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Cultural Representation in Aneka Rasa and Aneka Buah Dodol Picnic Packaging Development

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ABSTRACT

Packaging serves not only as product protection but also as a visual communication medium that represents local cultural identity. This study aims to examine how cultural representation is realized through the development of graphic and structural packaging design in the Aneka Rasa and Aneka Buah editions of Dodol Picnic Garut using Charles Sanders Peirce's semiotic framework. A qualitative descriptive approach was employed, with data collected through visual observation, documentation, and literature review. Data were analyzed using Peirce's triadic semiotic model, consisting of representamen, object, and interpretant, to identify the cultural meanings embedded in graphic and structural packaging elements. The findings reveal that Garut's cultural identity is communicated through the integration of color, illustrations, typography, logos, materials, packaging form, transparent windows, carrying handles, and opening systems as a unified system of signs. This study demonstrates that the integration of graphic and structural packaging design effectively represents the geographical, gastronomic, historical, and tourism identities of Garut, thereby extending the application of Peirce's semiotics in packaging design research

INTRODUCTION

Amid increasing competition in the food industry and the rapid growth of the creative economy, traditional food products can no longer compete solely on product quality but are also required to establish a strong visual identity through packaging design. Packaging has evolved from its conventional role as a product protector into a visual communication medium capable of shaping consumer perceptions, building brand identity, and creating memorable consumer experiences. According to Klimchuk and Krasovec (2007), packaging design is an integration of graphic and structural design that connects products with consumers through both visual and functional aspects. This perspective is further reinforced by Spence and Van Doorn (2022), who argue that food packaging functions as a multisensory

communication medium because its visual elements, form, materials, and structural features shape consumers' expectations, experiences, and interpretations of a product even before it is consumed. Consequently, packaging is no longer viewed merely as a marketing tool but also as a communication medium that conveys social and cultural meanings.

From a cultural perspective, Hall (2012) explains that representation is the process of constructing meaning through systems of signs that shape social reality and cultural identity. Meaning is not inherently embedded in an object but is constructed through symbols, language, images, and various forms of visual representation. Within this framework, packaging design can be understood as a medium of cultural representation that communicates local identity through illustrations,

colors, typography, forms, and structural features. For traditional food products, packaging not only enhances commercial appeal but also serves as a means of introducing cultural values and regional characteristics to consumers. One product that has a strong connection with local identity is Dodol Garut, which was designated as an Intangible Cultural Heritage of West Java Province in 2023. Beyond its cultural significance, Dodol Garut also contributes substantially to the regional economy. According to the Garut Regency Regional Profile 2022, the dodol industry comprises 156 business units, employs approximately 3,093 workers, and generates an annual production value of around IDR 194.6 billion, making it one of the leading commodities in Garut's food and tourism sectors (Saripudin et al., 2023).

In line with the development of the dodol industry, packaging design innovation has become an important strategy for enhancing the competitiveness of traditional food products. However, most dodol packaging in Garut still employs a conventional box structure with a simple opening system and a relatively uniform visual approach, resulting in brand differentiation that relies primarily on logos, colors, and product information. In contrast to this prevailing trend, Dodol Garut Picnic has introduced packaging innovations through its Aneka Rasa and Aneka Buah variants. The Aneka Rasa variant features improvements in color composition, illustrations, typography, and layout, whereas the Aneka Buah variant introduces a truncated prism-shaped packaging structure with a distinctive opening mechanism. These developments demonstrate that packaging functions not only as a means of product protection but also as a medium of cultural representation and a strategy for product differentiation in the contemporary marketplace.

Recent studies on packaging design indicate that packaging is no longer viewed merely as a protective container but has evolved into a visual communication medium that builds brand identity, shapes consumer experiences, and generates meaning. Bangun et al. (2024) demonstrated that applying Charles Sanders Peirce's semiotic theory to packaging design enables a more comprehensive

interpretation of visual communication by examining the relationships among illustrations, colors, typography, logos, and copywriting as an integrated system of signs that establishes brand positioning. Their findings suggest that each visual element contributes to shaping consumers' perceptions of product identity and characteristics. In a different context, Wirawan (2022) applied Peirce's semiotic framework to Aqua Life packaging and found that packaging design effectively communicates sustainability messages through the interplay of materials, colors, and the product's visual identity. Together, these studies demonstrate that Peirce's semiotic approach provides an appropriate analytical framework for interpreting the meanings constructed through packaging design.

Studies on packaging design indicate that packaging not only influences consumer behavior but also constructs product meaning and identity. Spence and Van Doorn (2022) argue that the meaning conveyed by packaging is shaped through the combination of visual elements, including color, shape, orientation, and structure, all of which influence consumers' expectations and product experiences. Similarly, Shukla et al. (2023) demonstrated that the application of semiotic signs in packaging has a positive effect on brand experience, brand trust, and purchase intention. Beyond marketing perspectives, research on cultural representation has also gained increasing attention. Huo et al. (2025) emphasized that incorporating traditional cultural symbols into packaging can strengthen brand identity while supporting cultural preservation. However, such symbols are often used merely as decorative elements without considering their historical context and cultural significance, thereby reducing the authenticity of cultural representation. These findings highlight the importance of examining packaging design not only from aesthetic and marketing perspectives but also as a medium of cultural representation.

Although previous studies have significantly advanced packaging design research, several research gaps remain. First, the empirical gap lies in the fact that existing studies primarily examine

packaging as a marketing tool, a medium for brand identity, consumer experience, and sustainability, whereas research on the development of traditional food packaging design as a medium of cultural representation remains limited. Second, the methodological gap concerns the predominant focus of semiotic analyses on graphic elements, despite the fact that packaging design encompasses both graphic design and structural design (Klimchuk & Krasovec, 2007). Third, the contextual gap is reflected in the absence of studies investigating cultural representation in the development of the graphic and structural packaging design of Dodol Picnic Garut, particularly its Aneka Rasa and Aneka Buah variants, using Charles Sanders Peirce's semiotic framework.

Based on these research gaps, this study offers theoretical, practical, and cultural significance. From a theoretical perspective, it contributes to the field of Visual Communication Design by integrating Stuart Hall's theory of representation with Charles Sanders Peirce's semiotic framework to explain the construction of cultural meaning in packaging design. From a practical perspective, the findings are expected to serve as a reference for designers and creative industry practitioners in developing innovative packaging for traditional food products while preserving local cultural identity. From a cultural perspective, this study supports cultural preservation by positioning packaging as a medium of visual communication that conveys cultural values. The development of the graphic and structural packaging design of the Aneka Rasa and Aneka Buah variants indicates that the packaging innovation of Dodol Picnic Garut not only enhances product appeal but also represents local cultural identity while creating product differentiation in the contemporary marketplace. Therefore, this study aims to answer the following research question: How is cultural representation manifested in the development of the graphic and structural packaging design of Dodol Picnic Garut, particularly in the Aneka Rasa and Aneka Buah variants, based on Charles Sanders Peirce's semiotic analysis?

METHODS

This study employed a qualitative approach using a case study research design. A qualitative approach was selected because the study aims to understand and interpret the cultural meanings represented through the development of the graphic and structural packaging design of Dodol Picnic Garut, rather than to measure relationships among variables quantitatively. According to Creswell and Poth (2018), qualitative research is intended to explore and understand the meanings that individuals or groups attribute to social or cultural phenomena. Therefore, this approach is appropriate for examining packaging as a medium of visual communication that represents local cultural identity.

This study adopted a case study strategy because it focuses on a single case, namely the development of the packaging design of Dodol Picnic Garut, particularly the Aneka Rasa and Aneka Buah variants. A case study enables researchers to obtain an in-depth and comprehensive understanding of the visual characteristics, packaging structure, and cultural meanings embedded in the research object. This approach is consistent with Yin (2018), who argues that case study research is appropriate for investigating contemporary phenomena within their real-life contexts.

The object of this study comprises the two principal components of packaging design proposed by Klimchuk and Krasovec (2007) namely graphic design and structural design. The graphic design analysis focuses on visual elements, including logos, illustrations, colors, typography, layout, and other graphic components. Meanwhile, the structural design analysis examines packaging form, construction, opening mechanism, materials, and other physical characteristics of the packaging. These two dimensions were analyzed to identify how the cultural identity of Garut is represented through the development of the packaging design of Dodol Picnic Garut.

Data were collected through observation, documentation, and literature review. Observation was conducted to systematically identify the visual characteristics and structural features of the packaging by examining graphic elements, packaging form, materials, and opening mechanisms as the primary sources of research data. According to Creswell and Poth (2018), observation enables

researchers to gain direct insights into phenomena within their natural settings. Documentation involved collecting photographs of the packaging, product catalogs, and supporting archival materials to provide empirical evidence that complemented the observational findings (Yin, 2018). In addition, a literature review was conducted to establish the conceptual foundation of the study through an examination of relevant books and scholarly publications, thereby providing a robust theoretical basis for data interpretation (Snyder, 2019).

The data were analyzed using a descriptive qualitative approach based on Charles Sanders Peirce's semiotic framework. The analysis aimed to reveal how cultural representation is constructed through the system of signs embedded in both the graphic and structural aspects of the packaging design. According to Chandler (2017), Peirce's semiotic model conceptualizes a sign as a triadic relationship consisting of the representamen, object, and interpretant. The representamen refers to the

observable form of a sign, including illustrations, colors, typography, packaging form, materials, and structural features. The object refers to the cultural concept or reality represented by the sign, whereas the interpretant is the meaning generated through the interpretive relationship between the representamen and the object. To enhance the credibility and trustworthiness of the findings, source triangulation was employed by comparing data obtained from visual observations, documentation, scholarly literature, and supporting information regarding the history and cultural identity of Dodol Garut. As noted by Creswell and Poth (2018), triangulation is a widely used strategy in qualitative research to strengthen the credibility and consistency of data interpretation.

RESULTS AND DISCUSSION

Results

Packaging Graphic Design Development



Figure 1. Packaging Graphic Design Aneka Buah edition

Figure 1 illustrates the Picnic Dodol Aneka Buah edition packaging, which features visual characteristics specifically designed to communicate the product's identity while distinguishing it from other product variants. The front panel prominently displays the Picnic brand name and logo, positioned on a downward-extending red ribbon that functions as the primary visual identifier of the product. Beneath the logo, the packaging presents information regarding the product edition, flavor assortment, product specifications, and the phrase "Oleh-oleh Khas Garut" (Garut Specialty Souvenir), which is placed on a green ribbon. The typography is relatively large and bold, creating strong contrast against the background and ensuring that the primary information remains highly legible.

Green is the dominant color of the Aneka Buah edition, complemented by red and yellow accents applied to selected graphic elements. The left side of the package features illustrations of various fruits, including pineapple, strawberry, grape, mango, coconut, and durian, visually representing the assortment of dodol flavors contained within the package. In contrast, the right side contains functional product information, including the production code, expiration date, the "100% Indonesia" logo, and nutritional information.

The back panel displays the Picnic brand and logo, a barcode, product ingredients presented bilingually in Indonesian and English, and an illustration depicting dodol served on a plate accompanied by a cup of tea. In addition, the package incorporates a halal certification logo and a QR code to provide supplementary product information.

Overall, the graphic elements are organized using a balanced layout that establishes a clear visual hierarchy, allowing consumers to distinguish effectively between brand identity, product information, illustrative elements, and supporting information.



Figure 2. Packaging Graphic Design Aneka Rasa edition

Figure 2 illustrates the Picnic Dodol Aneka Rasa edition packaging, which features visual characteristics designed to differentiate the product based on its flavor assortment while maintaining the overall brand identity. The front panel prominently displays the Picnic brand name and logo, positioned on a downward-extending red ribbon that serves as the primary visual identifier. Below the logo, the phrase "Oleh-oleh Khas Garut" (Garut Specialty Souvenir) is framed within a brown ribbon, accompanied by information regarding the flavor assortment and product specifications. The typography is relatively large and bold, providing strong contrast against the background and ensuring that the primary information is clearly legible.

Brown is the dominant color of the Aneka Rasa edition and is complemented by red and white accents applied to several graphic elements. This color scheme distinguishes the packaging from other Picnic variants while reinforcing the visual identity of the Aneka Rasa edition. The left side of the

package features illustrations representing the ingredients associated with the different flavor variants, including milk, ginger, sesame, mocha, dates, and chocolate. In addition, the panel includes an opening instruction labeled "Open Here/Buka di sini," indicating the location of the package opening tab.

The right side of the package contains functional product information, including the halal certification logo, nutrition facts, barcode, production code, and expiration date. The back panel repeats the Picnic brand name and logo, the phrase "Oleh-oleh Khas Garut," a bilingual ingredient list presented in both Indonesian and English, and an illustration depicting dodol served on a plate accompanied by a cup of tea. Overall, the graphic elements are arranged in a balanced layout that establishes a clear visual hierarchy, enabling consumers to distinguish effectively between brand identity, product information, illustrative elements, and supporting information.



Figure 3. Packaging Structure Aneka Buah Edition

Figure 3 illustrates the packaging structure of the Picnic Dodol Aneka Buah edition, which adopts a rectangular prism-shaped design measuring approximately $9.5 \times 6 \times 18$ cm. The upper section of the package gradually narrows, forming a triangular profile when viewed from the side. This structural configuration creates a distinctive visual appearance compared with a conventional rectangular box while producing a more slender and elongated package proportion.

The front panel incorporates a transparent window that allows consumers to view the dodol directly without opening the package. This transparent section is integrated into the overall packaging structure and harmonized with the graphic design on the front panel. The package is constructed from thick paperboard without an inner plastic lining. The material has a relatively smooth surface texture and sufficient rigidity to protect the product during storage and distribution.

The package employs a top flap closure with a locking-tab mechanism, in which the locking tab is inserted into a slot on the top panel to secure the

package. This mechanism enables the package to be opened and reclosed without the use of additional adhesive, thereby improving consumer convenience while maintaining the structural integrity of the package after repeated use. Overall, the Picnic Dodol Aneka Buah edition demonstrates the integration of structural form, material selection, and closure system, all of which are designed to support product protection, storage, distribution, and presentation.

Figure 4 illustrates the packaging structure of the Picnic Dodol Aneka Rasa edition, which measures approximately $11 \times 5.5 \times 13$ cm and adopts a more compact rectangular prism shape than the Aneka Buah edition. The upper section of the package incorporates an integrated handle that forms part of the overall packaging structure, making the product easier for consumers to carry. The package is primarily constructed from thick paperboard and features a transparent window positioned at the center of the front panel. This transparent section allows consumers to view the dodol directly without opening the package and is structurally integrated with the overall package design.



Figure 4. Packaging Structure Aneka Rasa Edition

The package employs a multi-flap closure system. It is opened by pulling the opening tab located on the left side, lifting the first cover layer, and then opening the second layer by pulling both sides of the integrated handle outward. The top closure incorporates a locking mechanism that keeps the package securely closed during storage and distribution. This structural design enables the package to be opened and reclosed without the use of additional adhesive while maintaining its structural integrity after repeated use.

Overall, the packaging structure of the Picnic Dodol Aneka Rasa edition demonstrates the integration of structural form, material selection, an integrated handle, a transparent window, and a multi-flap closure system. These structural features are designed to support product protection during storage and distribution while enhancing consumer convenience and ease of use.

Discussion

Graphic Design Development as a Cultural Representation System

The graphic design development of the Picnic Dodol Aneka Buah and Aneka Rasa editions demonstrates that visual elements function not only as a medium for product information delivery but also as a cultural representation system that constructs the identity of Dodol Garut as a regional traditional food product. Graphic elements, including color, logo, illustration, typography, and layout, operate as visual signs that generate particular meanings for consumers. From the perspective of Charles Sanders Peirce's semiotic theory, these visual elements function as representamens that refer to objects such as product characteristics, brand identity, and local cultural values, subsequently producing interpretants in the form of consumer perceptions regarding the product's identity and cultural meaning.

In the Aneka Buah packaging edition, green functions as the dominant visual element representing the characteristics of a fruit-based product. The color operates as a sign that directs consumer interpretation toward meanings associated with freshness, naturalness, and flavor diversity. This representation is reinforced through the use of fruit illustrations, including pineapple, strawberry, grape,

mango, coconut, and durian, which have a direct relationship with the product variants. Meanwhile, the Aneka Rasa packaging edition employs brown as its primary visual identity, constructing associations with traditional flavors, warmth, and the characteristics of locally processed food products. Illustrations of ingredients such as milk, ginger, sesame, mocha, dates, and chocolate function as iconic signs that communicate the diversity of flavors contained within the product.

The use of color and illustration demonstrates that packaging graphic design does not merely serve an aesthetic function but also constructs emotional and cultural experiences for consumers. The present findings complement with Hartanti and Nurviana (2020), who explain that visual elements in traditional Indonesian food packaging have communicative and emotional functions in establishing product characteristics through the use of colors, forms, and icons related to product origins. In the context of Picnic Dodol, these visual elements contribute to constructing the perception that the product represents the culinary heritage of Garut.

In addition to distinguishing product variants, both packaging editions maintain consistent visual elements, including the Picnic logo, red ribbon, and the phrase "Oleh-oleh Khas Garut" (Garut Specialty Souvenir). This consistency demonstrates a visual strategy for maintaining brand identity while strengthening the relationship between the product and its regional origin. Identity elements in packaging design function as a bridge between brands and consumers through consistent visual recognition (Klimchuk & Krasovec, 2007). Within Peirce's semiotic model, the Picnic logo acts as a representamen referring to the object of brand reputation and the existence of Picnic as a Dodol Garut producer, generating interpretations related to product authenticity and quality.

From Stuart Hall's (2012) perspective of representation, cultural meaning is not naturally attached to an object but is constructed through sign systems operating within social and cultural contexts. Therefore, the visual elements of Picnic Dodol packaging should be understood as a process of cultural meaning construction rather than merely decorative components. Colors, illustrations, and brand identity collectively create a narrative of Dodol Garut as a traditional product that remains relevant within the contemporary market.

This finding is supported by Widyarini et al. (2023), who emphasize that local food packaging design can function as a medium of cultural communication because visual elements such as images, colors, and symbols are capable of conveying community identity and product authenticity. Thus, the graphic design development of the Picnic Dodol Aneka Buah and Aneka Rasa editions functions not only as a product differentiation strategy but also as a cultural representation system that connects brand identity, traditional values, and the image of Garut as a region known for its culinary heritage.

Packaging Structure Design Development as a Material Sign System

The development of packaging structures for the Picnic Dodol Aneka Buah and Aneka Rasa editions demonstrates that packaging does not merely function as a physical container to protect the product but also operates as a material sign system that communicates meanings related to product identity, quality, and user experience. Unlike graphic design elements that communicate through visual signs such as colors, illustrations, and typography, packaging structures communicate through physical forms, materials, opening mechanisms, and interactions between consumers and products. This analysis applies Charles Sanders Peirce's semiotic model, consisting of representamen, object, and interpretant, to examine how material and structural elements of packaging generate cultural meanings.

In Peirce's framework, the structural and material characteristics of packaging function as representamens that refer to specific objects, such as product functionality, user needs, and cultural values associated with Dodol Garut. These signs subsequently produce interpretants, which represent the meanings perceived by consumers regarding product quality, practicality, authenticity, and modernity.

In the Picnic Dodol Aneka Buah packaging, the rectangular structure measuring $9.5 \times 6 \times 18$ cm, with a narrowing upper section, becomes the first element analyzed as a representamen. This structural form functions as a material sign that refers to the object, namely the need for packaging that is practical, space-efficient, and visually distinctive compared to conventional food packaging. The resulting interpretant is the perception that Dodol

Picnic is a traditional product that has undergone modern packaging development. Therefore, the structural form does not only fulfill technical requirements but also constructs a contemporary product image.

This finding is consistent with Poslon et al. (2021), who demonstrated that packaging shape and material significantly influence consumers' expectations of product quality before consumption. In the present study, these physical attributes also function as semiotic signs that communicate the cultural identity of Dodol Picnic through its structural packaging design. In the context of Picnic Dodol Aneka Buah, the slim structural proportion functions as a sign that communicates efficiency, convenience, and suitability as a modern souvenir product.

Meanwhile, the Picnic Dodol Aneka Rasa packaging applies a more compact rectangular structure measuring $11 \times 5.5 \times 13$ cm and incorporates an integrated handle. The handle becomes a representamen that refers to the object, namely the ergonomic requirement for carrying the product as a souvenir item. The interpretant produced from this sign is the perception of convenience, portability, and readiness for travel. Thus, the handle is not merely a technical component but also represents the transformation of traditional food products into contemporary consumer experiences. From Stuart Hall's perspective of representation, meaning is constructed through sign systems within social and cultural contexts. Therefore, the handle can be understood as a design element that represents modern lifestyles while maintaining the cultural value of traditional food products.

Material selection is also analyzed as an important component within Peirce's semiotic framework. The use of thick cardboard material in both packaging variants functions as a representamen that refers to the object, namely the need for product protection, distribution safety, and appropriate presentation quality. The resulting interpretant is the consumer perception of durability, reliability, and product value. Hartanti and Nurviana (2020) explain that traditional food packaging involves both functional and emotional dimensions, where material characteristics, structural forms, and visual appearance contribute to consumer experiences and emotional connections with

products. In the case of Picnic Dodol, cardboard material reinforces the perception of the product as a protected, practical, and valuable regional souvenir.

Furthermore, the transparent window incorporated into both packaging variants represents another structural sign. As a representamen, transparency refers to the object, namely the physical presence of dodol inside the package that can be directly observed by consumers. This direct relationship between the sign and the object creates an interpretant associated with openness, trust, and product authenticity. Within Peirce's semiotic classification, the transparent window functions as an indexical sign because it maintains a direct connection with the product it represents.

The packaging opening systems also demonstrate how structural elements operate as signs. The Aneka Buah edition uses a top flap closure with locking tab system, while the Aneka Rasa edition applies a multi-flap closure system with an integrated locking mechanism and handle. These mechanisms function as representamens referring to the objects of product security, ease of access, and usability. The resulting interpretants are perceptions of practicality, efficiency, and user convenience. These structural solutions demonstrate that packaging design is not only concerned with product protection but also with creating meaningful interactions between users and packaging objects.

Using Peirce's triadic semiotic model, the packaging structures of the Picnic Dodol Aneka Buah and Aneka Rasa editions can be understood as material sign systems that integrate function, user experience, and cultural meaning. The form of packaging represents modernity and practicality, the material represents quality and authenticity, while transparency and opening mechanisms represent accessibility and convenience. This finding supports Hidayanto et al. (2022), who emphasize that traditional food packaging can function as a medium for constructing regional identity through the integration of visual and structural elements. Therefore, the packaging structure of Picnic Dodol does not merely serve as a protective container but also operates as a cultural communication medium that connects the traditional values of Dodol Garut with contemporary design approaches.

Integration of Graphic and Structural Packaging Design in the Cultural Representation of Dodol Picnic

The cultural representation embedded in Dodol Picnic packaging is constructed through the integration of graphic and structural packaging design, which simultaneously communicates the geographical, gastronomic, historical, and tourism identities of Garut Regency. This finding is consistent with Heriyanto et al. (2021), who demonstrated that the linguistic and extra-linguistic elements of traditional Garut food packaging function not only as informational media but also as a means of expressing Sundanese cultural identity and supporting cultural tourism promotion. However, unlike their study, which primarily focused on verbal and visual elements, the present research reveals that packaging structure also functions as a semiotic sign system that contributes to the construction of cultural representation. According to Peirce's semiotic theory, colors, illustrations, logos, materials, and structural features serve as representamens that refer to specific cultural objects and generate interpretants, leading consumers to perceive Dodol Picnic as an authentic specialty product of Garut.

The dominance of green in the Aneka Buah edition not only differentiates the product variant but also represents the geographical identity of Garut Regency as a mountainous area characterized by fertile landscapes and agricultural potential. Within Peirce's semiotic framework, the green color and fruit illustrations function as representamens referring to Garut's agrarian landscape as the object, thereby producing the interpretant of a natural, fresh, and authentic local product (Badan Pusat Statistik Kabupaten Garut, 2024). The relationship between the green color, fruit illustrations, and the region's geographical characteristics reinforces consumers' perception that Dodol Picnic originates from an area rich in natural resources and agricultural heritage. This finding supports the study by Celhay et al. (2020), who argued that package graphic design serves as a communication medium capable of conveying a product's origin, cultural identity, and regional characteristics through recognizable visual signs. Therefore, the color palette and fruit illustrations on Dodol Picnic packaging function not merely as identifiers of product variants but also as visual representations of Garut's regional identity.

The cultural representation is further reinforced by Garut's gastronomic identity. Dodol was officially designated as an Intangible Cultural Heritage of West Java Province in 2023, confirming its status not merely as a food product but as an integral component of the region's cultural heritage (Humaspemkab Garut, 2023). Consequently, the consistent use of the Picnic logo over several decades functions not only as a brand identity but also as a symbol of the continuity of Garut's traditional dodol industry. These findings are in line with Celhay et al. (2020), who suggested that package graphic elements operate as visual signs that communicate a product's origin, cultural identity, and regional characteristics, enabling consumers to recognize and interpret these meanings through visual cues. The integration of local cultural identity into packaging strengthens the product's image as an authentic regional souvenir while simultaneously enhancing its value as a medium for destination promotion. In Dodol Picnic packaging, the brand logo, illustrations,

souvenirs (gift culture), which has become an essential part of the tourism experience in Garut. According to the Ministry of Tourism and Creative Economy of the Republic of Indonesia, Dodol Garut is recognized as one of the region's iconic culinary souvenirs and is widely purchased by tourists visiting Garut (Kementerian Pariwisata dan Ekonomi Kreatif Republik Indonesia, n.d.). Consequently, the packaging is expected to facilitate portability while reinforcing the product's identity as a regional souvenir. Similar observations were reported by Heriyanto et al. (2021) by demonstrating that packaging structure performs a semiotic function comparable to that of graphic elements in constructing cultural meaning. Therefore, the cultural representation of Dodol Picnic is not produced by graphic or structural elements independently but emerges from the interaction between graphic signs and material signs, which together construct a coherent narrative of Garut as an agrarian region, a center of traditional dodol heritage,

Tabel 1. Synthesis of the Integration of Graphic and Structural Packaging Design Based on Peirce's Semiotic Theory

Packaging Element	Design Category	Representamen	Object	Interpretant
Green color (Aneka Buah edition)	Graphic design	Dominant green color	Garut's mountainous landscape, fertile environment, and agrarian identity	Consumers perceive Dodol Picnic as a natural, fresh, and authentic local product originating from an agricultural region.
Fruit illustrations	Graphic design	Illustrations of various fruits	Garut's horticultural resources and local agricultural products	The product represents the richness of Garut's natural resources and regional identity.
Picnic logo	Graphic design	Consistent brand logo	Historical continuity of Dodol Picnic and Garut's traditional dodol industry	Consumers recognize the product as an authentic, long-established regional brand with cultural and historical value.
Verbal references ('Garut', 'Oleh-oleh Khas Garut')	Graphic design	Regional textual information	Garut's culinary heritage and destination identity	The packaging reinforces the association between Dodol Picnic and Garut as a cultural and tourism destination.
Rigid paperboard material	Structural design	Thick paperboard construction	Modernization of traditional food packaging	Consumers interpret the product as combining traditional cultural values with contemporary packaging standards.
Transparent window packaging	Structural design	Visible product through transparent window	Authenticity and product transparency	The visible product enhances trust while emphasizing the authenticity of Garut's traditional dodol.
Integrated carrying handle	Structural design	Built-in handle	Souvenir (gift culture) tradition in Garut tourism	Consumers perceive the packaging as practical for carrying regional souvenirs.
Locking-flap opening system	Structural design	Secure opening and closing mechanism	Functional adaptation for modern consumers	The packaging communicates convenience, protection, and portability without diminishing local identity.
Integration of graphic and structural design	Integrated packaging system	Interaction between graphic signs and material signs	Geographical, gastronomic, historical, and tourism identities of Garut	Cultural representation emerges through the interaction of visual and structural elements, positioning Dodol Picnic as an authentic regional souvenir.

and verbal references to Garut collectively function as cultural symbols that connect the brand's historical legacy with the region's culinary identity.

Regarding structural packaging design, the use of rigid paperboard, transparent window packaging, an integrated carrying handle, and a locking-flap opening system illustrates the transformation of a traditional food product into a modern packaging format without compromising its local identity. These structural features not only fulfill protective and ergonomic functions but also represent the cultural practice of bringing home

and a prominent culinary tourism destination in West Java.

As summarized in Table 1, the integration of graphic and structural packaging design forms a coherent semiotic system in which visual and material signs interact to communicate the cultural identity of Garut. Based on Peirce's triadic model, each packaging element functions as a representamen that refers to a specific cultural object and produces an interpretant, enabling consumers to perceive Dodol Picnic as an authentic regional souvenir.

The synthesis presented in Table 1 demonstrates that the cultural representation of Dodol Picnic is constructed through the interaction of graphic and structural packaging elements rather than through individual visual components. Unlike previous studies that primarily emphasized graphic or linguistic elements, this research shows that packaging structure performs an equally significant semiotic role in communicating cultural meaning. Consequently, the integration of visual and material signs enables the packaging to function not only as a protective container but also as a medium for representing Garut's geographical, gastronomic, historical, and tourism identities. This integrated semiotic perspective constitutes the primary contribution of the present study to packaging design research.

CONCLUSION

This study demonstrates that the cultural representation of Dodol Picnic Garut packaging is realized through the integrated development of graphic and structural packaging design as a unified semiotic system based on Charles Sanders Peirce's theory. Graphic elements, including color, illustrations, typography, logos, and verbal information, together with structural elements such as materials, packaging form, transparent windows, carrying handles, and locking-flap opening systems, function as representamens referring to the geographical, gastronomic, historical, and tourism identities of Garut Regency as their objects, thereby generating interpretants that lead consumers to perceive Dodol Picnic as an authentic regional specialty. The findings indicate that cultural representation is not constructed through graphic or structural elements independently but through their interaction in creating cultural meaning. Consequently, this study extends the application of Peirce's semiotic theory to packaging design by demonstrating that the integration of graphic and structural packaging design serves as an effective visual communication medium for representing local cultural identity while strengthening the image of regional specialty products.

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