

Collective memory in traditional *bèsèk* packaging: impact on buyer perception at Omah Jenang Blitar



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ABSTRACT

This research examines the design of basic packaging for traditional culinary products at Omah *Jênang Kêtan* Kelapa Sari Blitar, using it as a case study. It critically evaluates the relationship between traditional culinary products, effective packaging, and labels. *Bèsèk* packaging not only protects culinary products from damage but also enhances their appeal with a natural and traditional look. The packaging label provides essential information about the product, including composition, expiration date, and storage instructions. The aim is to evaluate how traditional packaging influences consumer perceptions and to understand the relationship between traditional culinary products and their packaging and labels. This study offers insights into the significance of preserving traditional elements in packaging design and how these elements can inform more effective marketing strategies. A qualitative data analysis method is employed to assess the packaging design used by Omah *Jênang Kêtan* Kelapa Sari Blitar, focusing on visual stimuli and their impact on consumer memory. The research found that good packaging design fosters emotional bonds between traders and buyers, rooted in traditional collective memories, which enhances the durability and sustainability of the packaging. Additionally, *Bèsèk's* packaging design connects with collective memory, associated with romance and stories of past events, increasing consumer interest in recalling these experiences. The findings provide insights into how various packaging designs influence consumer perceptions and feelings toward traditional culinary products. This research underscores the importance of visual attributes in packaging design, highlighting their ability to stimulate consumer perceptions of collective memory and create meaningful, memorable packaging experiences.



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1. Introduction

Modern society tends to capitalism and a relatively high culture of consumerism. The attitude of consuming at this time is not only influenced by factors that are purely economic and sourced to rational options, but there are cultural systems and social meaning systems that can concentrate options on something commodity [1]–[3]. The phenomenon of a consumptive society is where buyers choose to package considering visual aspects that affect motivation. Packaging design with various techniques and forms of traditional food that has survived and lasted until now has become a manifestation of the sweetness of past cultural products full of language and persuasive messages. All ethnic groups in Indonesia are unique in the types and techniques of traditional food packaging. In general, the presence of ancient dishes cannot be separated from the citizens' customs [4]. That way, traditional dishes can represent the customs of some residents. People have become familiar with food storage systems; packaging culture started when humans could store food. The storage system of past dishes begins with incorporating dish material into the medium encountered. Initially, the packaging

still looked simple and could play a more protective role in preventing dishes or objects from the weather or other natural causes [5]–[7]. Packaging design with traditional nuances is one way to attract customer attention to cause positive associations with the product. The attributes inherent in this packaging design are labels, colors, textures, and a strong identity. Packaging designs with traditional nuances can also cause associations, memories, dreams, wills, and other feelings that come together in the product. For example, a product packaged with traditional nuances can remind customers of the past, causing beautiful memories. In addition, packaging design can also give rise to dreams of luxury and elegance depending on the stimulus through visible symbols. The hope of nostalgia makes the essence of the problem through the construction of extrinsic and intrinsic motivation in its target audience as a medium to enter into memory through persuasive messages of every verbal and visual sign.

This research aims to explore how packaging design with traditional elements can influence consumer behavior in a modern, consumerist society. It examines the role of cultural and social systems in shaping consumer choices beyond purely economic factors. The study highlights how traditional food packaging, with its unique techniques and visual aspects, can evoke cultural heritage, memories, and emotions, thereby attracting consumer attention and creating positive associations with the product. By incorporating labels, colors, textures, and strong identities, traditional packaging designs can elicit nostalgia and aspirations, effectively leveraging both extrinsic and intrinsic motivations to persuade and engage consumers through verbal and visual cues. Nostalgia is a feeling that arises when a person longs for the past with hope for the future [8]–[10]. In the marketing world, nostalgia can be used to attract the target audience's attention. In this case, expectations of past nostalgia can be interpreted as an attempt to use feelings of nostalgia in conveying a persuasive message. Creating a marketing campaign that relies on nostalgia can be done by constructing extrinsic and intrinsic motivations in the target audience. Extrinsic motivation comes from outside, such as gifts or awards. Intrinsic motivation comes from within a person, such as satisfaction or self-esteem [11]. The construction of extrinsic and intrinsic motivation can be carried out by including verbal and visual signs in the persuasive message. Good verbal signs are used in persuasive messages, such as “go back in time” or “remember the good times.” A good visual cue is an image or icon that can serve as a persuasive message, such as an icon or color that recalls the past. The creation of both internal and external incentives, as well as the verbal and visual cues used in the persuasive message, can effectively fulfil expectations of nostalgia. This can improve the persuasive message's effectiveness by grabbing the attention of the intended audience. As C. S. Pierce puts it, a sign is something that compels a person to do or acquire something [12]. Message reconstruction occurs when the target audience gets a sign stimulus both from the outside and inside that affects intrinsic and extrinsic motivation. This motivation can influence decisions due to the metaphorical aspects of the verbal and visual aspects. The phenomenon of consumerism towards handicrafts with traditional symbols of a region in the form of packaging designs is an attraction for urban/modern society. Packaging is one of the most important attributes in influencing consumers. The language of the symbols used influences the purchase decision. The visual aspect with meaningful symbols becomes important in building the desire of potential consumers to construct desires. Packaging serves a purpose akin to that of advertising in addition to encapsulating the idea of persuasion and communication in order to directly impact objectives and persistently promote or modify the behavior of target audiences or intended target market segments [13].

The symbol stimulus is an important element in traditional packaging design. The symbols used in traditional packaging design are often related to myths, legends, or cultures. The presentation of the created symbol creates a strong impression in the consumers' memory and makes the product easier to remember. The symbols used in traditional packaging design are also often part of people's collective memory. Thus, no human being is without culture, and there is no society without culture [14]. Collective memory can remind consumers of culture or tradition by presenting packaging designs with symbols such as batik motifs, carvings, or paintings. Such presentations can make the product more attractive to consumers who feel connected to culture or tradition. In addition, the symbols used in traditional packaging design can also be used to give special meaning or value to the product. For example, the symbols used on the packaging of organic products can indicate that the product is obtained from environmentally friendly farming methods. The symbol stimulus is an important element in traditional packaging design.

The symbols used in traditional packaging design are often related to myths, legends, or cultures that originate in a particular region and have a strong meaning in the people's collective memory. The symbols used in traditional packaging design often represent myths, legends, or cultures originating in a particular region. This is because these symbols are considered to have a strong meaning in society's collective memory. These symbols can be used to convey the message that the company or product maker wants to convey. This can help create a strong impression in consumer memory. The memory makes the product more memorable. The use of symbols in traditional packaging designs is often related to certain regional myths, legends, or culture. Symbols also have a strong meaning in the collective memory of society. Finally, using symbols can make it easier for consumers to remember the product so that the consumer memory can make an impression. This study is important because it delves into the psychological and cultural aspects of consumer behavior, specifically how traditional symbols in packaging design influence purchasing decisions. It highlights the role of packaging in preserving and promoting cultural heritage, making it relevant in a modern, globalized market. The findings provide valuable insights for marketers on using cultural symbols to create strong, positive associations with products, enhancing brand identity and loyalty. By demonstrating the significance of non-economic factors, such as cultural and emotional connections, in consumer behavior, the study expands current knowledge. It also offers practical guidance for packaging designers on incorporating traditional symbols to make products more appealing and memorable. Additionally, it shows how symbols can convey messages about product origins, like environmentally friendly farming methods, supporting sustainable marketing practices. This research bridges cultural studies and consumer marketing, offering a comprehensive view of how traditional packaging designs resonate with modern consumers.

2. Method

In this research case study, the object studied is *bèsèk* packaging design. *Bèsèk* packaging is one type often used for traditional culinary products, such as in Omah *Jènanng Kètan* Kelapa Sari Blitar, which was used as sampling in this study. The *bèsèk* packaging design used is a relationship between traditional culinary products, *bèsèk* packaging, and labels. *Bèsèk* packaging is used to protect culinary products from damage and to increase the product's attractiveness, such as a natural or traditional impression. The label included in the *bèsèk* packaging conveys important information about the product, such as the composition, expiration date, and storage instructions. Omah *Jènanng Kètan* Kelapa Sari Blitar is used as a sampling to evaluate *bèsèk* packaging design. Omah *Jènanng Kètan* Kelapa Sari Blitar produces *Jènanng Kètan* culinary products. By using sampling Omah *Jènanng Kètan* Kelapa Sari Blitar as sampling, this study can evaluate how *bèsèk* packaging design can affect consumers' feelings towards traditional culinary products that are embedded in collective memory. This research will analyze the interpretation of qualitative data on the *bèsèk* packaging design used for Omah *Jènanng Kètan* Kelapa Sari Blitar. Interpretation analysis will be carried out using qualitative data methods. Qualitative data will be used to evaluate the packaging design of formal objects with a significant aspect as a stimulus and the impression recorded in memory on consumers. This article will evaluate the *bèsèk* packaging design used for Omah *Jènanng Kètan* Kelapa Sari Blitar using the qualitative data interpretation analysis method. Qualitative data interpretation analysis is a method used to evaluate subjective data and involves the interpretation carried out by the researcher. Qualitative data will be used in this study to evaluate the design of *bèsèk* packaging from formal objects with a significant aspect as a stimulus through consumer statements. A sign is a symbol or icon used in packaging designs to provide information about the product or attract consumers' attention. In this study, qualitative data interpretation analysis will be used to evaluate the signs used in the design of *bèsèk* packaging and how the signs affect consumer feelings. In addition, qualitative data interpretation analysis will also be used to evaluate the impressions recorded in memory on consumers. This impression is a feeling or view left in the consumer's mind after seeing or using the product. Qualitative data interpretation analysis will be used to evaluate how the design of *bèsèk* packaging affects the impression recorded in memory on consumers. The method of analysis of qualitative data interpretation makes it possible to evaluate the design of *bèsèk* packaging from the subjective perspective of the buyer, which is an important point of view for evaluating packaging design in the context of traditional culinary products. With this method, researchers can find out how the design of *bèsèk* packaging affects consumers' feelings and how the marks used in *bèsèk* packaging designs can bring out the impression recorded in the collective memory of consumers. In order to achieve objective data, the intersubjectivity data approach is used. Intersubjectivity is a method used

to evaluate data validity through data triangulation. Data triangulation is collecting data from several different sources to gain a more comprehensive perspective. In research, intersubjectivity ensures that data obtained from different sources are aligned and accountable. A literature citation from [15] states that “intersubjectivity is consistency in the interpretation of data obtained by two or more independent individuals.” Thus, intersubjectivity can be used to improve the objectivity of data and reduce the risk of bias in research. This is important in research that uses qualitative data to evaluate the *bèsèk* packaging design used by Omah *Jênang Kêtan* Kelapa Sari Blitar.

3. Results and Discussion

The process of bringing former events back to mind is known as memory. When something is seen, heard, or talked about and becomes a stimulus, memory is triggered. Although memory has existed since the time of Ancient Greece, a social understanding of memory did not develop until the late 19th and early 20th centuries. The sociologist Emil Durkheim and the French philosopher Henri Bergson had a significant effect on it when it was first employed contemporaneously by Maurice Halbwachs in 1925 [16]. There are two main categories of memory: communal and individual. A person's individual memory is their own recollection. Conversely, a community's or a group's collective memory is what they remember [17]. Halbwachs states that collective memory is rooted and refers to real social experiences. Based on Halbwachs' thinking, collective memory is a living memory in society. These memories are formed in past experiences that are presented again to be interpreted and interpreted life together. Past experiences are preserved through the collective memory of the family, social class, and agency that is constantly experienced and felt by society, then made into a principle of behavior. Something that is valued and utilized as a guide for behavior, activities, and determining one's course in life is called a value. In other words, interactions and group dependencies that are evident in every social behavior must be a part of every life experience [18].

3.1. Spiritual Romanticism of *Jênang Kêtan* Blitar Products

The phenomenon of the presence of packaging design *bèsèk jênang* Blitar as a commodity emerged from the *jênang* and *wajik* production center in the Blitar Kademangan area. *Jênang* and *wajik* culinary products have a very deep philosophical value in wedding rituals, births, and so on in Javanese society. *Jênang* is generally juxtaposed with *wajik*. Philosophical values in *jênang* and *wajik* culinary have become an inherent tradition, especially in Javanese society. The philosophical value that emerges in culinary products continues with the role of society through stories passed on through “*gethok tular*.” Local wisdom through *jênang* with philosophical values recorded in collective memory makes the product unique of *jênang* and *wajik*. These philosophical values are embedded in the distinctive and unique story behind a typical and authentic culinary product. Packaging of culinary products using *bèsèk* packaging also has value and meaning because of the conformity and appropriateness of the product with the packaging, giving rise to a traditional impression, see Fig. 1.



Fig. 1. *Bèsèk* Omah *Jênang Kêtan* Blitar Packaging Design

The two elements add value to the product's superiority as a commodity by utilizing their characteristics with a traditional impression. The government supports strengthening product identity through programs that can enhance the image of Blitar's *jênang* village. Hendri, as the owner of Omah *Jênang Kêtan* Kelapa Sari stated:

".. kawasan ini dijadikan pusat kuliner Jênang Mas, pada tahun 2018 saat momen amazing Blitar. Potensi desa jênang dilirik oleh mas bank, banyak bank ya nawarin kredit gawe meningkatkan omzet"

".. This area was used as the culinary center of Jênang in 2018 during the "Amazing Blitar" moment. The potential of jênang village is glimpsed by mas banks, and many banks offer credit to increase business." (interview 2022)

Amazing Blitar is an effort by the Blitar Regency government to introduce important places in Blitar Regency, one of which is the *jênang* industry. The independence of this *jênang* industry can provide enthusiasm for other home industries to continue developing. Bagas as the head of Rejowinangun village also stated the full support of the local government in *jênang* village:

" .. Pemerintah sebelum saya menjadi kepala desa di sini adalah program Asidewi Mas, padahal programnya daerah ini diberi nama desa Jênang. .."

".. The government before I became the village head here was the Asidewi program, even though the program was called Jênang village. .." (interview 2022)

The name *jênang* village in the Kademangan area of Blitar Regency appeared during a government program related to the "Asosiasi Desa Wisata Indonesia (Asi Dewi)" or Tourism Village Association. The Association of Indonesian Tourism Villages (*Asi Dewi*) of Blitar Regency was formed on May 26, 2016, in Kampung Coklat. The choice of *bèsèk* packaging design is the buyer's preference because of the impression of tradition and special characteristics as a manifestation as if it were an embodiment of past products. That form is constructed through the transmission of messages when interacting. Andreas as an assessor for the creative economy, stated;

" .. ini menarik pak kok di kota ini pake *bèsèk* ya, kalo menurutku pak, *bèsèk* ini menjadi triger (pematik) pak, nostalgia terbentuk dari pilihan kemasan *bèsèk*, lek tak lihat label e yo ngono-ngono ae, karakteristiknya meh podo..."

".. this is interesting, sir. How come in this city using *bèsèk* ? Yes, if I think this *bèsèk* becomes a trigger, sir. Nostalgia is formed from the choice of *bèsèk* packaging if one does not look at the label because it looks like that. The characteristics are almost the same. " (2022 interview)

Blitar's small industrial products generally use a *bèsèk* packaging design structure. The harmony of the visual attribute structure in *bèsèk* packaging reinforces the traditional impression. The buyer's trust in the traditional impression arises through the packaging design of Blitar's *jênang*. The mental facts found from the buyer's point of view are very important traditional impressions. This traditional impression appears as if it is an expression of "*ndeso*" or a tradition that seems to contain the traditions of the village community. The traditional impression arises because there is a memory about the story and the role of the presence of the *jênang* as a condition in traditional rituals. So, *jênang* has a philosophical value. The visual presentation of the Blitar-style packaging design contains romantic, spiritual, and philosophical values and meanings. The traditional impression arises through the attribute relationship with the appropriate product. Table 1 is buyer trust opinion in packaging design of *bèsèk*.

Table 1. Buyer Trust Opinion in packaging design of *bèsèk*

Sources	Buyer's argument for trust in the packaging design of <i>bèsèk</i> Omah <i>jênang</i> Kêtan Blitar
1. Pipit Malang	"...Tahan lama, indah, kesannya berbeda, kemasannya juga indah."
2. Sinta Bekasi	"milihi <i>Bèsèk</i> iki Mestine Mas.. .. Kemasan e khas <i>Ndeso</i> ..." "choose this <i>Bèsèk</i> The packaging is typical " <i>Ndeso</i> "-..."
3. Nuryanti Kediri	".. ndek Kediri yo ono <i>jênang bèsèk</i> an di toko tahu, tapi lek tuku neng kene asline ne mas <i>jênang</i> Blitar.."
	".. in Kediri there is also <i>jênang bèsèk</i> but in the tofu shop, but if you buy here the original impression, yes, it is <i>jênang</i> Blitar.."
Essence	Buyers and customers tend to choose the packaging design of sticky rice <i>jênang</i> because of the traditional impression that appears, and buyers tend to be interested in the relationship of the product with the beauty of <i>bèsèk</i> as a characteristic of uniqueness and originality that can make memories of events experienced in the past.

Buyers tend to choose *jênang ketan* products in *bèsèk* packaging designs because they bring out the impression of traditional and spiritual romanticism. The characteristic of the packaging design of *jênang Kêtan* that seems “*ndeso*,” original authentic setra becomes the buyer's preference. *Ndeso* means coming from a village that Javanese people often speak. Traditional impression evoked in *bèsèk* packaging design becomes important. The traditional impression is picked up through attributes in the packaging design of *jênang*. The memory of philosophical stories of past events is re-emerged through the medium of packaging design. Omah *Jênang Kêtan* Kelapasari company uses *bèsèk* packaging design as a persuasive means to buyers and customers. The design of the *bèsèk* packaging is composed of elements that look like the constituent structure image in Fig. 2.

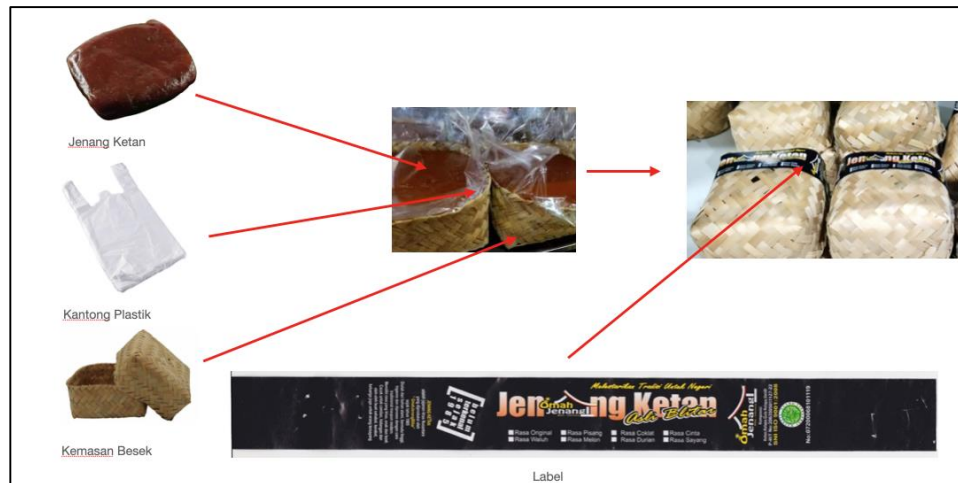


Fig. 2. Packaging Design Structure of *Bèsèk* Omah *Jênang* Kelapasari

Jênang is one of Blitar's most popular culinary products. To maintain the quality and cleanliness of products, the company Omah *Jênang Kêtan* Kelapasari uses plastic bags as a base container in *bèsèk* packaging. This ensures that the product is not polluted and can last long. Labels are also an important attribute in the packaging design of *jênang* bags. The label contains information about the product, such as the expiration date, ingredients, and storage mode. This label ensures that consumers can understand important information about the product easily. The harmony of the constituent elements, culinary products *jênang Kêtan*, plastic bags, *bèsèk* packaging, and labels, is an important attribute in the design of *bèsèk* packaging used by the company Omah *Jênang Kêtan* Kelapasari, see Table 2. This ensures that the *bèsèk* packaging design is aesthetically pleasing and meets product safety and quality standards. Merchants are aware of the need for impressions in the minds of customers. The impression that appears is the hope and memory of the presence of traditional culinary products that used to be only present at certain ritual events and special in the past.

Table 2. Elements of *Bèsèk* Omah *Jênang* Kelapasari Packaging Design

Elements	Information
<i>Jênang Kêtan</i>	<i>Jênang</i> is a culinary made from glutinous rice that is cooked using coconut milk, Javanese sugar, and pandan leaves.
Plastic bag	plastic bags used as <i>jênang</i> containers
<i>Bèsèk</i> packaging	<i>Bèsèk</i> packaging is used, measuring 15cm x 15cm as a container for <i>jênang</i> products that have been containerized with plastic
Label	The Omah <i>Jênang Kêtan</i> Kelapa Sari label is affixed to the top side cover of the <i>bèsèk</i> using staples on the right and left

The presence of *jênang* packaging design is a persuasive means of recalling traditional impressions of philosophical meanings and memories of experiences that have occurred for certain audiences. The choice of traders using *bèsèk* packaging makes *jênang* products complementary and under the traditional image. Merchants use alternative packaging to pack *jênang* as an option for buyers. *Jênang Kêtan*, packaged small, generally uses corn fruit leaves (*klobot*) and plastic. Merchants allocate the presence of alternative *jênang* with a small size for buyers who want to taste it immediately on the road because of its practical nature. Spiritual romanticism is memorabilia that arises from remembering the role of glutinous food products on philosophical values and meanings in traditional rituals such as weddings and congratulations/celebrations. *Jênang* culinary products are one of the

foods often served at these events, so they have a strong symbolic meaning for the people who celebrate them. The spiritual romanticism that arises from remembering the role of glutinous food products in traditional rituals such as weddings and congratulations/celebrations can be in the form of nostalgia and pride in the culture owned by the community. *Jê nang* culinary products can symbolize the continuity and sustainability of traditions owned by the community. They can be a means to appreciate and respect parents and relatives at the event. Spiritual romanticism, originality, and authentication of *jê nang* products become the trust of buyers through the imposition of visual attributes on the packaging design of Blitar *jê nang bèsèk*. Vicky also made a statement regarding the impression of tradition and the essence of the message that emerges in people's memory:

".. Pembeli cenderung memilih *bèsèk* ini untuk menjadi prioritas, *koyok e* pembeli lebih memilih kesan yang sama.. .. Citra tradisi menjadi daya tarik, *soale bèsèk sik menjadi primadona.. .. Saya dewe lek tuku harus memilih *bèsèk* an, tentang asli dan original e, lek saya tidak tahu betapa pentingnya brand e.."*

".. Buyers tend to choose this *bèsèk* to be a priority. It seems that buyers prefer the same impression...The image of tradition is an attraction because *bèsèk* is still a prima donna... I myself, if buying choose *bèsèk*, about authentic and original,.."
(interview July 2022)

Vicky's statement as a design expert regarding the impression of tradition is conveyed as the main preference of buyers. The image of tradition is the main attraction in *bèsèk* packaging design; the impression of originality and authenticity becomes important as a manifestation of memories of events that have happened in the past. The image of tradition plays an important role in the design of *bèsèk* packaging. The presence of the image of tradition is the main attraction for consumers because it brings them back to the traditions and cultures of the past. *Bèsèk*'s packaging design with the image of tradition gives the impression of originality and authenticity so that consumers feel connected to the traditions and culture that have occurred. Authenticity and originality are important in *bèsèk* packaging design because they represent memories of events that have happened in the past. This ensures that *bèsèk* packaging design is aesthetic and has strong historical and cultural value. Consumers will feel connected to the traditions and cultures of the past through authentic and original *bèsèk* packaging designs. This makes them feel more proud of their culture and traditions and ensures that traditions continue to live on and be exposed.

3.2. Correlation of Collective Memory with Cultural Memory

The fact that the collective memory presented by the expert is found is that impressions are important. The relationship between the choice of products and *bèsèk* packaging is considered very appropriate because it gives the impression of tradition. Special characteristics are the main characteristics of the relationship between the choice of typical products, *bèsèk* packaging, labels, and binders. The impression of tradition is a memory of the memories of the past that are formed. Buyers tend to tell short stories about the product when the purchase process occurs. The story that emerges is a traditional impression of the image of tradition. The adaptation and compromise of collective memory to the value of human life is affected by the development of behavior in culture. Changes in values and behaviors occur in human life through strategies carried out on an ongoing basis through stories and perceptions of physical form. Society in the past had its mystical fables, and this society was able to approach something functionally. Even in the modern society of magical elements, the influence of myths from a growing ideology has always existed. Every time civilization progresses, the mass memory of the essence of civilization always coexists with cultural development through compromise. Due to the relationship that exists between memory and the socio-cultural setting, collective memory and cultural memory are also related. Culture can be divided into three categories: material (like objects and media), mental (like thought patterns and mental attitudes), and social (like people, social relationships, and institutions) [19]. *Bèsèk*'s packaging design fulfills these three dimensions as a cultural relationship in memory construction.

1) Social Dimension

The social dimension in *bèsèk* packaging design has strong social relationships in society. This is because there is a strong relationship between each element, namely culinary product traders, *bèsèk* artisans, and buyers. Each of these groups has an important role in interweaving indirectly intertwined cycles in those social relationships. Culinary product traders use *bèsèk* packaging as a container to store and sell regional culinary products. *Bèsèk* artisans are responsible for making *bèsèk* used by

merchants of these culinary products. Meanwhile, buyers are end users who consume culinary products stored in *bèsèk* packaging. The social relationship between these three groups is a factor that makes *bèsèk* packaging design have strong social relations in society.

2) Material Dimensions

Material dimensions refer to the physical qualities of a product, such as a shape, material, and technology used. Material dimensions are empirically visible in *bèsèk* packaging design, where past products have survived. Regarding culinary products as commodities, there is no significant change in the type of product packaged in *bèsèk* packaging. Regional culinary products are still packaged in *bèsèk* packaging as was done by the pre-predecessors. This shows that the product in the *bèsèk* packaging design has strong material dimensions because it can last for a long time without significant changes in its packaged product. In addition, *bèsèk* packaging itself as a container also does not experience significant changes in shape and material. *Bèsèk* packaging is still made from natural materials, known as durable and safe for consumption. This *bèsèk* packaging also still has the same shape as the *bèsèk* packaging used in the past. This shows that *bèsèk* packaging, as an important attribute of *bèsèk* packaging design, has strong material dimensions because it can last for a long time without significant changes in the container it uses. The design of *bèsèk* packaging that has not undergone significant changes in terms of the packaged product and the container used shows how strong the dimensions of the material are. The ability of *bèsèk* packaging design to last for a long time without significant changes shows that the structure in *bèsèk* packaging design has been tested and accepted by the community for a long time.

3) Dimensions of Mental Aspects

The dimension of the mental aspect in the design of *bèsèk* packaging is oriented towards the traditional and traditional image that appears in consumer perceptions. The convention of traditional and traditional imagery is embedded in society because of the continuity of the social and material dimensions that go hand in hand, thus affecting the mental aspects of society. This traditional and traditional image convention in *bèsèk* packaging design is very strong because it is passed down from generation to generation. The use of *bèsèk* packaging in culinary products is a tradition that has existed for a long time and is still maintained today. This shows that *bèsèk* packaging design has a strong mental aspect dimension because it can influence consumer perceptions of traditional and traditional things. The dimensions of the mental aspect in the design of *bèsèk* packaging also affect consumer purchases. Consumers tend to prefer products that are packaged with traditional designs because of the positive perception that has been embedded in society. This shows that *bèsèk* packaging design oriented towards traditional and traditional impressions strongly influences consumer purchases and can be used as a marketing strategy by manufacturers. This *bèsèk* packaging design that is oriented towards traditional and traditional imagery also has a high aesthetic value. Designs that are not too modern and not too contemporary and prioritize the impression of classic and elegant are highly appreciated by the public. This affects the mental aspects of the community in choosing culinary products that are packaged with *bèsèk* packaging designs that are oriented towards the impression of tradition and tradition stored in memory.

3.3. Culture In Collective Memory

The process of remembering is also part of the culture. Memory can be formed from frequently interacting with people around and interacting with various media used. Such interactions can give rise to “recalls” or recall old memories and include new memories in the individual. Due to a variety of external circumstances, memory might arise unexpectedly in an individual. For instance, based on what was said, what was shown in the media, what was read, and what was heard [20]. The realization of a culture is influenced by complex symbols and facts, namely various things that move humans to produce culture. Man, with his intellect, can create tools that can meet his needs. Such as creating culinary products that are needed in ritual celebrations, such as celebrations. Humans also created packaging as a container to meet packaging needs. *Bèsèk's* packaging design is a cultural creation intended to fulfill commodity purposes within the scope of trade. *Blitar jènang ketan* are human creations. Such products have their own distinctive traditional culture. There are similarities in the selection of containers used for packaging. These three cities chose *bèsèk* packaging as a container for their superior products. The selected *bèsèk* packaging design results from long historical and cultural background to become a distinctive commodity. It is quite difficult to adequately capture the complexity and diversity of the history of human culture. According to Peursen, there are three stages in human thought that are separated into cultures: the mystical, ontological, and functional stages [21].

1) *Mystical Stage*

The mystical stage, in this case, has a connection with myths. A myth is a story that gives a certain guideline and direction to a group of people, in the sense that myth gives direction to human behavior and is a guideline for human wisdom. A man participates in taking part in surrounding events and responding to the forces of nature. According to Peursen, there are three functions of myth, namely: (1) make man aware that there are forces of nature (Ghaib). Myths do not provide information about power but help humans to fulfill their emerging potential as a force so that it influences nature and life. The *bèsèk* packaging design in Blitar with *jênang* and *wajik* culinary products has spiritual value in certain celebrations. The chosen *bèsèk* packaging also has a myth in the celebration ritual, which is philosophically Javanese very close to life; (2) myths give reassurance to the present. The *bèsèk* packaging design found in the three selected cities shows a preference for local wisdom with the meaning and value of tradition. Merchants carry this myth of directness as a stimulus. The local wisdom of the impression of tradition becomes a magical attraction for buyers who feel that the product packaged with *bèsèk* packaging creates a sense of nostalgia for the memory of the past; (3) myths expound a well-rounded strategy, regulating and directing the relationship between people and the forces of nature. The memories of buyers and sellers in the three selected cities tend to be the same. Unconsciously, the selection of *bèsèk* packaging designs is a strategy of mutually influencing and recalling past memories through empirically visible symbols.

2) *Ontological*

Man takes distance from everything that was once perceived as a mind restriction. Man begins to compile teachings or theories regarding the basis of the nature of all things (ontology) and their details (sciences). It can be said that ontologists thrive in conventional cultural environments heavily influenced by philosophy and science. There are three ontological functions, namely: (1) make a map of everything that overcomes man. That is to say that ontological attitudes seek to reveal that transcendent world, a world that overcomes human beings, even making it something understandable. People began to localize the choice of *bèsèk* packaging design not because of the myths behind the product and the choice of *bèsèk* packaging. However, it emphasizes the packaging function where the *bèsèk* can protect the product from impact; (2) myths are still used as a tool or suggestion to explain something or say something difficult to express in any other way. In the context of the second ontological function here, the *bèsèk* packaging design represents the relics of past products that have survived to the present, that changes in *bèsèk* packaging did not occur and existed. The myth that is still used is the traditional impression due to the selection of natural materials that are still maintained through tradition in the form of *bèsèk* packaging; (3) presenting knowledge of the same thing in this world, highlighting systematic knowledge that can be controlled and delving into the cause and effect of all things. The *bèsèk* packaging design was chosen because of the function attached to the shape's structure, so this selection can suit the needs of soft culinary products. As a result of the selection of packaging designs, the quality of the culinary product will be maintained.

3) *Functional*

At the functional stage, the attitude of wanting to establish new relations, a new linkage to everything in its environment. The characteristic aspects in the functional stage indicate that people always look for relationships between all fields. The goodness of a word or deed's meaning depends on the role, and function played by the word and deed in a unified whole. There are three aspects of functionalism, namely: (1) how man seeks the most appropriate relationship to the potentials of the surrounding forces or makes them all something that can be experienced. The manifestation of *bèsèk* packaging design is oriented towards the impression of the tradition. There is a strong relationship with the environment because it will provide an overview based on regional characteristics. The selection of *bèsèk* packaging is not without consideration. The impression and function of packaging are the essence of choosing *bèsèk* packaging design as a commodity item; (2) how to give a basis to the present, in the sense that events that occurred long ago guaranteed the success of the deeds of the present. Impressions form the basis of the stimulus in the presentation of *bèsèk* packaging design as a bridge in the memory of the past to be constructed in the memory of the present. The collectivity of past memories of the presence of *bèsèk* packaging designs has become the collective memory of the community so that the manifestation of *bèsèk* packaging designs that have survived to the present day has become a prima donna in regional culinary specialties that are closely related to the nuances of tradition and traditionality; (3) the role of knowledge resembles aspects in the mystical and ontological stages. Special criteria appear in the design of *bèsèk* packaging with a sense of tradition and a traditional image of the product's relationship with the packaged visual elements. They are making

new knowledge for people who have never experienced events in the past. They get a collective memory of symbols and conversations during the transaction process that emerge through attributes in the packaging design to their existence and sustainability. Peursen claims that the evolution of human civilization is characterized by its inflexible nature. Man uses all of his passions and emotions to transmit and forward a message to other people. The functional stage of human beings seeking interactions and interrelationships as alternatives for distance and objective knowledge is characterized by an existential mindset [22]. Collective memory in *bèsèk* packaging design results from the stimulation of messages based on myths, knowledge and constructed functions. Thorough memories are formed on the products of manifestations of past cultures that have special values. This value is then constructed through transmitting the memory until it is meaningful. This meaning will be passed on to other potential consumers through stimulus symbols and stories, and even documentation. This is said to be a brand because what is known is that the brand of the product is not necessarily a brand. The perception of collective memory towards *bèsèk* packaging design manifests the message as a trigger in the construction of brand identity. Collective memory requires manufacturers to use *bèsèk* packaging, the use of *bèsèk* packaging stimulates consumers so that it constructs brand identity.

4. Conclusion

The tendency of *bèsèk* packaging design tends to be a form of resilience and sustainability implied by the emotional bond of both the merchant and the buyer to the traditional impression of collective memory. The durability and sustainability of *bèsèk* packaging design occur due to the audience's perception due to the traditional impression. Consumer perceptions in *bèsèk* packaging design are formed from stories about distinctive culinary products that are right and under the packaging. *Bèsèk*'s packaging design can become a medium (bridge) to nostalgic memorabilia. Consumer perception of *bèsèk* packaging design is an original product with a distinctive story that is inherent, authentic, and traditional. The design of *bèsèk* packaging with its incidental attributes is important because the constituent structure's suitability, harmony, and propriety bring out the value and meaning of the traditional impression. If *bèsèk* packaging is not used, the relationship that brings out the value and meaning of the traditional impression will also change. The preference for traditional values and impressions is an attraction through the design of *bèsèk* packaging in the context of identity. Belief in the perception of collective memory through incidental attributes of packaging design has value so that it is meaningful. Consumer perception is a traditional impression due to the stimulus of visual attributes in *bèsèk* packaging design. Collective memory in the context of packaging design is a romanticism due to memorabilia to the story of events in the past. Consumers have an interest in recalling past events. Interest or sympathy characterized by the equality of buyers' interests is the consumer's collective memory of the traditional impression of packaging design.

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