingredient jam making. For example, the jam with flavor Guava and Passionfruit Jelly, using the color pink, because the main ingredient is the guava.

The label on the packaging affixed vertically which serves as a seal. Consumers simply ripped off the top of the label contained short lines as a sign to unseal. In this way, part of a label containing product information remains attached to the primary packaging. At the bottom of the jar contained an affixed barcode. This product is sold at Rp 48,000. This product has eight options flavors i.e. *Mango Jam, Ginger and Pineapple Jam, Guava & Passionfruit Jelly, Lime Marmalade, Lime & Ginger Marmalade, Lime & Guava Marmalade, Strawberry Jam & Kaffir Lime, Tangerine Marmalade*. To distinguish these eight flavors, every logo and text about the flavors description on the label colored according to the color of the fruit is used as a jam raw material.

C. Analysis and Interpretation of Signs on Visual Design Elements of Awani Packaging

The intended use of semiotic approach in this analysis and interpretation is to determine the representation of the meaning of Poleng motif on the visual elements of Awani products packaging products. The stages of sign analysis through the semiotic approach are:

1. Identification and Classification Signs of 'Gift Packs' Packaging Design.

Identification and classification of sign performed on the design "*gift packs black & white Keben*" and "*gift packs Kulkul*". To identify and classify types of visual signs and verbal to the visual elements of this package, the first package in the category 'Gift Packs' are grouped into three groups of packaging that "primary packaging", "secondary packaging" and "tertiary packaging", then these signs are classified into in the types of sign, icon, index and symbol.

The next step is to find a relationship (interpretation), through aemiosis process known as Pierce trichotomy (triangles meaning). This stage is also applicable to the type of packaging glass jars.

a. Primary Packaging '*Gift Packs Black & White Keben and Gift Packs Kulkul*'



Figure 3.
Primary Packaging
Source writer document

Primary Packaging is the packaging is in direct contact with the contents of the product, for example, bottles, cans, aerosol spray, envelopes, candy wrappers, plastic food wrap, skin pack, warppers etc. (Julianti, 2014:30). Primary Packaging on the Awani product packaging is in the form of small round glass jar that can hold the contents of 28 grams. Packaging visual element consists of an icon, signs similar to the object it represents, and has traits - traits similar to what is meant (Tinarbuko, 2009: 16). The visual element is present in the form of a label as Main Display Panel (MDP), which contains product information. There are five types of icons in the MDP; 1). Typographical icons for text without serif fonts type; 2). Flavor text icon, brand, product content, website address and logo; 3) icon on the text color (orange, green, pink, and yellow; 4). Plaid icon with two different sizes in black and white; 5). Vertically icon layout visual elements of the packaging.

The fifth of these icons have indexical relationship or a causal relationship with what it represents. Jars round shape which is indexical of the Earth, which means this round refers to the meaning of the name 'Awani' in Sanskrit which means Earth. The use of glass materials for the packaging material is indexical purpose 'Awani' to show the contents of the actual products to target consumers. In addition, in order to jam as food products are not contaminated with chemicals. One of the advantages of the glass is inert; properties that do not react with the contents of the packaged (Klimchuck and Krasovec, 2007: 152).

MDP indexical in the form of label with the seal serves as a protector that can affect the content of the product. Labeled form MDP also functioned as a means of information and communication products through the presence of all the visual elements of packaging consists of text flavors to inform flavor contained in the packaging. The different types of flavors are marked by the presence of different colors. The use of this color with the fruit color as raw material products is indexical. For example the jam of mango flavors, "Mango

Jam”, the colors used in text flavor, brand, logo and website address is yellow resembles the color of ripe mango. Black colored icon as the label background is indexical to an impression of elegance and luxury as well as communicates the strength and clarity (Dameria, 2007: 36). In product design, black color implies a serious product and reliable (Klimchuck and Krasovec 2007: 107.115).

The presence of typography element on the text use a sans serif typeface. The font may affect the legibility of the submeitted information. Plaid with black, white and gray of Poleng Sudhamala are indexical with motifs that are typical of the shape and the color. The last visual element is arranged vertically layout that resembles to the letter 'T'. This arrangement affects the legibility order of the presented information.

The presence of this packaging visual elements forming identity symbol of Awani products that differentiate with similar products in the market. Poleng motif as a symbol of Bali identity is a source of inspiration for 'Awani' in all aspects of the company.

b. Secondary Packaging‘Gift Packs Black & White Keben andGift Packs Kulkul’



Figure 4
Secondary Packaging Gift Packs
Black & White Keben
Source: Writer Doc.



Figure5
Secondary Packaging Gift Packs KulKul
Source: Writer Doc.

Secondary Packaging is the packaging that encloses the primary packaging or packaging that is larger to accommodate multiple primaries packaging at once. For example: cardboard, shrink wrap, and plastic bags are often used to facilitate product (Julianti, 2014:32). In packaging design 'Black & White Gift Packs Gift Packs Keben and Kulkul', Secondary Packaging role as an icon, packed a square box-shaped for packing *Gift Packs Black & White Keben* and rectangular box for *Gift Packs Kulkul*. The materials used is a white paper with a thickness of 260 grams made by folding technique and glued. In packing Gift Packs Black & White Keben semicircle icon placed at the ends of the packaging.

MDP in the form of a sheet of paper, packaging design display the visual elements as a means of communication and information products that the brand name, logo, text about the Awani product, the text of flavors, ingredients and sensations offered every flavor. Typography on the text uses a sans serif typeface, black colored background with white letters. At the lid of packaging there are brand name and logo printed in black. Layout of the visual elements of packaging placed with the center position.

The presence of all signs and icons in this pack has a causal relationship with what it represents. Indexical packaging materials and shapes of the strength and robustness can package the product well. Folded Techniques without using glue indicates that the product is environmentally friendly, safe and reusable. Icons semicircle contained in secondary packaging *Gift Packs Black & White Keben* indexical of the thumb, serves as a guide for

opening the packaging. On the packaging of *Gift Packs Kulkul* rectangular shape indexical packaging the physical form Kulkul.

The white color on the packaging is indexical to cleanliness and hygiene. The information contained in the MDP indexical with the product. Typography on the MDP in the font sanserif gives the impression of informal / non-rigid. This is related to the content of the products that are liquid so indexical to supple and flexible. The use of black and white elements is indexical to the colors on the "motif Poleng". Visual elements with center layout isindexical to square shape that gives the impression of balance.

Signs, icons and indexes on the packaging are to serve as a symbol of the identity of the product and as a product image in the minds of target consumers. The presence of the Awani logo in the form of writing known as lettermark as a sign of ownership. Text 'Awani' means "earth" in Sanskrit. The white color on the packaging creates the perception of a clean, hygienic and clinical.

c. Tertiary Packaging '*Gift Packs Black & White Keben and Gift Packs Kulkul*'



Figure6
*Tertiary Packaging Gift Packs
Black & White Keben*
Source: Writer Doc.



Figure7
*Tertiary Packaging Gift Packs
Kul - Kul*
Source: Writer Doc.

Tertiary Packaging on the packaging of the type of this gift packs were presented through a variety of signs through icon piece of fabric with a plaid black, white and gray, are used to pack the *secondary packaging*. Fabrics with motifs such is indexical to motif *PolengSudhamala*.

For the Balinese, *PolengSudhamala* is used in a uniform of Pecalang or wrapped around the statues of temple guards. If it is associated to tertiary packaging in the packaging, the use of fabric poleng have a relationship as a guard. Shape box of *Gift Packs Black & White Keben* is indexical to keben. For the Balinese keben is used as a container yadnya in religious ceremonies. Yadnya for Hindus in Bali is an offering that is made with sincerity and beauty as an expression of gratitude presented to the Creator.

These values represented by 'Awani' through packaging 'Gift Packs Black & White Keben' with the intent that the product 'Awani' is dedicated to always maintain quality and product quality as well as Hindus to offer the best to the earth. Based on the global convention, identical food products packaged with plaid motif resembling Poleng. *PolengSudhamala* generally used as wastra wrapped around the temple guardian statues in Bali and uniform Pecalang who tasked to secure the area. Poleng representations on the

packaging 'Awani' refers to its function as a guard. The guard means to protect the contents of the product in order to maintain quality.

An elongated shape on the packaging *Gift Packs Kulkul*, indexical the physical form kulkul used as a communication tool in the Balinese tradition. The presence icon logo and the brand name 'Awani' embroidered with golden yellow yarn gives the impression of a grand and luxurious. MDP icon in the form of tag label sewn with threads of black and white is indexical to color of poleng. Information text of product on MDP use a sans serif typeface. Overall this element is the symbol of product attributes which can be used as a means to build the image of the product in the minds of consumers.

2. Sign Identification and Classification of Glass Design Jar

Glass jars packaging is a type of primary packaging for direct contact with the jam. The packaging used to pack eight flavors of fruit jam produced by 'Awani'. In a glass jar packaging design, packaging design are visual elements as a sign of the type of icon that consists of the physical structure of the packaging is made from tube-shaped glass jars. This design is indexical to the contents of the packaged products weighing 255 gram net and its transparent clear glass material shows real content of the product. MDP in the form of a paper label, vertically circular surround the materials and cover the jar is indexical as seal products.

In the MDP presented a form of text information about the flavor Guava and Passionfruit Jelly. Informasi began by "Awani is our offering to you ... and so on." Information on raw material products Guava and Passionfruit Jelly ... and so on; Information on the net weight of 255 grams; expiration information and sanitary permits code number "P-IRT 1085102201068". Text elements in MDP are indexical with product information that is informed to the target consumers. Text color for the logo, brand, and a sense of *Guava & Passionfruit Jelly* is pink. This color is indexical with raw materials which jam flavor "Guava and Passionfruit Jelly" is jam taste of guava and Passionfruit.

The use of pink, referring to the color of the guava is used as raw material products. Meanwhile, another text is white with a strong black background. Elements of typography used are sans serif type letters (without hooks) displays an informal impression. In addition to text, there is also a sign of the type icons, in the form of logos and brand called "lettermark" (logos form of text), is a symbol of product attributes as identity.

In this design, there are two combinations of plaid black, white, gray as aesthetic elements on the label. First, the combination of large motifs on the lid to half-body of jar. Second, the combination of a small motif on the front that there is a brand logo and text about the flavor and explanatory text of product on the backside. Plaid as aesthetic elements are indexical with motifs PolengSudhamala because it has the same characteristic. Symbol PolengSudhamala as aesthetic elements on the label is commonly used as a uniform by the pecalang charge of maintaining security and wrapped around the temple guardian statues in Bali. This is related to the function of the product label as a seal, which are equally in the context of safeguarding and protecting. Labels are used to protect the contents of products that are not easily opened when displaying at the point of sale so that it can protect the contents of the product.

Layout visual element on the label is made vertically so that indexical with the letter 'T' and the order of reading information from top to bottom. The position of the brand logo and text on flavor placed above the plane vertically and horizontally with a black base color piled on top of motif poleng. This layout is called *sequence "T"* and in the principles of layout called *sequence* (Rustan, 2008: 74).



Figure8
Glass Jar Packaging
Source: Writer doc.

Conclusion

The image of Awani product as a brand of culinary products are used as souvenirs typical of Bali, represented by the presence of the visual elements of packaging that consists logo as a brand and visual elements of packaging in the form of MDP (Main Display Panel), typography, color, shape, layout. The image refers to the concept of tropical, modern, exotic motifs Poleng identity as a creative concept to the visual element packaging.

Poleng motif representation on the visual elements of packaging products 'Animal' is displayed in all kinds of packaging i.e. *primary packaging*, *secondary packaging* and *tertiary packaging*. On the packaging 'Gift Packs' motif Poleng representation form in any type of packaging is different. These are depending on the visual elements are used as a means of product communication and information.

PolengSudhamala is a characteristic motif with black, white, and gray. The presence of gray in this motif serves as aligning between good and evil to run side by side. If it is associated with the brand 'Awani', it is interpret the meaning that a product 'Awani' is genuine products of Bali, which have adopted the Bali imaging with the typical of Poleng that is fulfill with philosophical significance. Awani always produce with quality and product qualities are maintained. This is evident from how to products packaging that reflect the values of craftsmanship.

PolengSudhamala in Bali is generally used for pecalang uniform as a security guard and order the Village Pekraman. Poleng motif on the label indicates the meanings as security products are protected in the packaging. Protector is known as a seal that serves to protect the product from being spilled and not easy to open the lid.

Poleng presence on "*Secondary Packaging*" is represented by a square box-shaped packaging. Poleng characteristics can be identified by the plaid are arranged side by side with the differences in black-white contrast. Square shape poleng motif symbolizes balance and perfection for the shape of a rectangle the same side. Rectangular or box communicates a sturdy, stable, and honesty. The form of box in the "*Secondary Packaging*" represents meaning that the products 'Awani' are the culinary products with consistent quality and taste. Moreover, use of raw materials without preservatives, meaningful authenticity and honesty.

Poleng representation form in the *Tertiary Packaging* is presented on the outer packaging, such wastra or fabric that wraps Secondary Packaging. Poleng on Tertiary Packaging is polengSudhamala with black, white, and gray. Poleng motif in the tradition of

Balinese culture is used as an attribute of Pecalang clothes and wrap around the guardian statues in Balinese temple. On the packaging 'Awani', PolengSudhamalaininterpret the meaning as a guard products. The presence of Poleng motif is intended to keep the overall product packaging in order to maintain the quality of taste. Use of Poleng provide a positive image for the brand, because Bali is famous for Poleng and meaning and philosophical values capable of representing the image of the product in the minds of consumers.

Identity of packaging which is designed as a product characteristic of typical souvenirs of Bali, can be sourced from a variety of cultural products available in Bali. Products 'Awani' as typical souvenirs of Bali has offer for tourists, adopt Poleng which became characteristic of the present Bali as the identity of the product.

Poleng representation on the identity of the product 'Awani' was successful because it was able to distinguish its identity with the identity of the competitor products. Even the 'Awani' managed to bring Poleng with his trademark refers to the concept of tropical, modern, exotic, so as to be accepted globally. This of course can be used as a reference morning designers, packaging practitioners, and producers of typical souvenirs of Bali to create an identity through packaging products with unique characteristic and is able to represent the identity of Bali in it. Sources idea can be of any cultural product that lives in Balinese society, which is based on the spiritual values of Hindus, filled with meaning and positive philosophy. Thus, packaging products produced by small industrial sector has more value and is able to compete globally.

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