

A COMPARATIVE STUDY OF VISUAL COMPOSITION: JAMU BUYUNG UPIK PACKAGING DESIGN 1990 AND 2019

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Abstrak

Jamu merupakan warisan budaya Indonesia yang masih digunakan masyarakat untuk menjaga kesehatan. Salah satu merek jamu ikonik dengan identitas visual kuat adalah Buyung Upik, yang menargetkan anak-anak sebagai audiens utama. Meskipun jamu telah diakui secara internasional, kajian dari perspektif desain komunikasi visual dan manajemen merek masih terbatas. Penelitian ini menganalisis komposisi visual desain kemasan Buyung Upik tahun 1990 dan 2019, berfokus pada elemen warna, tipografi, ilustrasi, tata letak, dan pesan komunikasi melalui pendekatan kualitatif deskriptif. Tujuannya adalah memahami bagaimana perubahan desain merefleksikan strategi visual dan adaptasi merek terhadap tren pasar. Hasil penelitian menunjukkan konsistensi skema warna yang memperkuat identitas merek, namun dengan pergeseran ilustrasi dan tata letak sesuai konteks sosial. Kemasan 1990 menampilkan karakter anak yang bergandengan tangan, menggambarkan kebersamaan dan aktivitas bermain di luar ruang. Kemasan 2019 menampilkan karakter yang lebih ekspresif dan dominan, merepresentasikan anak modern yang percaya diri dan terbuka. Dari perspektif desain, perubahan ini mencerminkan evolusi strategi visual dan reposisi merek agar tetap relevan dan kompetitif di pasar modern. Penelitian ini menegaskan pentingnya desain kemasan sebagai alat komunikasi visual dan strategi branding dalam menjaga kontinuitas identitas jamu tradisional.

Kata Kunci: *Jamu Obat Herbal, Desain Kemasan, Komposisi Visual, Warisan Budaya Indonesia, Perspektif Desain*

Abstract

Jamu, a traditional Indonesian herbal medicine, remains an important part of cultural heritage and is still used by the public to maintain health. One of the most iconic jamu brands with a strong visual identity is Buyung Upik, which specifically targets children as its main audience. Although jamu has gained international recognition, studies from the perspectives of visual communication design and brand management remain limited. This research analyzes the visual composition of Buyung Upik's packaging design from 1990 and 2019, focusing on elements of color, typography, illustration, layout, and visual messaging through a descriptive qualitative approach. The aim is to understand how design changes reflect the brand's visual strategy and adaptation to market trends. The findings reveal consistent color schemes that strengthen brand identity, alongside shifts in illustration and layout reflecting social context. The 1990 packaging shows children holding hands, symbolizing togetherness and outdoor play, while the 2019 design features more dominant and expressive characters, representing modern children who are confident and open. From a design perspective, these changes illustrate the evolution of visual strategy and brand repositioning to remain relevant and competitive in the modern market. This study highlights the importance of packaging design as a medium of visual communication and branding strategy in preserving the continuity of traditional jamu identity.

Keywords: *Jamu* Herbal Medicine, Packaging Design, Visual Composition, Indonesian cultural heritage, Design Perspective

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INTRODUCTION

Jamu, a traditional Indonesian herbal medicine, has been used by Indonesian communities for centuries to maintain health and treat sickness. Derived from natural ingredients such as roots, leaves, spices, and fruits; *jamu* represents an enduring symbol of Indonesia's traditional wisdom. Previous research notes that *jamu* is a natural remedy suitable for daily use due to the absence of chemical substances (Sumarni et al., 2019). Indonesia continues to celebrate *jamu* as part of its cultural identity through the National *Jamu* Day every 27 May (since 2008) and the National *Jamu* Week (Biro Kerja Sama dan Hubungan Masyarakat, 2024). Moreover, in 2023, *jamu* received international recognition as Indonesia's 13th Intangible Cultural Heritage by UNESCO (UNESCO Intangible Cultural Heritage, 2023). These acknowledgments underline *jamu*'s cultural and symbolic significance in representing Indonesia's national identity.

The tradition of consuming *jamu* remains an integral part of Indonesian life that transcends age groups. The dependency was notably visible during the COVID-19 pandemic when many turned to *jamu* as a natural herbal alternative (Akhodzha Khiyaaroh & Atik Triratnawati, 2021; Gondokesumo et al., 2022). As a cultural practice, *jamu* reflects intergenerational local wisdom. Beyond its medicinal role, *jamu* also embodies deep philosophical values through traditional rituals emphasizing harmony between humans and nature (Tilaar, 2014). However, modernization and globalization pose challenges to the *jamu* tradition, including competition with modern health products and shifting consumer preferences. To remain relevant, *jamu* producers must uphold product quality while adopting innovative marketing strategies, particularly through packaging design that appeals to modern audiences.

Within this context, Visual Communication Design plays a crucial role in developing branding strategies that enhance product competitiveness. Branding, as Kotler describes, gives meaning to a product through perception shaping or a visual branding strategy, ensuring the product remains meaningful (Tirtadarma & Darmo, 2020). As a form of visual communication, packaging design serves not only as protection for the product but also as a medium of communication between producer and consumer. Creative packaging captures attention, communicates brand values, and relevance to market needs (Elkhattat & Medhat, 2022). Prior studies highlight that visual elements; such as color, typography, and illustration; serve as key channels for delivering messages effectively (Deva et al., 2020). Effective design fosters positive user experience and market success, while maintaining alignment with the target audience's generational and cultural context (Bhargawa et al., 2022; Moersid & Faiz, 2024). Various visual communication initiatives have aimed to preserve *jamu*'s legacy, including interactive educational media such as *Djamu Game* (Satria et al., 2022) and digital ordering applications (Nugrahani et al., 2023).

Among the visual elements, color plays a critical role both aesthetically and functionally in packaging communication. Appropriate color selection strengthens brand identity, influences audience perception, and enhances product appeal at points of sale. As Mahatmi & Medyasepti (2024) emphasize, packaging design should align with brand goals and market segmentation. For instance, products targeting children require bright, primary colors and playful illustration styles (Umar & Kawulur, 2022). Additionally, information design for children must employ simple and

recognizable visual symbols to ensure effective communication (Putra et al., 2023). These principles are particularly relevant to *jamu* packaging targeting younger audiences.

As a product now recognized and competing globally, *jamu* packaging must represent Indonesian identity while satisfying contemporary aesthetic standards. This enables *jamu* to stand as a symbol of cultural innovation and resilience. One of the most notable Indonesian *jamu* brands is Buyung Upik, which specifically targets children and has maintained an iconic packaging identity over time. The brand's design evolution, from its 1990 packaging reflecting strong local characteristics to the 2019 version adopting modern graphic trends; illustrates its visual adaptation to contemporary market dynamics (Kemalasari, 2024).

Despite its cultural significance and global recognition, there remains limited research analyzing the evolution of *jamu* packaging design through the lens of visual communication and brand strategy. The urgency of this study lies in understanding how packaging functions both aesthetically and strategically. As stated by Spence & Van Doorn (2022) packaging plays a vital role in shaping brand image and influencing purchasing decisions. Therefore, this study analyzes the visual composition of Buyung Upik's packaging design from 1990 and 2019, focusing on color, typography, illustration, layout, and visual messaging. By examining how design changes reflect social, cultural, and economic dynamics, this research offers insights and recommendations for strategic branding practices in Indonesia's herbal medicine industry.

RESEARCH METHOD

This study employs a qualitative descriptive method focusing on the visual elements of color, typography, illustration, layout, and visual messaging. According to Bogdan and Guba, qualitative research produces descriptive data presented in the form of images, visuals, and narratives rather than numerical data (Murdiyanto, 2020). Furthermore, qualitative research aims to understand social phenomena as they naturally occur in real-life contexts. A descriptive approach is used to portray phenomena, whether naturally existing or human-made, based on observed facts. This aligns with Trianingsih's view on how its approach seeks to provide in-depth understanding to help address emerging issues within the design research process (Prasetyo et al., 2023).

The study began with an analysis of the visual composition in the packaging design of *Jamu Buyung Upik* from 1990 and 2019. The analysis identifies differences in the visual elements between the two time periods to understand how design changes reflect evolving market trends and consumer behavior. Data were collected and interpreted through visual analysis of design components, including color, typography, illustration, layout, and communication message.

The scope of the study is limited to the orange-flavored Buyung Upik packaging, first launched in 1990 and redesigned in 2019. By examining the evolution of packaging design, this study aims to provide recommendations and implications for future packaging design strategies, particularly in preserving brand identity while adapting to modern market demands.

RESULT AND DISCUSSION

The study identifies differences in the visual composition elements of the packaging design across two time periods to understand how design changes reflect graphic design market trends. A qualitative descriptive approach was employed through visual analysis focusing on key design elements such as color, typography, illustration, layout, and visual messaging.

The following section presents the Buyung Upik packaging design from 1990 along with its corresponding visual analysis.



Figure 1. Visual Design of the Buyung Upik Product Packaging in 1990
Source: Buyung Upik 1990

1. Color

The study found that the overall color scheme of the packaging design promotes a sense of cheerfulness and energy. This interpretation aligns with findings from research on Instagram’s visual aesthetics, which highlight how vibrant and youthful color palettes are associated with feelings of fun, excitement, and positive emotion among users (Herna, 2020). Similarly, color functions as a key visual framing device that shapes audience perception, emotional resonance, and identity construction in visual communication (Rizkavirwan & Tirtadarma, 2022).

First, the primary colors; dominated by orange and yellow; correspond with the product’s flavor variant, orange flavor (“*rasa jeruk*”). The orange background delivers warmth, vitality, and health, effectively communicating optimism and playfulness suitable for the child audience. Meanwhile, the color yellow is used in the central area of the design, enhancing brightness and joy. The combination of these hues creates a harmonious composition, as both belong to an analogous color scheme that effectively attracts visual attention.

Second, the study identified the use of secondary colors, namely red and green. The red color applied to the brand logo promotes strength and confidence. Its bold visual quality provides emphasis on the brand name, enhancing visibility and memorability. Meanwhile, the color green, used in the phrase “*Bahan Berkhasiat Tanpa Pengawet*” (“Beneficial Ingredients without Preservatives”), symbolizes health and nature, aligning with the product’s positioning as a natural herbal medicine. The color associations reinforce the brand’s “healthy” message and overall identity.

In summary, the color palette creates a vibrant, energetic, and cheerful atmosphere aligned with the product’s child-oriented target market. The bright tone range promotes enjoyment while maintaining the brand’s *natural and healthy* narrative. The red brand name further delivers confidence and reliability, encouraging trust among young consumers and their parents. Thus, the color scheme can be regarded as effectively aligned with the target audience and brand intent.

2. Typography

The study found that the typographic analysis can be divided into three main aspects: the use of brand typography, product description typography, and supplementary informational text.



Figure 2. Typography on the Buyung Upik Product Packaging in 1990
Source: Buyung Upik 1990

First, regarding the brand name, the typography of “Buyung Upik” successfully captures market attention. Beyond its color application, the typeface itself; a bold, sans-serif font written in lowercase letters; which delivers a sense of friendliness and playfulness. This is consistent with previous typographic research, which highlights that sans-serif typefaces and lowercase letterforms tend to be more legible, visually uncluttered, and easier to distinguish than serif or uppercase forms, especially for young readers (Yoliando, 2020). Additionally, in visual communication studies, typography is recognized as a component of visual framing that contributes to how audiences perceive identity, personality, and positioning (Rizkavirwan & Tirtadarma, 2022). The use of a thin black outline enhances visibility and gives the impression of informational importance. The placement of the brand name at the top follows the natural eye movement of the target audience, emphasizing the prominence of the product’s identity. The brand name is further reinforced through the Buyung Upik logo, which features a square frame as a visual marker and a red circular background with a white outline, creating strong contrast and framing the brand as the central “title” of the packaging.

Second, the product description, “Jamu untuk anak-anak” (“Herbal drink for children”), appears below the brand name in a smaller font size, maintaining a clear visual hierarchy. The use of a bold sans-serif typeface with a black outline reinforces a youthful and playful impression consistent with the brand’s child-oriented positioning. The outlined text enhances readability and ensures visual clarity. This typographic treatment demonstrates consistency with the brand’s visual identity, balancing legibility and expressiveness appropriate for a children’s product.



Figure 3. Typography of Additional Information on the Buyung Upik Product Packaging in 1990

Source: Buyung Upik 1990

Third, the additional information, such as “EKSTRAK JAMU-RASA JERUK” (Herbal Extract-Orange Flavor), is positioned at the lower center of the packaging, continuing the visual hierarchy established by the brand typography. The use of a smaller font size and all-capital letters enhance readability and ensures that the information remains visually accessible. Meanwhile, the text “POM TR.082 280 781”, indicating the official registration number from Indonesia’s National Agency of Drug and Food Control (BPOM), reinforces the credibility of both the product and the brand. This information is strategically placed in the lower-left corner, ensuring it does not disrupt the natural reading flow, signifying its secondary importance compared to the flavor description.

Overall, the study found that the typographic structure of the packaging is well-organized, employing a consistent font type that contributes to a cohesive design system. The text hierarchy is clearly established, allowing the target audience to easily process information upon viewing the packaging. Furthermore, the font selection appropriately reflects the dual target audience, children as consumers and parents as purchasers; balancing playfulness with clarity and trustworthiness.

3. Illustration

The study found that the illustrative elements on the product packaging create an overall vibrant and childlike impression, effectively aligning with the target audience of children and their parents. The use of bright colors combined with a cartoon-style character design visually captures market attention and strengthens the product’s emotional appeal.

The following analysis is divided into four key components: character illustration, background design, conveyed message, and brand consistency.



Figure 4. Illustration on the Buyung Upik Product Packaging in 1990
Source: Buyung Upik 1990

First, the illustration features two child characters; a boy and a girl; smiling and running, which enhances the overall impression of cheerfulness and vitality. Their interlocked hands signify friendship and togetherness, while the raised arm gesture conveys joy and excitement. The use of contrasting clothing colors further adds a sense of energy and liveliness. The visual message implied by the design is that after consuming the product, the target audience, children, will feel active, healthy, and happy.

Second, the illustration incorporates local cultural elements consistent with the 1990s design context. The boy character is depicted wearing traditional attire, including a black cap (*kopiah*) and a slung *sarong*, symbolizing a well-mannered child in the Indonesian Muslim context. This representation reflects a familiar image within Indonesian society. This reflects what Kusumaningtyas & Sihombing (2021) notes regarding the importance of culturally familiar imagery in helping children interpret and relate to visual narratives. Meanwhile, the girl character is shown in a pink dress, emphasizing femininity, complemented by twin pigtailed that convey playfulness and a fashionable appearance. These visual choices reflect inclusivity across gender representations in the brand's child-oriented segment. Both characters are placed against an orange and yellow diagonal background pattern, creating a dynamic and energetic composition. The bright color palette enhances the sense of optimism and warmth, aligning with the characteristics of Indonesian children in the 1990s, who were often shown as active and socially engaged in outdoor play. The running and hand-holding poses thus naturally reflect everyday childhood scenes from that era.

Third, the orange fruit illustration serves an informative function, visually representing the product's flavor and reinforcing the perception of natural freshness. In packaging design, color and imagery often signal flavor differentiation (e.g., green for apple, yellow for lemon), and in this case, the combination of orange hues and the fruit image clearly communicates the *orange flavor variant*.

Overall, the study found that the illustration on the 1990 packaging effectively communicated the product's benefits as a natural herbal supplement for children. The child characters visually reinforced the product's promise of health and vitality, complementing the cheerful tone of the brand name "Buyung Upik." The key visual messages delivered are health and activeness. However, the analysis also identified opportunities for improvement in future iterations. The packaging illustration could further emphasize the product's functional benefits, not only in terms of boosting energy but also by highlighting aspects of immunity and physical well-being.

The following section discusses the Buyung Upik packaging design from 2019 and its visual analysis.



Figure 5. Visual Design of the *Buyung Upik* Product Packaging in 2019
Source: Buyung Upik 2019

1. Color

The study found that the 2019 Buyung Upik packaging design employs a bright and visually engaging color scheme aimed at attracting its modern target audience, which are the parents and young children. Compared to the 1990 version, the 2019 packaging presents a fresher and more contemporary aesthetic, reflecting an adaptation to current visual trends.

First, in terms of the dominant colors, the design retains the same main hues as the 1990 packaging, which are the orange and yellow. The color orange dominates the background, providing a strong visual foundation that immediately draws attention to the product name and flavor offered. Psychologically, orange promotes enthusiasm, warmth, and appetite stimulation, qualities that align with the product's nature as a herbal drink for children. The color yellow complements the color orange through a geometric pattern, this enhances the color balance. From a psychological standpoint, yellow delivers values of optimism and happiness, reinforcing the positive energy conveyed by orange. Together, these colors form a harmonious composition, guiding the viewer's eye naturally toward the central illustration.

Second, in addition to the dominant hues, the design also incorporates accent colors such as red, green, and pink, which are consistent with the previous version of 1990. In the 2019 design, red is used for the product name as a primary text element highlighting the visual prominence. The color red not only gives a bold aesthetics but also enhances recognition and memorability, while delivering energy and vitality. The color green, used in the words "*Jamu*" and "*Bahan Alam*" (*Natural Ingredients*), provides contrast and visual balance to the red, while reinforcing associations of health and nature; which are the values associated to herbal products. Meanwhile, the color pink continues to appear in the girl character's clothing, maintaining its association with femininity, which remains relevant in contemporary visual culture. The bright color palette enhances the sense of optimism and warmth, consistent with research showing that vibrant colors increase children's visual engagement (Kusumaningtyas & Sihombing, 2021).

Third, compared to the 1990 design, the 2019 color palette is more cohesive yet bolder in intensity. For example, the boy's previously bright yellow shirt appears in a darker and saturated yellow, while the girl's light pink dress is in a deeper pink hue. These subtle tone adjustments give the overall composition a richer and more mature appearance without losing its child-friendly appeal.

Overall, the color scheme of the 2019 packaging appears more balanced and cohesive, maintaining continuity with the earlier 1990 version while enhancing visual depth and saturation. The geometric background pattern, a key visual element from the original design, remains present, which demonstrates the brand's commitment to visual consistency. However, the updated palette's bolder tones and refined contrast communicate a stronger brand presence suited to contemporary market expectations.

2. Typography

The study found that the typographic analysis of the 2019 packaging can be divided into three main aspects, which are the brand typography, product description typography, and supplementary informational text.



Figure 6. Typography on the Buyung Upik Product Packaging in 2019
Source: Buyung Upik 2019

First, regarding the brand typography, the “Buyung Upik” logotype is written in a rounded sans-serif typeface using lowercase letters, consistent with the typographic style of the 1990s earlier design. The rounded letterforms delivers a warm and friendly impression, aligning with the product’s identity as a children’s supplement. This approach is consistent with design recommendations for early childhood media, where sans-serif typefaces and rounded visual forms are favored for their clarity, simplicity, and child-friendly appearance (Kusumaningtyas & Sihombing, 2021). However, in the 2019 version, the word characters appear even more rounded and playful, further emphasizing the childlike design. Theoretically, sans-serif typography communicates modernity and accessibility, while psychologically, the large letter size attracts immediate attention and creates a strong visual impact appropriate for a young audience. Additionally, the color treatment of the brand name is inverted compared to the 1990 design, where in 2019, the text appears in red with a white outline. This cheerful color combination emphasizes the brand’s association with fun and enjoyment. Visually, the brand name is positioned at the upper center of the layout, serving as the primary focal point in the composition.

Second, in terms of product description typography, the text “*Jamu Penambah Nafsu Makan Anak*” (*Herbal Supplement to Increase Children’s Appetite*) is written in a smaller sans-serif typeface. Unlike the 1990 packaging, which identified the target audience (“Herbal drink for children”), the 2019 version emphasizes the functional benefits of the product. The study found that the 2019 packaging specifically wrote its product role in supporting nutrition by stimulating appetite. As a supporting element beneath the brand name, the text retains an outer outline, though with a lighter weight than the 1990 version. The reduced size and weight visually establish a clear hierarchical reading flow, indicating that this text is secondary in importance to the brand name. The sans-serif typeface adds a sense of credibility and clarity, which contrast with the playful form of the main logo. Psychologically, the straightforward and concise wording facilitates comprehension among the target audience (parents) while remaining accessible to children. In terms of visual composition, the text’s placement below the brand name strengthens the association between the product’s identity and its benefits, creating a well-defined visual distinction between the primary and secondary text elements.



Figure 7. Typography of Additional Information on the Buyung Upik Product Packaging in 2019
Source: Buyung Upik 2019

Third, the typography of supplementary information, including the texts “*Isi 11 Sachet*” (Contains 11 Sachets), “*Rasa Jeruk*” (Orange Flavor), “*Bahan Alam*” (Natural Ingredients), “*Jamu Jago*”, and “*POM TR.082 280 781*” are presented using various sans-serif typefaces. The

size and weight of each typographic element vary according to their level of informational hierarchy. A notable difference from the 1990 packaging is that the “POM TR.082 280 781” text is now written horizontally, lowering its position within the reading sequence hierarchy.

Theoretically, the consistent use of sans-serif typefaces across the entire packaging design creates a sense of visual unity and strengthens the brand’s overall aesthetic coherence. Psychologically, the variation in font size and weight helps guide the viewer’s eye movement, reinforcing the intended information hierarchy. From a visual composition perspective, these typographic elements are strategically positioned to direct audience focus across the packaging layout.

Overall, the typography used in the 2019 packaging remains consistent with the 1990 version, maintaining the sans-serif typeface and outlined letterforms, which support brand identity and appeal to the child-oriented target audience. The distinction lies in the greater prominence and improved legibility of the brand name, as well as the refined copywriting in the supplementary information, which more clearly communicates the product’s benefits. Furthermore, a decrease in informational urgency is observed. For instance, the “POM TR.082 280 781” registration number, which was previously displayed in smaller type, is now designed in an italicized style, further differentiating its importance level.

3. Illustration

The study found that the illustrations designed in the 2019 packaging adopt a cartoon style, reinforcing the childlike imagery that appeals to both parents and young children. The use of bright, cheerful colors and simplified visual forms creates an approachable and friendly impression, effectively enhancing the overall message of warmth and accessibility. This approach is consistent with illustration principles for early childhood media, where expressive, rounded, and cheerful character drawings help children interpret meaning and connect emotionally with visual content (Kusumaningtyas & Sihombing, 2021).



Figure 8. Character Illustration on the *Buyung Upik* Product Packaging in 2019
Source: Buyung Upik 2019

First, the character design remains consistent with the 1990 packaging, featuring a boy and a girl as the central figures. However, the proportion and emphasis of the characters have evolved. In the 2019 packaging, the characters occupy a larger portion of the visual space, with more defined facial expressions, making their cheerfulness more prominent. The pose has also changed. Both characters now stand side by side, with only the girl raising one hand, symbolizing a gesture of invitation rather than the interaction and camaraderie depicted in the 1990 version. This visual shift highlights the promotional and persuasive function of the characters, focusing on encouraging product consumption rather than portraying playfulness or togetherness.

Additionally, the larger scale and closer perspective of the illustration establish a stronger visual connection with the target audience. This proximity creates the impression that the characters are approaching and engaging directly with the viewer, thereby increasing relatability and emotional resonance. The confident body posture and joyful facial expressions reinforce the product’s positive message, particularly in the girl’s depiction, whose blushing cheeks and visible eyelashes enhance her feminine charm. This representation aligns with the characteristics

of children in the late 2010s to early 2020s, who are portrayed as needing encouragement, confidence, openness, and social affirmation, this can be said as a reflection of contemporary values surrounding self-expression and inclusivity.

Secondly, the local cultural elements from the 1990 packaging are retained. The boy continues to wear a black kopiah and slung *sarong*, while the girl maintains her stylish pink dress. Minor adjustments, such as the direction of the boy's *sarong* drape and the girl's hair ties, indicate a subtle modernization while maintaining brand continuity and cultural familiarity.

Third, the study identified that the illustration effectively communicates three key brand messages which are trust, cheerfulness, and efficacy. *Trust* is reinforced through supporting textual elements such as the "*Bahan Alam*" (Natural Ingredients) label and the "*Jamu*" logo, which emphasize the product's natural and authentic identity. *Cheerfulness* is depicted through the cartoonish art style and bright color palette, creating a pleasant and approachable impression. Meanwhile, *efficacy* is represented through the happy, healthy characters and the tagline "*Penambah Nafsu Makan Anak*" (Appetite Enhancer for Children), which provides a clear and optimistic promise to parents.

Overall, the illustration in the 2019 packaging is strategically designed to communicate brand values and foster a stronger connection with the target audience. The combination of joyful imagery, vibrant colors, and positive associations contributes to a coherent and appealing brand identity, reinforcing the core message of Buyung Upik as a trusted, cheerful, and beneficial herbal supplement for children.

From a brand management standpoint, the evolution of Buyung Upik's packaging between 1990 and 2019 demonstrates a strong commitment to maintaining brand consistency while adapting to shifting consumer expectations and cultural contexts. In line with Kotler's theory as mentioned in Tirtadarma & Darmo (2020) the definition of brand as a symbolic representation that differentiates a product in the consumer's mind, Buyung Upik successfully preserves its distinctive identity through consistent use of color, typography, and character illustration. These elements collectively function as visual brand assets that sustain recognition across generations. The redesign itself delivers several essential branding dimensions brand identity, differentiation, and trust. The retention use of bright orange and yellow tones reinforces Buyung Upik's cheerful and optimistic identity, while the use of cartoon-style illustrations differentiates it within the children's health supplement market. The visual representation of smiling, healthy children communicates trust and emotional assurance to parents, strengthening brand reliability and aligning with the product's natural, safe, and local values. Furthermore, the 2019 redesign reflects an effort to reposition the brand to remain relevant in a more visually sophisticated market. By emphasizing functional benefits such as increased appetite, the packaging extends beyond traditional identity-based communication to a more value-driven proposition, addressing both emotional and rational needs of modern consumers. As previously discussed by Hefira (2024), localization plays a crucial role in sustaining relevance and cultural resonance within visual design. Similarly, Buyung Upik's consistent use of Indonesian visual cues alongside modernized aesthetics demonstrates how local identity can be preserved through strategic design adaptation. This balance between heritage continuity and contemporary appeal illustrates Buyung Upik's strategic brand renewal, retaining cultural familiarity while revitalizing its visual language to sustain long-term brand equity.

Ultimately, the study affirms that packaging design serves not only as a visual communication medium but also as a strategic branding tool that shapes perception, builds trust, and maintains competitive differentiation in the marketplace. The evolution of Buyung Upik highlights how visual adaptation can successfully translate a traditional Indonesian heritage product into a modern brand narrative that continues to resonate with its audience.

CONCLUSION

Based on the analysis conducted, this study concludes that the Buyung Upik packaging designs from 1990 and 2019 shows a consistent brand identity while demonstrating adaptability to evolving visual and cultural trends. From a visual communication design perspective, the

comparison reveals that the 1990 packaging emphasized the cheerful and playful nature of childhood, reflecting the aesthetic values of its time. In contrast, the 2019 packaging adopts a more persuasive and socially engaging tone, aligned with the characteristics of modern children who value confidence and self-expression. Although the 1990 design now appears dated, the 2019 version effectively revitalizes the brand through a contemporary cartoon style and refreshed visual language, successfully resonating with current market preferences. Despite the stylistic transformation, both designs retain continuity in color palette, tone, and key visual elements, reinforcing Buyung Upik's long-standing identity and product credibility. The consistent depiction of children as central figures continues to symbolize health, vitality, and happiness, which are the core brand values that foster trust among parents as the primary target audience.

From a brand management perspective, the findings emphasize the importance of visual consistency and strategic design evolution in maintaining brand equity. The 2019 redesign demonstrates how visual renewal can strengthen emotional resonance and consumer engagement without compromising brand heritage. The design implications of this study underline that legacy brands should continuously update their visual systems to align with changing audience expectations while preserving recognizable identity elements. Achieving a balance between freshness and familiarity ensures sustained relevance and consumer loyalty. However, redesign initiatives must be supported by market research and sensitivity to cultural context to avoid diluting brand authenticity.

For future research, this study suggested in examining the communication effectiveness and consumer perception of redesigned packaging across different heritage brands in Indonesia's herbal product sector. This study expresses appreciation to Universitas Multimedia Nusantara for its support throughout the research process.

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