



Product logo identity design: a case study on increasing the value of micro, small, and medium enterprises (MSMEs) snack products



Yully Ambarsih Ekawardhani ^{a,1,*}, Muhammad Na'imulloh Ismina Fasya ^{b,2},
Merlina Fatimah Nassrudin ^{b,3}

^a Fakultas Pascasarjana UNIKOM, Dipatiukur 112-116, Bandung 40132, Indonesia

^b Fakultas Desain UNIKOM, Dipatiukur 112-116, Bandung 40132, Indonesia

¹ yully.ambarsih@email.unikom.ac.id; ² naimulloh.51919073@mahasiswa.unikom.ac.id; ³ merlina@email.unikom.ac.id

* Corresponding Author

ABSTRACT

A cohesive identity for MSME products is imperative, particularly in light of the prevalence of similar types and shapes of products, especially snacks. The adoption of an identity in the form of a logo has the potential to serve as a differentiating factor for snack products. This research aims to devise an identity design for the product logo of Micro, Small, and Medium Enterprises (MSMEs) potato chip snacks. To this end, the art-based research (ABR) method was employed as a facilitator to understand creative ideas in a visual work. The research method comprised two stages: the initial stage involved observing and communicating with relevant individuals to understand the challenges faced by the product. The subsequent stage entailed the implementation of the design thinking method to gain an understanding of design centered on human needs. The previous logo was found to be inconsistent and lacked legibility. MSME snack products must contend with competition in the market, particularly to enhance recognition among similar products. The result is a logo identity design that aligns with the values of the product owner. Adopting this new logo identity design differentiates the snack food product from competing products while concurrently reinforcing its image.

This is an open-access article under the [CC-BY-SA](https://creativecommons.org/licenses/by-sa/4.0/) license.



Article History

Received 2024-06-21

Revised 2024-12-22

Accepted 2024-12-30

Keywords

Product Desain
Logo Identity
Logo Desain
MSMEs
Snack Product

1. Introduction

Identity for products plays an important role in becoming the most intimate asset in a business, and it is even said that the meaning of a brand can change according to its context [1]. In terms of identity, the product name logo represents a face or the first bridge that connects with its customers. Logos are a component of visual identification and one type of identity in an entity [2]. Logos can shape a company's reputation, but on the contrary, they can also be a hindrance if they are not designed to strengthen the product. In fact, there are products that have not utilized identity in the form of product logos, especially Micro, Small, and Medium Enterprises (MSMEs) products. This condition causes the product to be unable to compete in the market. Indeed, according to [3], logos are sometimes considered the foundation of corporate identity because of their practical benefits and visual appeal [4], and they have also been shown to support identity expression [5]. Consumers typically look at the trademark logo as well as other information stated on a package, such as trade license, composition, expiration date, nutrition, and other components. Brands provide much-needed distinction and impact customer decisions [6]. The existence of a logo differentiates commercial products. According to McInnis *et al.*, the primary value of logos has traditionally been to distinguish and differentiate the brand from its competitors [7]. Wilantara *et al.* discovered that MSMEs (Micro, Small, and Medium Enterprises) have the potential to alleviate poverty in Indonesia [8]. As a

business sector, MSMEs rely on citizen-created business activities, both as individuals and as business entities [9]. It is also stated that this sector makes a significant contribution to labor absorption, accounting for more than 99.45% and contributing almost 30% of GDP [8]. MSMEs, or Micro, Small, and Medium Enterprises, account for up to 90% of a country's per capita income, indicating a significant chance to establish a good economy [10]. In his research, he stressed the importance of innovating to boost MSMEs' competitiveness [11]. One of the disadvantages of MSME products is that they are easily imitated, reducing competitiveness. MSME products are typically traditional in nature and do not take modern business practices into account. This condition is evidently manifest in the snack food product Defaya Potato Chips. Despite its presence in supermarkets and gift shops, the product remains constrained by its similarities to other products in the market. Creating a product identity helps boost product strength. Identity is strengthened by a logo that serves as a guarantee of the value and quality of items [12].

Business continuity in small and medium-sized firms depends on key people's ability to manage intangible assets to create a dynamic and adaptive business to problems [13]. Snack food is one of the MSME items that faces fierce competition. Products with similar types and flavors will diminish their ability to compete, particularly with potential customers. Brand image can refer to consumer knowledge and opinions about various product brands as well as their non-product features [14]. Defaya products, which are potato chips, are made in Bandung. This product is managed by women entrepreneurs who want to improve the quality of life in the surrounding community. This spirit emerges as a value that guides the process of creating Defaya potato chip products. Women entrepreneurs have an orientation shaped by their gender identity, personal features, and motivations and ambitions to enhance their lives, stated Mokalulu [15]. Internal factors (interest, empowerment, and motivation) influence women's decision to become entrepreneurs, with interest and motivation having the most impact. However, empowerment is not necessarily the primary goal. The term "Defaya" is an abbreviation for the owner's name. According to [16], acronyms are commonly used in identity formation. Defaya products have been available since 2018 and have joined the potato-based snack industry. Potato chips are a popular snack in the marketplace. Various brands are available, both on a large industrial scale and at home in the MSME category. Naturally, these goodies are in high demand. According to personal communication with the product owner, the characteristics of this business include traditional marketing without a defined identity plan. At the time, the priority was to ensure that the product identity matched an existing brand. This indicates that the brand identity was derived from retail snack products already available in supermarkets, minimarkets, and traditional markets. Naturally, there would be an imbalance in brand recognition. This has an impact on Defaya's product recognition in the market. According to research, business sustainability in small and medium-sized organizations may be empirically comprehended through the distinctive characteristics that set them apart from corporate-scale enterprises [17]. However, this product supports principles that the owner believes in. Value is defined by Kluckhohn as an explicit or implicit conception of the desirable that influences the choice of accessible modes, means, and goals of action [18]. The subjective component of this value represents the owner/buyer's desire to gain or keep the item, as well as how much the owner/buyer is willing to spend for status, appearance, aesthetics, legal, religious, or moral grounds, or a combination of all of these reasons [19]. In response to this scenario, it is deemed necessary to differentiate from other items, which is accomplished by establishing a new product logo. The results of this research will produce a logo design that emphasizes the identity of Defaya Potato Chips products, resulting in additional product value.

2. Method

The art-based research (ABR) method, also known as art-based descriptive research, is used to help people grasp creative concepts in visual works [20]. It is also stated that the paradigm in question is intersubjective aesthetics, which involves understanding objects through sensory, emotional, perceptual, kinesthetic, tactile, and imaginative means in order to determine what happens in the context of artworks [21]–[26]. As emphasized by [20], intersubjectivity refers to the relational quality of art as knowledge insofar as it is the process by which meaning is created

in relation to others and to nature [27]. In addition, the design thinking process was utilized to strengthen the product's existence and relationship with the owner and consumers. Design thinking is an innovative technique that has traditionally been used to frame complex challenges, uncover hidden requirements, and produce more attractive solutions using a collaborative, user-centered approach [28]. The design approach is actually focused on solving human concerns [29]. The seven stages began with outlining the product's problems, which led to product research [30]. Design thinking is recognized and embraced as a successful problem-solving method that combines an end-user focus with multidisciplinary collaboration and iterative experimentation to achieve desirable, usable, and economically viable solutions or innovations [31]–[34]. In the field of design, this strategy is used to find design solutions. Fig. 1 illustrates the seven distinguishable steps of the process: define, study, ideate, prototype, select, implement, and learn.

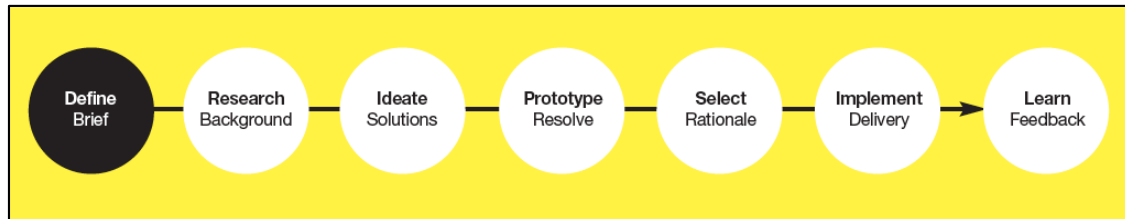


Fig 1. Design Thinking Stage

The research step consists of two stages: field observation and personal communication. Field research was undertaken from December 20, 2022, to January 10, 2023, with the goal of documenting products/objects and points of sale. Personal communication with the owner will be placed in phases 1 and 2 on January 2, 2023, and November 3, 2023, respectively. This approach allows the researcher to concentrate on the interviewee's responses while also paying attention to other indications, such as emotions and body language [35]. Questions were asked about the product, the point of sale, the production process, and the use of the logo. It was found that the logo identity used had been changed twice. The use of the logo is not accompanied by clear instructions and guidelines. In addition, the logo used had not been applied to other support media. The next level of the notion of "design" in this sense involves organizing ideas to create a prototype. Designing frequently begins with diagrammatic drawings, which are then turned into more complicated graphical representations by adding details [36]. Next, a decision is made on which design (choose) will be implemented (implement) on potato chip items. The third stage was to collect input using the Likert scale method, which involved distributing questionnaires. Fig. 2 shows a research chart.

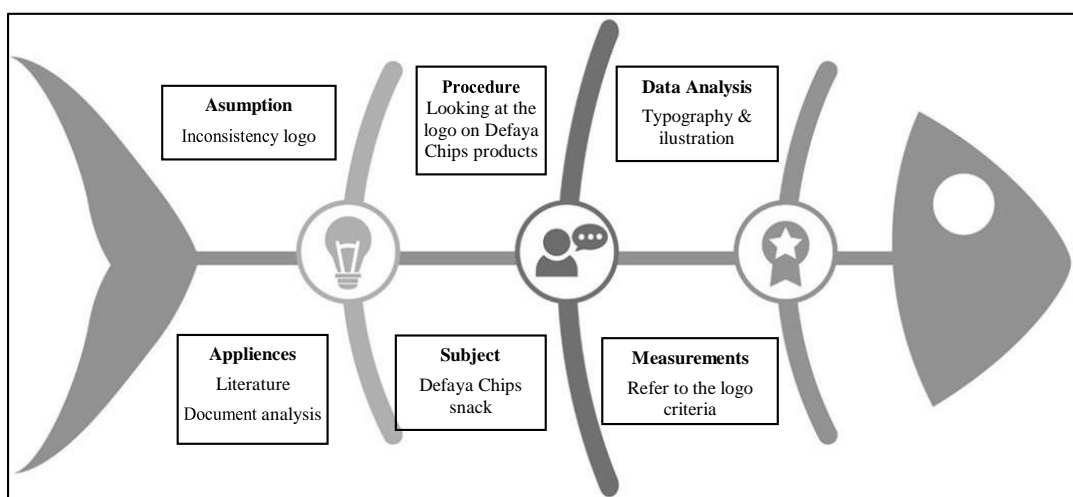


Fig 2. Research Flow Chart (Fishbone)

Based on the Research Flow Chart in Fig.2, researchers go through numerous processes and stages, such as Assumptions, in which they presume that the logos used and applied to various media are inconsistent. At the Equipment stage, the object of research is classified according to

literature sources and design analysis. The approach employed in this study was to closely examine the Defaya Potato Chips logo. This research focuses on the snack product Defaya Chips. At the same time, the data analysis is based on typographic features and graphics found in the Defaya Chips brand. The measurement is based on the criteria for logos that are regarded as representative, attractive, have distinguishing traits, and are easily recalled by the audience.

3. Results and Discussion

The final result of this research is a logo that represents the uniqueness and added value of Defaya products. This product emerged from the owner's motivation to empower the surrounding community. This concept is implemented as attention or affection, then combined with the crunchy nature of the product. The logo can also attract consumer attention to Defaya Chips products. This is confirmed by strategies in the form of applying various graphics and text-in-text logos; Bennett, Giberson, and Hulland also stated that companies could make use of their name or product in the graphic design to identify the name or product as well [37]. The creation of an effective logo is of paramount importance, and it must be one that is both aesthetically pleasing and memorable. In addition, it is essential that the logo is able to effectively convey the essence of the brand in a concise and straightforward manner [37]. The discussion refers to the steps for design creation, beginning with the inconsistent former logo. There is a case in which the Defaya Potato Chips brand's logo identity has changed since 2018; when associated with the theory according to [38], Defaya Potato Chips Products have not met the standards, namely in the application of logos that are still changing and the lack of blank areas (see Fig. 3)

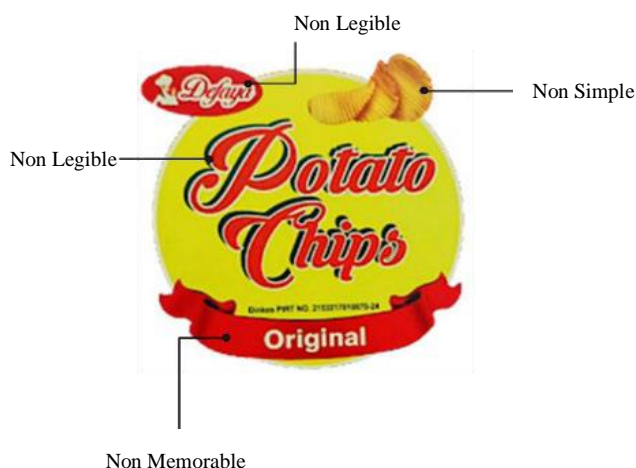


Fig 3. Logo Defaya Potato Chips

If examined based on the theory of [39], it can be concluded that the Defaya Potato Chips logo does not cover three aspects, namely:

- Legible. Because of the employment of typefaces in logotypes that use script types with low readability, reducing the size will make it difficult to read.
- Simple. There are repeating embellishments in the shape of potatoes and little white space, making the Defaya Potato Chips logo appear packed.
- Memorable. Defaya Potato Chips goods are difficult to remember due to the discordant combination of forms, letters, images, and colors (see Fig. 4).



Fig 4. The use of visual elements in the Defaya Potato Chips logo

The basic rules of the Defaya logo do not fulfill the design principles:

- Harmony or Compatibility: The existence of a snapshot of potato chip pieces is not in harmony with other visual elements.
- Comparison: The product name is distinct from the potato chip text and is small, making it appear irrelevant.
- Balance: The shape and scale of each visual element in this logo are unrelated, which disrupts the overall balance of the logo representation.
- Rhythm: Using numerous fonts and treating each visual element differently creates uncertainty about which portion requires attention.

3.1. Research Background

Based on the outcomes of personal communication, this product was developed in response to the community's low income. Employees from the community surrounding the production site collaborated to create Defaya potato chips. The products are available not only at souvenir shops and supermarkets such as Prima Rasa, Amanda, Bu Wita, and Borma but also on Instagram. In fact, there are two separate Instagram profiles, as illustrated in Fig. 5(a) and Fig. 5(b).

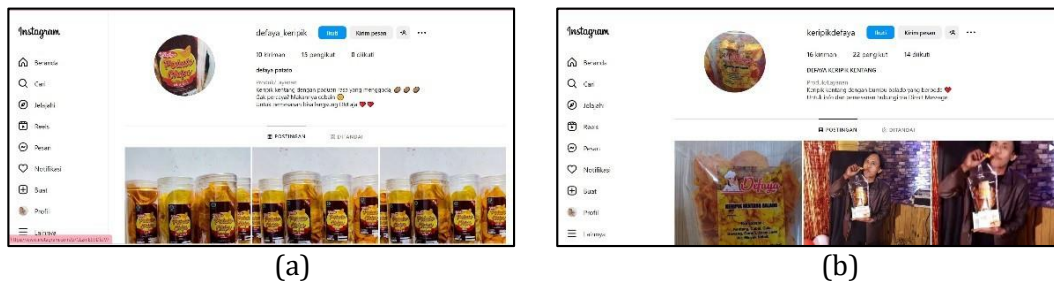


Fig 5. Defaya Instagram account (a) defaya keripik & (b) keripikdefaya

These two accounts appear to have distinct logos on their package. This demonstrates an inconsistent use of the logo. Introducing a new name and identity to an existing organization or entity is far more challenging than developing a brand for a new business [1]. Baldrige stated that managing brand identity change has the ability to improve brand perception by raising constituent awareness, preferences, and loyalty [1]. Based on a personal conversation with the product owner, it was determined that the logo change was solely due to a technological error. Because the product is perceived to be atypical and inconsistent, this issue has the potential to reduce market or consumer recall, as well as customer trust. Consumers may find recognizing the Defaya Potato Chips product logo as a powerful potato chip brand image challenging. Furthermore, the existing logo still resembles similar items. Thus, it lacks the distinctiveness that boosts the image of Defaya Potato Chips.

3.2. Ideate

This step follows the examination of product knowledge and target consumers and involves designing appropriate and potential solutions to challenges. There are several methods for creating an identity logo and packaging for Defaya Potato Chips, including gathering data from observations and interviews, determining keywords and key visuals, designing logos using gestalt and golden section theories, designing logotypes on packaging, and applying color characteristics during the logo creation process. Wageman's paper highlighted the perception of motion, stationary objects without motion, and the existence of Gestalt psychology [40]. These Gestalt principles soon became the belle of the ball for the interest of graphic designers and artists, methodically explaining human vision's ability and the human eye's tendency to "categorize" objects [41]. Keywords are determined based on the owner's value of togetherness, which is then translated into important images. The essential graphics chosen are a potato representing the product and a heart promoting love and unity. The crispy texture is employed to enhance the product's character. Fig. 6 shows each of these.

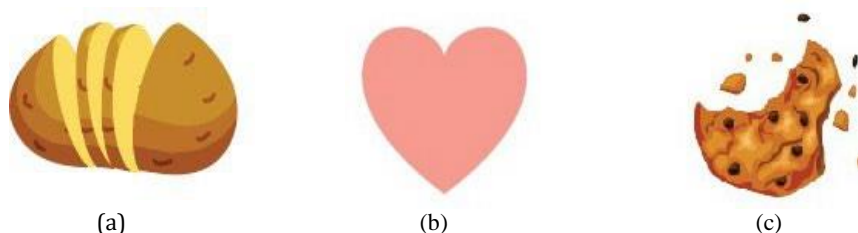


Fig 6. Keywords and key visuals for Defaya Potato Chips: (a) potato, (b) helping each other, (c) crunchy

3.3. Prototype and Select

The name Defaya Potato Chips is derived from the ingredients utilized, specifically potatoes. Chips can, however, be made from other tubers. In response to the possibilities of product development, and based on keyword and key visual research, the term 'potato' was deleted, resulting in Defaya Chips. The existence of a logo can boost brand awareness in two ways [6]. First, a logo can be used with a name. Images strengthen the memory that goes with words; therefore, the employment of a logo affects the speed of recognition. Similarly, a logo can help people remember the brand name. Second, logos make it easier to alter names when time and space are limited. When the product is in the store, the ability to recognize its branding becomes critical. A logo is a unique depiction of the entity it represents [42]. The logo is created using a composite logotype that includes a logogram and logotype. The logogram combines a heart sign with a potato form (see Fig. 7).

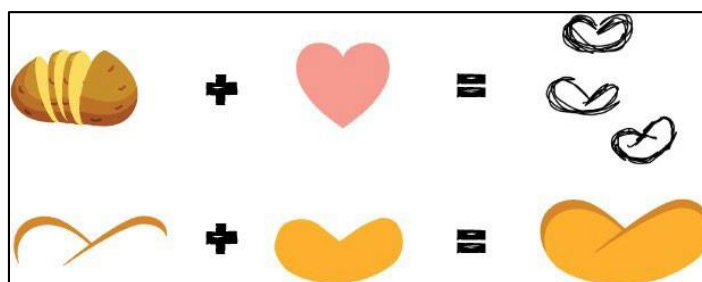


Fig 7. Defaya Chips logogram and depiction of the origin of the logo

This design resembles the contours of the fried potato chunks. A thin line at the top emphasizes the heart form. The color utilized is pale yellow, which matches the color of the potato, while the thin line is brownish. The logotype is a blend of the Mourse Memoirs font and distorted type on the letter S in the shape of little crumbs, as illustrated in Fig. 8.

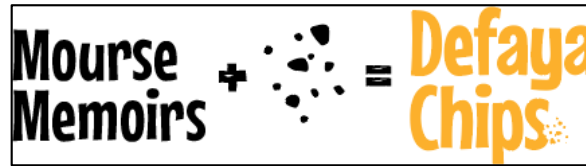


Fig 8. Logotype Defaya Chips

The combination of logogram and logotype, along with the golden ratio principle and the clean area of the logo, can be seen in Fig. 9 (a). In addition, there is a logo readability level, which can be seen in Fig. 9 (b).

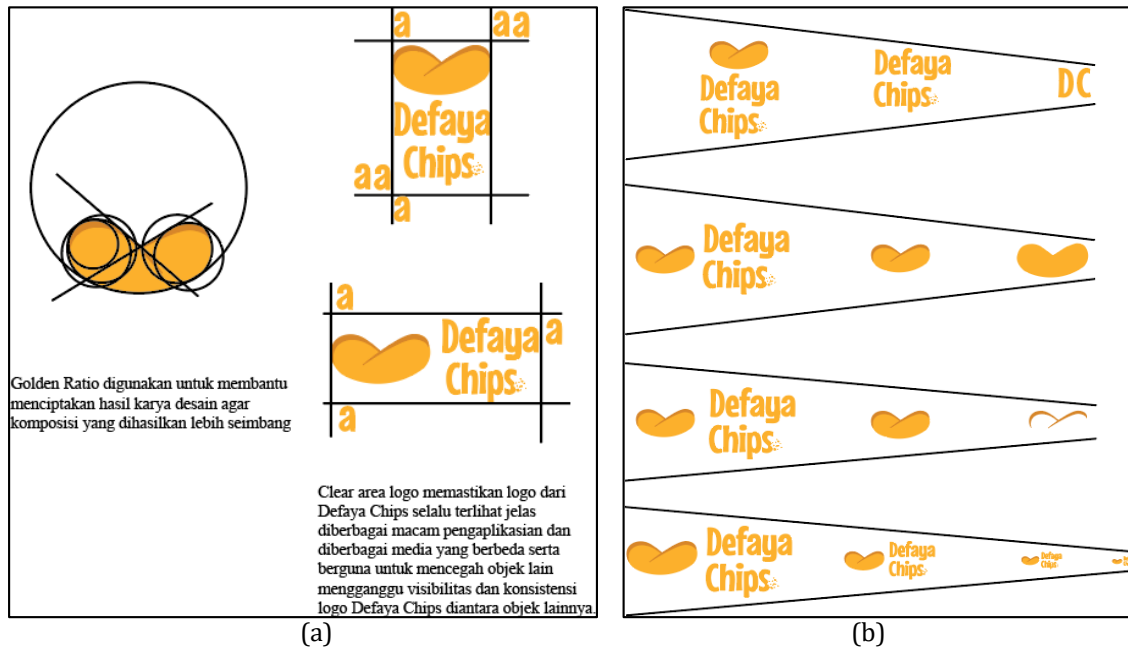


Fig 9. (a) the logo design uses the golden ratio principle, as well as a combination of use in vertical and horizontal formats, (b) the level of readability of the logo

The logo itself uses dark and light yellow colors, as seen in Fig. 10, which are, of course, derived from potatoes: dark brownish yellow from the potato skin and light yellow from the color of the potato inside. The color selection stage, whether it is acceptable, is the essential way to build a visual identity and involves a comprehensive research of numerous connected sectors such as psychology, customs and culture, and communication styles [43].

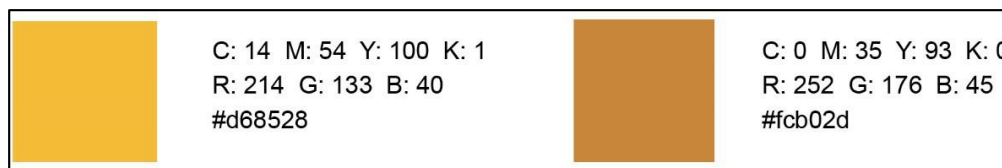


Fig 10. Defaya Chips Logo Color Palette

3.4. Implement

The next step in this process is to create a guideline book or logo usage manual. It is the second major medium that becomes the trip of the logo formation process itself, as well as the rules of what can and cannot be done with the logo and how to utilize it (see Fig. 11). In addition, this logo guidebook also serves to ensure consistency and uniformity in logo usage. This can help to create a strong brand image and identity that is easily identifiable by the public. A logo guidebook can also help an organization or company protect its copyrights and trademarks.

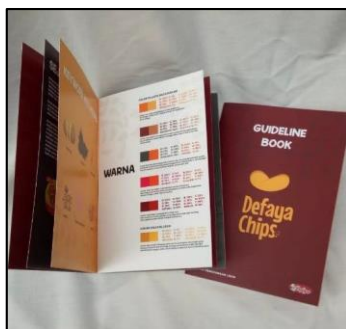


Fig 11. Defaya Chips Guidebook

This guidebook is 21 x 14.8 cm in size, made of Art Paper 260gr (text) and Art Paper 310gr (cover). Packaging, Paper Tubes, Box Packaging, Tote Bags, Postcard, Apron, Tag, Bowl, Flag Shell, Sticker, Keychain, and X-banner are examples of supporting media for Defaya Chips products, with a distribution strategy illustrated in Fig. 12. The supporting media is required since it can serve as a notification that Defaya Potato Chips is new in order to attract consumers, and the proceeds from these sales can benefit the economy of the surrounding community that participates in the creation of this potato chip product.



Fig 12. Logo applied on reminder media.

3.5. Learn

This stage is obtained by confirming the logo results to potential consumers as respondents. A Likert scale of 1 to 5 was used as a research survey. Likert scale is a scale used to measure the perceptions, behavior, or opinions of a person or group about an event or social reality [44], [45]. This study uses the following measurements: (1) Value 0-1 means not good; (2) Value 1.1-2 means not good; (3) Value 2.1-3 means good enough; (4) Value 3.1-4 means good; (5) Value 4.1-5 means very good. The questions provided refer to the criteria of originality or uniqueness, legibility or readability, simplicity, memorability, and easy association with the product. Table 1 shows the results of the consumer calculation scores. The results of the Indicator of Originality or Distinctive get a score of 4, which is good. The results of the Indicator of Readability get a score of 4.6, which is very good. The results of the Indicator of Simplicity get a Score of 4, which is good. The results of the Indicator of Memorability get a score of 4.3, which is good. The results of the Indicator of Easy associated with the product get a score of 4, which is good. The next question is an assessment of the product, which consists of four questions regarding beauty, uniqueness, ability to evoke mood, and memorability. This question is scored from 1-10. The average answer from respondents is 8.25, which means good. This shows that the new Defaya Chips logo has been able to fulfill the elements of the criteria set, namely uniqueness, ease of reading, simplicity, ease of remembering, and ease of associating with the product.

Tabel 1. Consumer calculation score results

Indicator	Question Number	Number of Questions
Indicator of Authenticity or Distinctiveness	1, 2, 3	3
Indicator of Readability	5, 6, 7	3
Indicator of Simplicity	8, 9	2
Indicator of Memorability	4, 12, 13	3
Indicator of ease of associating with the product	10, 11	2

4. Conclusion

The identity of the Defaya product logo shows an element of the potential development of this MSME product. Starting with an update in the form of an abbreviation of the name from 'Defaya Potato Chips' to 'Defaya Chips.' An opportunity to create something other than potatoes or other types. The word 'chips' will be retained as it adds to the symbol and represents the crunchiness of the products provided. In addition, the logogram is a result of the shape of a potato, which relates to the values of 'helping' and is then depicted as potato chips as well as a heart symbol. In addition to the originality of the logo, research was also conducted into the colors that can define a product to be sold. The colors created were related to the taste of the potato chips produced. To strengthen its identity, several media were created to support the logo identity and be an alternative if the product expands its business. The supporting media serves to attract the attention of visitors and is expected to increase product sales. The results of the questionnaire, in the form of opinions and assessments of the new logo, show that the logo produced fulfills all the expected elements.

5. Acknowledgment

The author is grateful to the Rector of UNIKOM and Direktorat Penelitian, Pengabdian dan Pemberdayaan Masyarakat (DP3M) UNIKOM, who have supported the running of this research.

Declarations

- Author contribution** : All authors contributed equally to this research.
Funding statement : No research funding
Conflict of interest : The authors declare no conflict of interest.
Additional information : No additional information is available for this paper.

References

- [1] A. Wheeler, *Designing Brand Identity*. Hoboken, New Jersey: John Wiley & Sons, 2009.
- [2] F. Aulia, H. Afriwan, and D. Faisal, "Konsistensi Logo Dalam Membangun Sistem Identitas," *Gorga J. Seni Rupa*, vol. 10, no. 2, p. 439, Dec. 2021, doi: 10.24114/gr.v10i2.28131.
- [3] A.-M. Erjansola, J. Lipponen, K. Vehkalahti, H.-M. Aula, and A.-M. Pirttilä-Backman, "From the brand logo to brand associations and the corporate identity: visual and identity-based logo associations in a university merger," *J. Brand Manag.*, vol. 28, no. 3, pp. 241–253, May 2021, doi: 10.1057/s41262-020-00223-5.
- [4] T. C. Melewar, P. Foroudi, S. Gupta, P. J. Kitchen, and M. M. Foroudi, "Integrating identity, strategy and communications for trust, loyalty and commitment," *Eur. J. Mark.*, vol. 51, no. 3, pp. 572–604, Apr. 2017, doi: 10.1108/EJM-08-2015-0616.
- [5] C. W. Park, A. B. Eisingerich, G. Pol, and J. W. Park, "The role of brand logos in firm performance," *J. Bus. Res.*, vol. 66, no. 2, pp. 180–187, Feb. 2013, doi: 10.1016/j.jbusres.2012.07.011.
- [6] C. Kohli and R. Suri, "Creating effective logos: Insights from theory and practice," *Bus. Horiz.*, vol. 45, no. 3, pp. 58–64, May 2002, doi: 10.1016/S0007-6813(02)00203-3.
- [7] B. I. A. McInnes, J. S. McBride, N. J. Evans, D. D. Lambert, and A. S. Andrew, "Osmium Isotope Constraints on Ore Metal Recycling in Subduction Zones," *Science (80-.)*, vol. 286, no. 5439, pp. 512–516, Oct. 1999, doi: 10.1126/science.286.5439.512.

-
- [8] S. H. Permana, "Strategi Peningkatan Usaha Mikro, Kecil, dan Menengah (UMKM) di Indonesia," *Aspir. J. Masal. Sos.*, vol. 8, no. 1, pp. 93–103, Jun. 2017, doi: 10.46807/aspirasi.v8i1.1257.
- [9] R. F. Wilantara and R. Indrawan, "Strategi dan Kebijakan Pengembangan UMKM," *Refika Aditama Bandung*, 2016.
- [10] D. Darwanto, "Peningkatan daya saing umkm berbasis inovasi dan kreativitas (strategi penguatan property right terhadap inovasi dan kreativitas)," *J. Bisnis dan Ekon.*, vol. 20, no. 2, p. 24200, 2013.
- [11] Khuzaima Desri Rahmadhani, Jihan Areetha Maritza Suryanto Putri, Muhammad Naufal Ihsan, Nadiyah Putri Hapsari, and Putri Widiawati, "Peran dan Kedudukan UMKM Dalam Perdagangan Internasional," *Cemerlang J. Manaj. dan Ekon. Bisnis*, vol. 3, no. 1, pp. 108–120, Jan. 2023, doi: 10.55606/cemerlang.v3i1.705.
- [12] G. Ad'r, V. Adr", and N. E. Pascu, "Logo Design and the Corporate Identity," *Procedia - Soc. Behav. Sci.*, vol. 51, pp. 650–654, 2012, doi: 10.1016/j.sbspro.2012.08.218.
- [13] N. Beech, D. Devins, J. Gold, and S. Beech, "In the family way: an exploration of family business resilience," *Int. J. Organ. Anal.*, vol. 28, no. 1, pp. 160–182, Jan. 2020, doi: 10.1108/IJOA-02-2019-1674.
- [14] H. Hendryadi and D. Purnamasari, "Model Hubungan Citra Merek, Persepsi Kualitas, Harga dan Intensi Pembelian Konsumen," *J. STEI Ekon.*, vol. 27, no. 1, pp. 10–25, Jun. 2018, doi: 10.36406/jemi.v27i1.156.
- [15] D. N. Faridyah, "Analisis Karakteristik Dan Peran Pengusaha Perempuan Pada Anggota Www.Umkindonesia.Id," *JABE (Journal Appl. Bus. Econ.)*, vol. 7, no. 1, p. 111, Sep. 2020, doi: 10.30998/jabe.v7i1.7767.
- [16] L. Muzellec and M. Lambkin, "Corporate rebranding: destroying, transferring or creating brand equity?," *Eur. J. Mark.*, vol. 40, no. 7/8, pp. 803–824, Jul. 2006, doi: 10.1108/03090560610670007.
- [17] V. Wibowo, I. G. So, E. A. Kuncoro, and A. Bandur, "Business continuity of culinary SMEs: Empirical study of personal branding, corporate branding, open innovation, and competitive advantage," *J. East. Eur. Cent. Asian Res.*, vol. 11, no. 1, pp. 28–41, Feb. 2024, doi: 10.15549/jecar.v11i1.1383.
- [18] L. Seewann and R. Verwiebe, "How do people interpret the value concept? Development and evaluation of the value conceptualisation scale using a mixed method approach," *J. Beliefs Values*, vol. 41, no. 4, pp. 419–432, Oct. 2020, doi: 10.1080/13617672.2019.1707748.
- [19] H. S. Neap and T. Celik, "Value of a product: A definition," *Int. J. Value-Based Manag.*, vol. 12, pp. 181–191, 1999.
- [20] P. Leavy, *Research design: Quantitative, qualitative, mixed methods, arts-based, and community-based participatory research approaches*. Guilford Publications, 2022.
- [21] G. Chilton, N. Gerber, A. Bechtel, T. Councill, M. Dreyer, and E. Yingling, "The Art of Positive Emotions: Expressing Positive Emotions Within the Intersubjective Art Making Process (L'art des émotions positives: exprimer des émotions positives à travers le processus artistique intersubjectif)," *Can. Art Ther. Assoc. J.*, vol. 28, no. 1–2, pp. 12–25, Jul. 2015, doi: 10.1080/08322473.2015.1100580.
- [22] N. Cooper, E. Brady, H. Steen, and R. Bryce, "Aesthetic and spiritual values of ecosystems: Recognising the ontological and axiological plurality of cultural ecosystem 'services,'" *Ecosyst. Serv.*, vol. 21, pp. 218–229, Oct. 2016, doi: 10.1016/j.ecoser.2016.07.014.
- [23] H. Hohr, "'Aesthetic emotion': an ambiguous concept in John Dewey's aesthetics," *Ethics Educ.*, vol. 5, no. 3, pp. 247–261, Nov. 2010, doi: 10.1080/17449642.2010.533052.
- [24] A. Weber, "Feeling the signs: The origins of meaning in the biological philosophy of Susanne K. Langer and Hans Jonas," *Sign Syst. Stud.*, vol. 30, no. 1, pp. 183–200, Dec. 2002, doi: 10.12697/SSS.2002.30.1.11.
- [25] N. Gerber, E. Biffi, J. Biondo, M. Gemignani, K. Hannes, and R. Siegesmund, "Arts-based research in the social and health sciences: Pushing for change with an interdisciplinary global arts-based

- research initiative," in *Forum Qualitative Sozialforschung/Forum: Qualitative Social Research*, 2020, vol. 21, no. 2, p. 15.
- [26] J. M. Whitfield, *Rationality and awareness: a Sellarsian approach toward sapience*. Library and Archives Canada= Bibliothèque et Archives Canada, Ottawa, 2005.
- [27] B. Restall and E. Conrad, "A literature review of connectedness to nature and its potential for environmental management," *J. Environ. Manage.*, vol. 159, pp. 264–278, Aug. 2015, doi: 10.1016/j.jenvman.2015.05.022.
- [28] T. Brown and B. Katz, "Change by Design," *J. Prod. Innov. Manag.*, vol. 28, no. 3, pp. 381–383, May 2011, doi: 10.1111/j.1540-5885.2011.00806.x.
- [29] O. C. Ferrell, M. M. Rogers, L. Ferrell, and J. Sawayda, "A Framework for Understanding Ethical Supply Chain Decision Making," *J. Mark. Channels*, vol. 20, no. 3–4, pp. 260–287, Oct. 2013, doi: 10.1080/1046669X.2013.803428.
- [30] G. Ambrose and P. Harris, *Basics design 08: design thinking*. Ava Publishing, 2010.
- [31] M. K. Foster, "Design Thinking: A Creative Approach to Problem Solving," *Manag. Teach. Rev.*, vol. 6, no. 2, pp. 123–140, Jun. 2021, doi: 10.1177/2379298119871468.
- [32] T. Brown, "Design thinking," *Harv. Bus. Rev.*, vol. 86, no. 6, p. 84, 2008.
- [33] D. Dunne and R. Martin, "Design Thinking and How It Will Change Management Education: An Interview and Discussion," *Acad. Manag. Learn. Educ.*, vol. 5, no. 4, pp. 512–523, Dec. 2006, doi: 10.5465/amle.2006.23473212.
- [34] H. Plattner, C. Meinel, and L. Leifer, Eds., *Design Thinking Research*. Berlin, Heidelberg: Springer Berlin Heidelberg, 2012. doi: 10.1007/978-3-642-31991-4.
- [35] P. B. Rutledge and J. L. C. Hogg, "In-Depth Interviews," in *The International Encyclopedia of Media Psychology*, Wiley, 2020, pp. 1–7. doi: 10.1002/9781119011071.iemp0019.
- [36] R. Razzouk and V. Shute, "What Is Design Thinking and Why Is It Important?," *Rev. Educ. Res.*, vol. 82, no. 3, pp. 330–348, Sep. 2012, doi: 10.3102/0034654312457429.
- [37] Ş. ÇELİKKOL, "The importance of logos and strategies for logo design," *Polit. Eval. Curr. ISSUES*, p. 29, 2018.
- [38] R. Landa, "Graphic design solutions," 2006.
- [39] A. Kusrianto, "Pengantar Desain Komunikasi Visual (RW Rosari)," *Andi Offset. Pythag Kurniati.(2022, Sept. 25). Wisata Romokalisari Adventure L. Surabaya*, 2007.
- [40] J. Wagemans *et al.*, "A century of Gestalt psychology in visual perception: I. Perceptual grouping and figure-ground organization," *Psychol. Bull.*, vol. 138, no. 6, pp. 1172–1217, 2012, doi: 10.1037/a0029333.
- [41] M. H. Khamis, Z. M. Azni, S. H. Abd Aziz, and A. Aminordin, "The Integration of Gestalt Theory to The Graphic Design," *Int. J. Acad. Res. Bus. Soc. Sci.*, vol. 13, no. 6, Jun. 2023, doi: 10.6007/IJARBS/v13-i6/15449.
- [42] A. Oscario, "Pentingnya Peran Logo dalam Membangun Brand," *Humaniora*, vol. 4, no. 1, p. 191, Apr. 2013, doi: 10.21512/humaniora.v4i1.3429.
- [43] S. Rustan, *Logo*. Jakarta: PT Gramedia Pustaka Utama, 2021.
- [44] S. Bahrnun, S. Alifah, and S. Mulyono, "Rancang Bangun Sistem Informasi Survey Pemasaran dan Penjualan Berbasis Object Oriented Programming," *Transistor Elektro Dan Inform.*, vol. 2, no. 2, pp. 81–88, 2018.
- [45] P. A. Saputra and A. Nugroho, "Perancangan Dan Implementasi Survei Kepuasan Pengunjung Berbasis Web Di Perpustakaan Daerah Kota Salatiga," *JUTI J. Ilm. Teknol. Inf.*, vol. 15, no. 1, p. 63, Jan. 2017, doi: 10.12962/j24068535.v15i1.a636.