

Drinking Honey Along With Superman: An Esthetic Symbolic Study on Product Packaging Design

Author's Detail: Pujiyanto Lecturer of Visual Communication Design of Faculty of Letters of Malang State University INDONESIA

Abstract:

This research aimed to find out the textual and contextual symbolic esthetics of "Madurasa Superman" product packaging design of PT. Air Mancur Indonesia. This research was a case study using a descriptive qualitative design constituting both picture and writing on primary and secondary packaging design. The data was obtained from observation, interview, and documentation, while the analysis used symbolic theory. Symbol, according to Peirce, as a sign was divided into three based on the relationship between representation and its object. The result of research showed that in message delivery through packaging design esthetics there were symbols brought close to the audience target through typography, picture, color, logo, and lay out.

Keywords: esthetics, symbol, madurasa, product packaging, design element.

INTRODUCTION

The competition between products in the market encourages the producer to promote its product through the packaging design appealing to the consumers. The promotion through product packaging design was very efficient because it is cost efficient and has a strong persuasiveness. Promotion through packaging design is very effective because it can provide information clearly on the product in certain segment and alternative type of product. The packaging design can lead the consumers to present product corresponding to the character of product, thereby believed to meet the buyer's need.

The packaging design, at least through observation and product and market research, sees the competitor and product position in the market. The better the quality of product, the better the image is (Swann, 1987). Murphy (1988) states that product packaging has a very complex objective to the consumer and to increase their appetite to the brand and logo style directed to the market. Packaging design is a persuasive communication media designed corresponding to product character, market segment, and society need to get positive response in consuming product to help achieve the sale profit target.

A product's affordability and a brand's famousness can be accomplished through product packaging design. The esthetic is the distribution of the sensible constituting the simultaneously fact and sensory perception system, to reveal the

existence of something simultaneously and the related restriction within it (Ranciere, 2004). Plato stated that beautiful things are a group of object that we see, and enjoy. The beautiful objects (works) are the group of object we can see, enjoy and hear. This work is in our sensory object room's scope. Such the beauty exists not inherent to the sensory object world but in formal world containing the details of knowledge of beauty itself. Plato argued that esthetic abides in two places, meaning that beauty can be seen visually and non-visually in the form of symbols (Sutrisno, 1999).

The society life is established through interaction and communication processes using the symbols interpretable through learning process. An individual's action in interaction process passes through the learning process in understanding the symbols and adjusting the meaning of symbols. The understanding of such the symbols is not only a direct response to stimulus coming from its environment or outside. Human being has free ability to think in order to set up the objective to be achieved despite restricted by norms, social values, and symbol meanings (Ritzer, 2009).

Knowing the symbols applied in certain area, inter-group interaction can run smoothly. As Irwan Abdullah (2010) points out, actually culture has jurisdiction in which a group of people look for meaning of symbols. The generic culture delivers behavior through symbols that will be interpreted using context analysis on which the symbols is build. Clifford Geertz states that in

understanding a culture, the understanding of human behavior meaning should get more attention. To understand a culture's meaning, an individual should be able to interpret the symbols used by others. An interpretation of meaningful symbol configuration or system should be done comprehensively and deeply (Poerwanto, 2000).

Art is a part of cultural element or sub system of culture. Considering its concept parallelism, art, just like culture, can be said as life guideline to its proponent society in doing their activity (work). This guideline contains cognition (knowledge) model, symbolic system, or interpretation linked completely to the symbols transmitted through learning. This cognition model is then used selectively by its proponent society to communicate, to preserve, to relate knowledge and to behave as well as to act in order to meet its integrative need related to its esthetic disclosure or comprehension (Rohendy, 2000). Paul Ricouer argued that every society object or work essentially is a symbol, and symbol is replete with 'disguised' meaning. Human activity in doing or creating something is an attempt of creating meaning (Sachari, 1989). Peirce categorizes it into sign typology: icon, index and symbol based on the relationship between representation and objects (Noth, 1990).

Product packaging design is a designer work as a manifestation of symbolic object. The function of packaging design is not only as product information, but also as promotion medium for a company. Product packaging is the starting point of marketing, so that its presence always take the esthetical sense into account. The presence of stores stimulates the establishment of good packaging with high esthetic. Product display in supermarket through packaging design esthetic is a marketing strategy. Every product should serve and sell itself, so that every producer attempts to create a packaging design with high esthetics. Product display is not alone, but contiguous with several similar products. It becomes a product competition through packaging design esthetic display. Science competition in creating packaging design is one of strategy to defeat other product rival to persuade the consumer's choice. Therefore, packaging design should have esthetic as the attraction to potential buyers. The presence of good design through symbols result in interaction and communication between producer

and audience (consumers) leading to esthetic dialects.

Product packaging design is a medium of delivering message from sender (producer) to receiver (consumer). The medium used is a meaningful symbol thereby acceptable to the society. Human being as symbol creator manifested in packaging design work, of course, has symbolic esthetics presented through brand, picture, packaging color, logo, and surface layout as well as packaging shape. All of these are communication media for promotion activity. The extent to which the symbols used in the design esthetics of "Madurasa Superman" packaging esthetic makes the message of media acceptable to the audience will be studied in this present research.

METHOD AND THEORY

The object studied is the product packaging of "Madurasa Superman" brand. This brand name had been emerging since 2006. PT. Air Mancur Indonesia collaborated with Detective Comics Incorporate International, so that "Madurasa" brand is embedded with the so-called comic character. Since then, Superman figure always appeared in a variety of promotion media including product packaging design, publication media, and advertising design. The product packaging medium is the one of delivering message from in-house advertising division of PT. Air Mancur to audience as message receiver. The interaction between communicator and communicant occurs through textual and contextual symbols of product packaging media. In order to be more focused, this research employed a case study research design, namely, the qualitative strategy in which the author studies a program, event, activity, process or one individual or more in more in-depth manner. Such the cases is limited by time and activity, so that the author should collect the detailed information using a variety of data collection procedures in certain period of time (Creswell, 1994). A case study used was a single case study, namely a more in-depth research focusing on a little number of events to understand a reality, systematic steps to solve the causal sequence.

The data of research was collected using observation, interview and document techniques. Observation was conducted by observing directly

on in-house PT. Air Mancur Indonesia, concerning designing primary and secondary packaging of “Madurasa Superman” branded honey product. Observation aimed to find out the extent to which textual and contextual aspects of symbolic esthetic was applied to the product packaging design. Interview was conducted using structured interview. In this interview, the author used interview guidelines as a specific form containing the instructions guiding the author in interviewing. This technique refers to a situation in which an author asks every respondent a series of questions based on certain category of answer generally. The informant of interview consisted of company’s chairman, design, expert, and media buyer to find out the symbolic esthetic of packaging design “Madurasa” of PT. Air Mancur Indonesia. The document data was secondary one. Document was the data obtained from primary and secondary packaging design and other printed mass media, constituting the means of finding out the extent to which “Madurasa Superman” can persuade the audience to do a real action. The document data was obtained from both inside and outside company. The document technique used included formal document, the one released by institution or company such as promotion media design work, company mails, government regulation, artifact, and other official regulations, and (b) informant document, the one merely constituting official record, such as record of promotion media design stage timing.

In this research, data adaptation and combination were done as necessary, so was the required analysis technique. The analysis was conducted using Peirce’s symbol theory. Symbol, according to Peirce, as a sign was divided into three based on the relationship between representation and its object (Noth, 1990). The data analysis consisted of three interrelated sub-processes: data reduction, data display, and conclusion drawing. (1) Data reduction was carried out when the field not result and other data has been available. The next selection stage included data summarizing, grouping, and narrative presentation in written manner. (2) Data display is a structured compact information construction. This process allowed the conclusion drawing and action application by studying the data reduction process. Data display focused more on the structured summary and synopsis. (3) conclusion drawing and verification in interpretation process was obtained from the

presented data. The method used was comparative one using triangulation from several findings in the field.

The analysis began with data collection from the author in the field. The data was obtained from observation, interview, and document one. The data obtained from those three sources was then classified into some categories by taking its validity into account. The analysis focused more on design esthetic based on the existing symbols referring to the available theory based on research subject competence, and triangulation from a variety of data sources

(Figure 1).

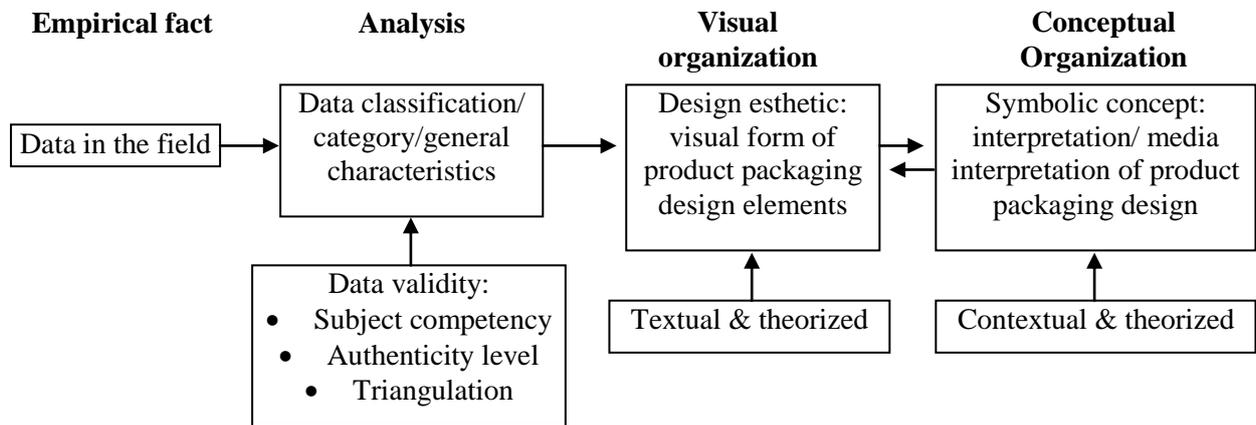


Figure 1:
Analysis process plot
Source: Adapted from Kriyantono, 2006

DATA RESULT

In 2006, PT. Air Mancur presented a new product named “Madurasa Superman”. Such the product tended to be blue with “Superman” hero comic figure illustration. The primary and secondary packaging exposes “Superman” in his blue-red combination dress looked to be brave and strong trying to aim the children segment. To include “Superman” into “Madurasa”, there should be a cooperation between PT. Air Mancur with American Detective Comics Incorporated using royalty payment system. The launching time of “Madurasa Superman” was chosen when the premier running of “Superman Returns” movie directed by Bryan Singer. The movie starred by

Brandon Routh was expected to increase “Madurasa Superman” sale.

Superman with blue cloth, red robe, and “S” letter on his breast, is the favorite comic character for the children. The character created by two American youths, Jerry Siegel and Joe Suster, emerged in not only comic form but also movie under Detective Comics Incorporate (<http://www.anneaihira.com/kartun-superman.htm>). Since PT. Air Mancur had a collaboration with Detective Comics Incorporate, “Madurasa Superman” brand was directed to product positioning. It positioned itself based on attributes: connecting the product to the symbol of power to those consuming (as shown in figures 2 and 3). Considering this position, “Madurasa” was expected to increase appetite, body endurance, and stamina, particularly among the children.



Figure 2:
Anatomy of “Madurasa Superman” secondary packaging (small hexagon)
Source: In-house Advertising of PT. Air Mancur



Figure 3:
Primary and secondary packaging “Madurasa Superman”
Source: Author

Observed closely, “Madurasa Superman” packaging above, has two ways of delivery: through typography inherent to corporate and brand identity, and product clarifier. It was delivered firstly through corporate constituting the company namely PT. Air Mancur and brand namely Madurasa. Secondly, it was through product clarified such as slogan, variant product type, composition text, romantic text, obligatory text, warning text, and etc.

Typography of Product Packaging

The term typography derived from English *typography* meaning printing art and letter order. Terence A. Simp (2000) argued that typography derived from a combination of art and technology followed the basic of design and reproduction in ordering letters (type). Nuradi (1996) stated that typography is an art of selecting, arranging, and organizing letter type and layout for printing and reproduction purpose. Typography is the art of selecting and arranging letter type, because it can affect the appearance of design and advertisement readability (Lee & Carla Johnson, 1999). Similarly, Frank Jefkins (1994) stated that typography is the art of selecting letter type, combining it with different type, combining a

number of words corresponding to the space or sphere of text for typesetting process, using different type thickness and size. Typography is the term for the text to be printed and reproduction process in order to be an effective media of communication (Junaedhie, 1991).

From several arguments above, a conclusion can be drawn that typography is the selection, sorting and organization of harmonious layout containing certain purpose with the letter appeared. Typography is the process of selecting, organizing, and arranging the letters from preparation to end of designing. Typography in product packaging design, according to Klimchuck & Krasovec (2006), lies on: brand or product name, secondary text, product clarification, romantic text, obligatory text, nutrition fact, weight, size, and net weight statement, as well as composition text.

- a) Brand or product name, is the sign constituting picture, name, word, letters, numbers, color arrangement, or combination of these elements having distinguishing power or illustrated in trading activity. Brand functions as identity to differentiate an individual’s or a group’s or enterprise’s product from others’ as the promotion instrument and as the guarantee of

product quality. Brand or sign or symbol (Rustam, 2009), and brand is the label appropriate and reasonable to represent a marketed object (Shimp, 2000). Brand is a set of promise, association, image and emotion created by the company to build its consumer loyalty (Foley, 2006). Therefore, brand should be maintained to make the consumer loyal to it. George E. Belch & Michael A. Belch (2001) stated that brand is an intangible asset, such as added value or reputation as the result of positive image, differentiation image emerging and the feeling of liking brand or company. It was reflected from PT. Air Mancur in producing madu named “Madurasa” brand.

“Madurasa” name has been actually promoted among the consumers around 1970s, although it had not been official brand. “Madurasa” at that time was only a honey product packaged in jerry can functioning as medicinal herbs mixture and final drinking after drinking medicinal herbs. In 1984, the brand “Madurasa” was born in logotype form. “Madurasa” brand was designed using red *Opus Sans Medium Caps Bold*. “Madurasa” brand still persisting up to now was the work of Jasa Cipta & Karya Agency of Jakarta. As communication strategy, the red on white background on “Madurasa” brand is intended to be visible and readable. This brand always appear along with the company’s name in a variety of promotion media. Because the image has been built within the society, in its development “Madurasa” has many variants, so that can be grouped into “primary” and “secondary” brands. Primary brand of PT. Air Mancur’s honey product uses logotype “Madurasa” with *Opus Sans Medium Caps Bold* type (Carter, 2001). For the “Madurasa” brand to be visible on white background, Indo Konverta Indah Jakarta chose red color (Mix, 2009). The character of “Madurasa” type always appears in a variety of promotion media despite other-than-white background. “Madurasa” in product packaging serves as brand, but it frequently appears as headline in advertisement. In such the media, “Madurasa” is always put on the top, in large size and dominant color.

b) Secondary brand or sub brand name, always follows the primary one. Secondary name in “Madurasa” has variant product or name with

different type and color different from the primary one. The presence of letter type and color is intended to make the consumers see it easily and find out the type of variants to be bought. For example, “Madurasa Superman” in 20ml-sized sachet packaging with Superman picture.

- c) Product clarification is the attraction to consumers, because the product to be bought has advantaged over the competitors’. The clarification of product is a marketing strategy, because some people look for and select product having added value in its product content. “Madurasa Superman” has it, namely, plus: *Phyllanthi Herba & Lysine*, appeared using *Brush Script* and *Arial 10* point type.
- d) Romantic text is the praising text of product superiority and brand “Madurasa Superman”. For example, romantic text in “efficacy & benefit: to maintain the body health. Promotes body health”. This sentence is written using *Arial 6* point type.
- e) Obligatory text, is the one appeared in packaging to make the consumers follow the message delivered. Obligatory text can be instruction of use for the consumers. For example, “Madurasa Superman” using the following obligatory text: “serving suggestion: drink it directly or mix it with ½ glass (100 ml) of water, milk, fruit juice and with some kinds of meal. The sentence *Drink or mix with water, milk and fruit juice*” is written in *Arial 6* point type.
- f) Weight, size and net weight statement is the one of product amount in the packaging. Size and net weight statement usually appear in packaging in “milliliter” for size and “gram” for weight, and piece for pack or sachet number. Generally, it is written in *Arial black* type in order to be readable, for example in “Madurasa Superman”, in the sachet packaging it is written “net weight of 20 ml”.
- g) Composition text, is the one explaining product content. The consumers can find out the product composition without asking the seller because it has been included into the packaging. Composition text is an information medium for the consumers who will buy product, such as “pure honey added with *Phyllanthi Herba* extract of 10 mg& *L-Lysine HCL* 70 mg. This sentence is written in *Arial 6* point.

- h) Caution (warning) text is the message the producer delivers to the consumer about the product handling. The text appears on the bottom of packaging in order to be visible and readable, in the expectation that the consumer will consider it and follow the instruction to store its product in order to be fresh forever. Caution text usually appears in two languages: Indonesian and English, such as: *Simpan di tempat sejuk dan kering* and keep in a cool and dry place using Arial Black Bold.
- i) Barcode is the black and white vertical line arrangement with different thickness; it is very simple useful to store the specific data relevant to production code or other identity number. For instance “Madurasa Superman” with barcode number 8993014732338.
- j) Other element appearing typography in product packaging included: (1) Production license including BPOM RI with code “TR”, “MD” or “SD” (“Madurasa Superman”). “TR” is the code of ‘traditional’ product, the registration of which was included into “medicinal herbs”. “MD” is the code or abbreviation for “domestic beverage” registered into beverage product. “SD” is that of “domestic supplement”. (2) produced by: PT. Air Mancur Indonesia, as the company releasing and responsible for the product released. (3) Production code is the sign of each product constituting the number of production issued by the company. (4) Expired text reading: “best before”, constituted warning to the buyer to consume, never consume after the date included.

Picture of Product Packaging

Since PT. Air Mancur collaborated with American Detective Comics Incorporated, it produced “Madurasa Superman” product appearing heroic figure “Superman”. The presence of illustration “The Big Boy Scout with Blue Costume” led to a new circumstance in product packaging and advertising media (<http://clip-clipping.blogspot.com>). This presence of figure made all brand media “Madurasa Superman” dominant with blue color. The media include, among other: sachet packaging created on January 27, 2006.

“Madurasa” seems to be different because of “Superman’s” presence onto the product. Corresponding to its secondary brand name

“Madurasa Superman”, the packaging features the American heroic comic figure, Superman. This figure adorns most part of packaging side such as top, front, and back. The illustration of Superman seems to be strong, brave, and prestigious as shown in half-body. Superman appears sturdily with clenching hand reflecting the presence of a strong, brave, sturdy, and tough just like the benefit of “Madurasa Superman” that can increase appetite, body endurance, and stamina. The presence of Superman in “Madurasa” is expected to motivate the children as its market target. This presence gives a global impression as the go international brand, because Superman figure has been known in many countries (Ind-Jamu Tabloid, third edition, March 3, 2007, pages 22). The presence of Superman makes the packaging design enlivened, because of the appearance of the comic character, bee nest, explosive effect, and orange or grape fruits.

To inform the audience that “Madurasa Superman” is a honey product, the packaging appears in a brownish yellow long hexagon put on the edge of packaging. The hexagon symbolize bee nest as the honey container. Some hexagons are piled tidily in the edge of packaging spreading to the center provides integral, alive impression, and symbolizes the honey newly produced by the bee. The bee nest appears suddenly because of explosive effect. This effect apparently emerges suddenly. To vary the taste of product, the clarifier of variant product taste is needed, for example the appearance of orange or strawberry figures. The fruit pictures is featured appropriately above the explosive effect as the product taste clarifier. The presence of fruit pictures facilitate the consumers in choosing orange- or strawberry-taste product.

Brand and Product Packaging Color

The selection of red color in “Madurasa” brand is not based on the product color, but on creative concept relative to market communication and psychology. As Brandna (2008) points out, color will directly create attitude and preference of target market. Psychologically, the color is trusted capable of affecting mood. Color can affect the purchasing decision and inspire the action taken by the buyer, build loyalty, represent seriousness and authority. Color has extraordinary effect on those seeing it, so that it should be taken into account in designing the promotion media. There

are some points to be considered in choosing color: (a) color can affect our emotion in only 90 seconds seeing it, (b) color choice can motivate, affect, and persuade purchasing, (c) color not only confirms the corresponding item brand product, but also affects strongly the behavior, (d) the effect of color is different for different culture, and (e) color choice signals the specific message to those seeing it.

Red color in “Madurasa” brand contains 0% cyan, 100% magenta, 100% yellow, 0% key (CMYK) colors in grid standard manual (GSM) constituting the typical characteristics of “Madurasa”. This color becoming “Madurasa” advantage still persists and develops from primary to secondary brands. This so-called red color inherent to product brand makes the competitors produces honey in similar packaging and brand, such as “Madu” from Tawon Semarang medicinal herbs company, and “Madu Plus” from Tresno Joyo Solo. Although PT. Air Mancur’s product is followed by competitors, but “Madurasa” is still the best from taste, content, and quality aspects. As the depot builder of PT. Air Mancur points out, “Madurasa” is more preferred because of its pure honey thickness, strong tastes, strong color, and higher volume. Despite competitor following, “Madurasa” brand produced by PT. Air Mancur remain to be the society’s heart.

Color showed brand identity, one of which is secondary brand of “Madurasa Superman”. Entire media, from product package to advertisement media has the same character, blue color. Superman with this blue cloth becomes the character of “Madurasa Superman” promotion media. The color of product packaging and advertisement media seems to be strange, because it usually uses yellow, red, and blue as the company’s identity. Blue color is present in “madurasa” media as if the society believe that PT. Air Mancur’s production is very different from other similar brands. It is only the market strategy to make “Madurasa Superman” acceptable to the society, particularly the creative and high-spirit children like Superman superhero. Blue serves as the brand clarifier, so that the consumer will pay attention quickly, be interested in and point to the brand through color. Buying the blue packaging means that the consumer buys “Madurasa Superman”.

The cloth and robe color the Superman wears who always wears blue cloth and red robe inspires the designer to create the blue-red combination of Madurasa Superman packaging. The color is applied to the packaging corresponding to the color of Superman character. Blue color is featured as the basic color and red one is brought closer to “Madurasa” color. For the blue giving distinctive meaning, golden yellow background is added to the front part of packaging. The bright blue is featured in the front, top and back parts. This blue color gives familiarity and freshness images.

Explosive effect of yellow color symbolizes spirit and energy, such as in tagline reading “promote appetite, body endurance and stamina”. The brownish yellow color of hexagon signifies the color of honey existing in the bee nest. Color also appears on the fruit as the symbol of product taste and variant, for example, yellow for orange, and red for strawberry. Two colors of fruits serve as the sign of “Madurasa Superman” product’s taste.

Bright yellow is present on “Madurasa Superman” packaging located in the upper edge. Yellow space combined with corporate identity of PT. Air Mancur becomes holding ship. The rather oval yellow hexagon space seems to be strange because it is present amid the blue one. Holding ship indicates that “Madurasa Superman” is produced by PT. Air Mancur as the one responsible for the product. To compensate the yellow color in holding ship, a yellow oval circle is put onto the upper left corner as the background of product clarifier reading “plus pyllanthi herba & lysine”. In the presence of product clarifier, the consumer will trust more the product he/she consumes.

Logo Inherent to Product Packaging

In “Madurasa Superman” product packaging there are three logos constituting corporate identity and “*halal*” signature. Brand identity or brand is frequently brought close to corporate identity or company name. The society trusts more the company they know than the product brand, moreover the new brand, just like what PT. Air Mancur Indonesia does. Despite the presence of Superman name and picture, the society always looks for information about the producer of product. The presence of information through product packaging design makes “Madurasa Superman” known in foreign countries. In

addition, there is another logo in “*halal*” signature form as the product certification from Indonesian Islamic Scholars Chamber (MUI).

Corporate Identity of PT. Air Mancur

“Tiga sekawan” (three best friends), Lambertus Wono Santoso, Rudi Hindro Tanojo, and Kimun Ong Kosandjojo, who were less satisfied working in one of largest medicinal herbs company in Semarang city, agreed to quit the company and tried to produce their own medicinal herbs independently. They thought that medicinal herb is the material the people need to maintain their health. On March 23, 1963, they began to produce medicinal herb in home-industry scale in Pucang Sawit kampong of Surakarta. They had their own duties.

Considering the interview the writer did with Sunardi as the Chief General Affair in PT. Air Mancur on June 2011, it could be found that they had their own roles: Lambertus Wono Santoso served in marketing officer, Rudi Hindro Tanojo as recipe division, and Kimun Ong Kosandjojo in production division. They were helped by 11 other persons in producing medicinal herbs using simple tools. This product of home industry was named “Air Mancur” marketed in most areas of Jakarta. Owing to his persistence, determination, perseverance and loyalty in selling *jamu* (medicinal herbs), the market demand for this product increased over times. Considering this promising prospect, Lambertus Wono Santoso, Rudi Hindro Tanojo, and Kimun Ong Kosandjojo on December 1963 expanded their home industry into Limited Incorporation named PT. Perusahaan Jamu Air Mancur, with the water spraying upward (fountain = *air mancur*) as the logo of company and “*air mancur*” on the right (the Big Family of PT. Air Mancur, 1979).

Corporate identity of PT. Air Mancur consists of logogram and logotype. Logogram features 17 “fountains” consisting of one with big and high size in the center between two groups of eight on the left and the right. Drs. Soeharto, the Chief Marketing Officer of PT. Air Mancur states that Logogram is inspired by the fountain in Bundaran Hotel Indonesia. At that time, Lambertus Wono Santoso was riding bicycle to sell *jamu* without “Air Mancur” logo around Jakarta. On his selling trip, he was stopping in bundaran Hotel Indonesia and saw the fountain (*air mancur*) there. Then

Lambertus Wono Santoso was interested in the *air mancur* and made it as idea source of PT. Air Mancur’s logogram. The idea taking process was just like the former in-house designer. He said that at that time, Lambertus Wono Santoso was staying in Hotel Indonesia. In the following morning, he opened the hotel’s window and saw the fountain. Interested in it, he then adopted it into the logogram of PT. Air Mancur. The circular line was inspired by the pool boundary of Bundaran Hotel Indonesia. From these two source, it could be seen that logogram of PT. Air Mancur was inspired or originated from the fountain in bundaran Hotel Indonesia.

Bundaran Hotel Indonesia’s fountain along with Welcome Monument was built in 1962 to welcome the guests visiting Jakarta attending the fourth ASEAN Game. “Fountain” is the development of renovated Bundaran Hotel Indonesia monument by the Local Government of Daerah Khusus Ibukota Jakarta. “The Fountain” there has 5 formations as the symbol of Republic of Indonesia’s ideology, Pancasila (Five Principles) and the sign of greeting from Jakarta as a city of Indonesia. These 5 formations were then expanded into 17 with black circular line on yellow background. On the right there was logotype reading “PT. Djamu Air Mantjur” in red color. It was this logo that became corporate identity legalized along with the establishment of Limited Incorporation on December 23, 1963 (the Big Family of PT. Air Mancur, 1979).

Corporate identity, consisted of *logogram* and *logotype*. *Logogram* is the element constituted picture as a symbol of identity, while *logotype* is the one using certain letter type (Rustan, 2009). Corporate identity consisted of logogram and logotype of PT. Air Mancur seemed to be rigid, because there had no been computer at that time. Logogram illustrated by “fountain” spraying upward with 17 formations was confirmed with circular line. The increase of number from 5 into 17 formation was a modification to make the logogram more beautiful. In addition, at that time the patriotic Indonesian citizens were needed; therefore the 17 formations of fountain symbolized the birth of Republic of Indonesia independence, August 17, 1945. There are two logotypes in PT. Air Mancur Company: number and letter. The one below the circular picture was “Daft 76339” and on the right was “Air Mantjur”. The “Daft 76339” writing was a registration

number from Republic of Indonesia's Industry Service, and "Air Mancur" is the name of medicinal herbs company. Observed closely, the type of letter used is very simple written manually using geometric elements, the use of lines as the way of creating letters.

Sahid Teguh Widodo (2011), stated that water is usually attributed with "*Pedhayangan*" myth believed as the place where an area's ancestor spirit lied down. Water is the shared source of living. Water teaches us to keep giving benefits to others, serving the society, and welfare. Water teaches us to behave dynamically in undertaking life, creative and innovative, flexible, adaptable and not easy to be frustrated despite many bends, rocks, tree roots that can inhibit its flow. This opinion, connected to "fountain", could conclude that water is the source of life, spraying means get out or to do activity. "Air mancur" means to do activity or to do work constantly for life or health. It means that PT. Air Mancur will work forever to make the people healthy through medicinal herbs.

"Halal" Signature

"Halal" predicate is the one of a product always waited for by the company. "halal/rightful" predicate launched in 1989 by the Indonesian Islamic Scholars Chamber (MUI), is a prestigious predicate for a company. A company's pride is the obligation to inform the predicates through signature (logo) featured in the product packaging and advertisement media. Signature, from Latin "Signare" meaning *to mark, sign*. Generally, signature means the characteristics, identity, sign, typical feature applied to an object. Signature including logo is only in "object name" signature featured completely rather than "initial".

"Halal" is the result of MUI's fatwa ijthah (instruction) as the legal status of an object of a deed as the product of Islam law about the process of certificating a product's rightfulness. In the presence of MUI's role, any food, beverage and cosmetic products should enlist them to the Drugs and Food Supervising and Studying Agency of Indonesian Islamic Scholars Chamber (LPPOM-MUI) to obtain "*halal*" certificate. It is not easy to get it, because some conditions of LPPOM-MUI should be met and having obtained it, it should enlist again in the next two years to extend the certificate, and so on.

"Halal" predicate is the prestige of a food and beverage product. "*Halal*" is the measure of quality from Islam law legalized and released by LPPOM-MUI to food and beverage products or similar products produced by the people or a group of people. The product of PT. Air Mancur is very inherent to "*halal*" predicate. The society will be more confident and composed when there is label "*halal*" included into the packaging. If there is no *halal* label, majority people, most of which are Muslim (80%), will be reluctant to consume the product. Suroso Natakusuma, the General Chairman of Indonesian Food Communication Forum (FKPI) stated that most Indonesian consumers, particularly those who are Muslim, will pay attention first to "halal" label when they want to buy a product. This view is based on the result of survey released by Frontier Consulting Group in 2001, stating that 57.9% people always pay attention to "halal" label.

PT. Air Mancur, as one of largest and experienced medicinal herb companies in producing, should pass through a long way to get certificate "halal". Owing to full of struggle and high dedication, finally on February 14, 1998 MUI conferred certificate "halal" to compact material medicinal herb product, and on December 15, 1998 to the liquid material. To obtain certificate "*halal*" requires concentration and seriousness in complying with the regulation imposed by LPPOM MUI. This company should have waited for a long time for certificate "*halal*", despite MUI had delivered information "*halal*" since January 6, 1989. With this certificate publication, it means that PT. Air Mancur had had a right to feature *signature* "halal" in its product packaging and advertisement media. Signature "halal" written in Arabic Khat Riq'ah type ... (*halal*) confirmed by circular line. The "halal" writing is closed to Arabic culture as the Moslem barometer. "Halal" is antonym of *haram* (proscribed). "Halal" is the sign allowing to eat, to drink or to wear or to consume a product or a good. If it is *haram*, the Moslem is prohibited from consuming such the product or good.

"Halal" Certification for a product to MUI is one way to make the company produce product not arbitrarily, but regarding the consumers, most of which are Moslem aware about "halal" or haram. Bambang Widjanarko states that "halal certificate" is profitable to the company when it is featured in the product packaging, because it can

attract the consumers', particularly the Muslim's, attention. Sony Sumarsono, as the Moslem user prefers choosing the product with 'halal' signature. Similarly, Ellyastuti representing non-Moslem (Christian) community prefers choosing 'halal' product, because it can be drunk more quietly. Ideology strategy applied to the company through 'halal' signature has been proven, so that the consumers are more interested and composed (quiet) in consuming it.

Layout of Product Packaging

Layout is the design of element arrangement ordered to create a good esthetic impression (Moriarty, 2009). Layout begins from the early working steps, namely selecting and ordering the elements to create the final design of promotion media. The result expected is the creation of an effective promotion media, based on function and beauty. For that reason, the picture organization, color, letter, concerning either properties, sizes, forms, and distance is determined through layout. Basically, layout can be explained as the organization of design elements layout on the plane in promotion media to support the message. Layout is the stage of designing. It can be said that design is architect, while layout is the work (Rustam, 2009). Layout is the means of processing packaging design functioning to deliver message of product to the consumers.

"Madurasa Superman" consisted of two packages: primary and secondary ones with same layout. The primary packaging is the one making direct contact with the product, for example, sachet. The design of "Madurasa Superman" sachets packaging in layout leads to informal balance. On the left front part of packaging, there is a figure of hexagon arranged tidily like the bee nest and a transparent bee so that the product inside is visible. On the upper right there are orange, grape and strawberry pictures. In the center there is "Madurasa" brand as well as its slogan, in order to be balanced, on the lower right there is a flash. On the back there is a transparent large bowl (*genthong*) silhouette. On that space "Madurasa" brand is written, and so are the composition text, obligatory text, and caution text. On the right there appear some hexagons as the representation of bee nest to compensate the *genthong* picture on the left. "Madurasa" sachet packaging provides

hygienic, enjoyable, fresh, familiar and communicative impressions.

The layout of "Madurasa Superman" sachet packaging is presented with informal balance appearance. The front part of Superman picture is put on the right. As the counterbalance, on the left there an illustration of several yellow hexagon signifying the bee nest containing honey. At the same place, there is an explosive effect appearing concomitantly with the orange and strawberry fruits. The presence of comic character illustration, Superman, on the right combined with the bee nest, explosive effect, and fruit on the left is a space layout in order to appear harmonious. On the right of back, the orange bee nest. For balancing, on the upper right logo Superman is featured and on the lower right there is a *Detective Comics* logo. For the center space to be filled in, "Madurasa" is presented, with composition text, obligatory text, and caution text. "Madurasa Superman" sachet packaging provides healthy, fresh, strong, cheerful, familiar and export quality impressions.

Such the "Madurasa Superman" packaging is organized leading to informal and formal one. The informal organization is presented on the front, top, and back of packaging, while the formal one is presented on the right and left of packaging. The elements of design organization leads to informal balance based on the placement of big-sized Superman illustration added with blue property put on to the right. Yellow color of explosive effect serves to counterbalance the dominantly blue Superman illustration. In order to have same weight, the position of Superman tends to incline slightly to the upper right, particularly on his head. This informal composition organization provides dynamic and boring impressions. The formal balance is presented on the back of primary packaging and on the left-and right of secondary packaging. The formal organization with symmetric balance has same weight and size between the left and the right. Formal organization provides composed, modest, ordered and readable impressions.

DISCUSSION

Based on the relationship between representation and objects Peirce divides sign into: icon, index and symbol. The design of “Madurasa Superman” product is a promotion media constituting the message from producer to the audience. For the media to be acceptable to the audience, there should be signs on the elements of packaging design such as brand name, picture, logo, color, layout, and packaging shape.

The brand name or product is the sign constituting picture, name, key, letter, numbers, color organization, or combination of them functioning as the identity to make the producer’s product different. “Madurasa Superman” is the brand of honey product produced by PT. Air Mancur. The product brand is written “as Madurasa” using the red *Opus Sans Medium Caps Bold* 30-35 point. The writing is put onto the top of packaging. The type of letter seems to be soft elegant, and communicative. If the word “madurasa” is separated into “madu (honey)” and “rasa (taste)”, it will have different meaning. If the emphasis is on “madu”, it means that this product is rich of honey, or honey product having various tastes deriving from the original honey raw material. If the emphasis is on “taste”, it means that “Madurasa Superman” prioritizes other tastes, such as orange in “orange taste of Madurasa”, strawberry in “strawberry taste” and grape in “grape taste”.

The illustration functions as the appeal, clarifier of the message delivered in written manner, to explain or to describe the message, to confirm the message, to increase persuasiveness to the audience (Widyatma, 2011). Illustration (picture) is the result of visualized imagination containing information; as the connector (mediator) between imagination and shape, a design is generated (Kusmiati, Pudjiastuti & Suptandar, 1997). From the opinion above, it could be concluded that picture is a deep expression of emotion to be visualized into picture as the clarifier of information delivered. The picture of packaging media technically can be featured through illustration or photography. Photography technique had authenticity element making it strong, realistic and not deceitful, while illustration technique can simplify the visual message and can focus on the details of picture

(figure). The figure of hexagon with equal sides with illustration technique organized repeatedly spreading on each sides. The color inherent to the hexagon is orange in color as the index of bee nest or honey. The figure is featured using illustration as symbol that “Madurasa Superman” having a little amount of honey of other element, such as orange, strawberry, and grape. The picture of human being, “Superman” heroic character indicates that “Madurasa” product is intended to children. Figure of “Superman” is a global character. Majority people know who “Superman” is. He is an American comic or a movie character who like defending the truth. The presence of this super hero character symbolizes that “Madurasa” is international brand/product that can increase strength and health to those consuming it. Figure of fruits indicates the presence of fruit extract content in “Madurasa” product.

Color is one of factors providing visual appeal, and in fact color has more appeal to emotion than to reason. Color appeal results from a light quality reflected by an object to the eye. Color is the element of design making the one interested in firstly, because our sense sees it more quickly and more easily. The one will be interested in advertisement media firstly in color that can reflect on mood to those seeing it. Surianto Rustan (2009) states that color plays a substantial part in purchasing decision making. A study by Institute for Color Research in America found that an individual can make decision on others, environment, or product in only 90 seconds. 90% of the decision is based on color. The choice of appropriate color is a very important process in designing product packaging visual identity.

Corporate identity is a specific design, constituting symbol and picture pattern or letter representing company or institution image. The former in-house designer of PT. Air Mancur, states that corporate color resulted after “Air Mancur” became a limited incorporation (PT) on December 23, 1963. Corporate color of PT. Air Mancur includes red, green, and yellow. These three color also appeared in other media constituting “*warak ngendog*” Semarang, namely an animal “with dragon head, camel neck, and inverse chicken feather (*kate* chicken)”. This legendary animal is an integration of three ethnic: “the red dragon head” symbolizes Chinese culture, “green camel neck” represents divinity in Arab or Islam culture, and “golden yellow chicken

feather” represents a glory as Javanese cultural concept (Budiman, Sudaryanto & Islami, 2009). Capt. R.P. Suyono (2008) related color to aura sphere, for example red means passion in love, yellow means thinking power, and green means sympathy. Aura color, according to Christina Krisnawati (2005), means that red has the characteristics of energetic, competitive, leader, champion, bravery, entrepreneur, cheerful, and running in promotion area. Yellow has the characteristics of warmth, optimistic, creative, happiness, and generous. Green has the characteristics of social, close to nature, harmonious, like to communicate and to interact with others.

The consumers’ enthusiasm with “Madurasa” brand makes PT. Air Mancur as the manufacturer not idle. Herdi Sularko (2008) states that brand is a sign indirectly selling product, providing an identity, and finally serving as a significant marketing. Brand can help differentiate a product or service from its competitor. An ideal brand has visual image that can reflect on its product or service quality and public perception on the company’s culture. Overall, brand is an instrument of self-esteem and values that can realize positive image and bona-fide. Through esthetic ideology, “Madurasa” brand design was packaged visually and verbally. “Madurasa” brand is always featured in a variety of media, to make the consumer always remembering and not switching to other brand, and even to increase the new consumer, if possible. The method used was to create new brand as secondary brand and variant product. In this way, the current consumers will be maintained and the new consumers will follow them.

Signature (logo) “halal” from Indonesian Islamic Scholar Chamber (MUI) is written in Arabic Khat Riq’ah type confirmed by green circular line, such the logo is a product’s rightfulness legality legalized by MUI based on decree SK10/Dir/LPPOM MUI/XII/07. The “*halal*” certificate the MUI had conferred make the products obtaining it prestigious. The hard process of obtaining the 3 year-certification logo is always waited for by the company to improve the product image within the society. It is not surprising that the society displays this logo in the product packaging or other promotion media. A product’s “*Halal*” certification for MUI is one of ways to make the company producing its product

cautiously, and taking into account the majority Indonesian people who are Moslem and understand about either ‘rightful’ or proscribed. Bambang Widjanarko stated that “halal” certificate benefits the company when displayed on product packaging because it can attract the consumers’, particularly Moslem’s, attention. Sony Sumarsono, as the Moslem user preferred the product with “halal” signature to others without. Similarly, Ellyastuti representing non-Moslem (Christian) community prefers choosing ‘halal’ product, because it can be drunk more quietly. Ideology strategy applied to the company through ‘halal’ signature has been proven, so that the consumers are more interested and composed (quiet) in consuming it.

Layout or face arrangement is the management and the arrangement of promotion media design including product packaging in order to be apparently beautiful and communicative. The layout of “Madurasa Superman” packaging design was arranged toward the informal one because it prioritizes Superman figure on the right. Informal layout is the organization of elements with unequal visual weight through imaginary line, but seems to be balanced because of light element placement far away from the imaginary center point. This balance seems to be non-formal, flexible, relaxed, and intimate (Wong, 1995). Considering the target audience, informal balance is intended to those who are relaxed, dislike to be regulated, want novelty, not monotonous, and want different or new things. In layout, asymmetry or informality provided dynamic (not monotonous) and alive impressions.

Visually, “Madurasa Superman” packaging is like drug packaging. The presence of such the design symbolizes that this product is processed using modern technology just like drug/medicine. In the presence of design taking the mass esthetic into account, the audiences feel composed and enjoyable in consuming it because the product’s advantage and strength have been included into the packaging. Psychologically, the audiences consuming it confidently and there is no longer saying “grandmother is drinking medicinal herbs”, but taking medicine originating from honey.

CONCLUSION

Symbol is a sign inherent to a work. Packaging medium is a visual communication design work

replete with symbols. Such the medium has mass esthetic that can be enjoyed by any people. The medium used as communication tool has special duty, to deliver the producer's message to the consumers (audiences) through symbols. For the message to be understood and conceived, the symbols are used frequently encountered and inherent to the society's social-cultural aspect.

PT. Air Mancur has been familiar to the people and acceptable in any condition because it has a long history. So has been the "Madurasa Superman" brand or product in which majority audiences have known the producer of it. Whatever elements presented in packaging design is the symbol of mass culture frequently seen and encountered, so that the audience, without much thinking, will accept the message delivered. Symbolic esthetic present in the packaging has dual duties: design beauty and product selling. The symbolic esthetic of "Madurasa Superman" packaging is presented by taking the target audiences into account in order that the message delivered can be accepted as the way it is.

RECOMMENDATION

The appearance of product packaging design's elements should be adjusted with target audience's social cultural condition. The presence of social-cultural proximity to the audience's habit, make the symbols of packaging design acceptable to them. The presence of western culture in packaging design result in multi-perception between the element of design and promotion duty. For example, "Madurasa Superman", although Superman figure has been well-known among the audience, but it has not been maximal in selling product. Majority audience purchases not because of its product quality but of super hero figure embedded to "Madurasa Superman" packaging. They buy it not to consume but to collect.

BIBLIOGRAPHY

Abdullah, Irwan. (2010), *Konstruksi dan Reproduksi Kebudayaan*, Yogyakarta: Pustaka Pelajar.

Belch, George E & Michael A. Belch (2011), *Advertising and Promotion: An Integrated Marketing Communication Perspective*, New York: Grawhill.

Brandna. (2008), *Pengaruh Warna Terhadap Emosi*, Jakarta: Brandna, Volume 2 nomer 6 Mei-Juni 2008.

Budiman, Fikri, Sudaryanto & Muh. Arifudin Islami. (2009), *Kajian Pustaka dan Observasi Budaya Warak Ngendog dalam Menentukan Wujud Warak Ngendog Penelitian Block Grand* Direktorat Jenderal Pendidikan Tinggi), Semarang: Udinus.

Carter, David E. (2001), *The Big Book of 5,000 Fonts*, New York: Harper Collins Publishers.

Creswell, Jhon W. (1994), *Research Design: Qualitative & Quantitative Approaches*, London: Sage Publication.

Foley, John. (2006), *Balanced Brand*, San Francisco: Jossey Bass a Wiley Imprint.

<http://clip-clipping.blogspot.com>.

<http://www.anneahira.com>

Jefkins, Frank. (1994), *Advertising atau Periklanan*, terjemahan Haris Munandar. (1997), Jakarta: Erlangga.

Junaedhie, Kurniawan. (1991), *Ensiklopedi pers Indonesia*, Jakarta: Gramedia Pustaka Utama,

Keluarga Besar Air Mancur. (1979), *16 Tahun Gema PT. Air Mancur*, Solo: PT. Air Mancur.

Klimchuk, Marianne Rosner & Sandra A. Krasovec. (2006), *Packaging Design: Successful Product Branding from Concept to Shelf* atau *Desain Kemasan: Perencanaan Merek Produk yang Berhasil Mulai dari Konsep sampai Penjualan*, terjemahan Bob Sabran. (2007), Jakarta: Erlangga.

Kotler, Philip, Swee Hoong Ang, Siew Meng Leong & Chin Tiong Tan. (2003), *Marketing Mangement: An Asian Perspective, (Third Edition)* atau *Manajemen Pemasaran: Sudut Pandang Asia* (Jilid 2), terjemahan Ahmad Lukman. (2005), Jakarta: PT. Indeks Kelompok Gramedia.

Kotler, Philip. (1989), *Marketing Management Analysis, Planning, and Control* atau *Manajemen Pemasaran, Analisis, Perencanaan, Implementasi dan*

- Pengendalian*, terjemahan Heruji Purwoko. (1990), Jakarta: Erlangga.
- Krisnawati, Christina. (2005), *Terapi Warna dalam Kesehatan*, Coriosita, Yogyakarta.
- Kriyantono, Rachmat. (2006), *Riset Komunikasi*, Jakarta: Kencana.
- Kusmiati, Artini, Sri Pudji Astuti & Pamuji Suptamdar. (1997), *Teori Dasar Desain Komunikasi Visual*, Jakarta: Trisakti.
- Lee, Monle & Carla Johnson. (1993), *Principles of Advertising: A Global Perspective* atau *Prinsip-prinsip Pokok Periklanan dalam Perspektif Global*, terjemahan Haris Munandar & Dudy Priyatna. (2007), Jakarta: Prenada Media Group.
- Moriaety, Sandra & Nancy Mitohell, (2009), *Advertising*, terjemahan Tri Wibowo, 2011, Jakarta: Kencana.
- MUI. (2007), SK10/Dir/LPPOM MUI/XII/07 tentang Logo Halal
- Murphy, John. Michael Rowe. (1988), *How to Design Trade Marks and Logos*, Ohio: North Light Books.
- Noth, Winfriend. (1990), *Hand Book of Semiotics*, America: Indiana University Press.
- Nuradi. (1996), *Kamus istilah periklanan Indonesia*, Jakarta: Gramedia Pustaka Utama.
- Poerwanto, Hari. (2000), *Kebudayaan dan Lingkungan dalam Prespektif Antropologi*, Yogyakarta: Pustaka Pelajar.
- Ranciere, J. (2004), *The Politics of Aesthetics*, Continuum: Gabriel Rockhill.
- Ritzer, George. (2009), *Sosiologi Ilmu Pengetahuan Berparadigma Ganda*, Jakarta: PT. Raja Grafindo Persada.
- Rohendi, Tjetjep Rohendi. (2000), *Kesenian dalam Pendekatan Kebudayaan*, Bandung: STISI Press.
- Rustam, Suriyanto. (2009), *Lay Out Dasar & Penerapannya*, Jakarta: Gramedia Pustaka Utama.
- Rustam, Suriyanto. (2009), *Mendesain Logo*, Jakarta: Gramedia Pustaka Utama.
- Sachari, Agus. (1989), *Estetika Terapan*, Bandung: Nova.
- Shimp, Terence A. (2000), *Advertising Promotion and Supplemental Aspect of Integrated Marketing Communications* atau *Periklanan Promosi: Aspek Tambahan Komunikasi Pemasaran Terpadu*, terjemahan Revyani Sjahrizal & Dyah Anikasari. (2003), Jakarta: Erlangga.
- Sularko, Herdi, Victor Prawata & Michael Widranata. (2008), *How Do The Think?*, Mosher Jakarta: Publishing.
- Sutrisno Sj, Mudji. (1999), *Kisi-kisi Estetika*, Yogyakarta: Kanisius.
- Suyono, Capt. R. P. (2008), *Ajaran Rahasia Orang Jawa*, Yogyakarta: 2KLS Yogyakarta.
- Swann, Alan. (1987). *Basic Design and Layout*. Phaidon: Oxford.
- Tabloid *Ind-Jamu*, Edisi 3 Maret 2007, hal: 22
- Tjiptono, Fandy. (2005), *Brand: Management & Strategy*, Yogyakarta: Andi.
- Widodo, Sahid Teguh. (2011), *Manjaga Nilai Sakralitas Air dalam Kebudayaan Jawa: Sebuah Pendekatan Etnohidrolika*, Surakarta: Institut Javanologi LPPPM UNS.
- Widyatama, Rendra. (2011), *Pengantar Periklanan*, Yogyakarta: Pustaka Book Publisher.
- Wong, Wucius. (1972), *Beberapa Asas Merancang Dwimatra*, terjemahan Adjat Sakri, Bandung: Institut Teknologi Bandung.