

## MAPPING IDEA &amp; LITERATURE FORMAT | RESEARCH ARTICLE

# Visual Communication Design for Promoting Pindang Borgibor as a Culinary Heritage of South OKU in Palembang City, Indonesia

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## ABSTRACT

Pindang Borgibor is a traditional dish from South OKU, South Sumatra, combining freshwater fish with tempoyak-based sauce. Its popularity remains low, particularly among Generation Z in Palembang, who tend to prefer modern cuisine and digital lifestyle trends. This project aims to introduce Pindang Borgibor more effectively, with the expectation of increasing its appeal among Generation Z in Palembang. Additionally, this promotional effort seeks to support the preservation of local culinary heritage and contribute positively to the regional creative economy rooted in culinary culture. The design method employed is the Design Thinking approach, which consists of five key stages: empathize, define, ideate, prototype, and test. Data were collected through observations, interviews, surveys, and literature reviews related to traditional culinary promotion strategies. The project resulted in various forms of promotional media, including an innovative instant pindang product (Self Cooking Box), promotional videos, and visual print media, all designed to align with the information-consumption habits of Generation Z. Through a strong visual approach and the strategic use of social media, this initiative is expected to improve the recognition and appreciation of Pindang Borgibor, helping it become part of an evolving culinary identity while supporting cultural preservation and the growth of the regional culinary-based creative economy.

**Keywords:** Culinary Promotion, Tempoyak, Traditional Culinary, Generation Z, Pindang Borgibor.

## I. Introduction

Indonesia has a rich and diverse culinary heritage, with each region offering distinctive dishes that not only present unique flavors but also reflect the culture and history of its people. One dish firmly embedded in South Sumatran identity is pindang, a traditional preparation of freshwater fish boiled with various spices to create an aromatic broth. Every region features its own variations of pindang, influenced by the availability of local ingredients and the specific spice blends used. Among these regional variations, South Ogan Komering Ulu (OKU) Regency is known for a distinctive version called Pindang Borgibor. Its uniqueness lies in the use of fermented durian paste (tempoyak) as the main component of the broth. Tempoyak adds a sour, spicy, and refreshing flavor, typically paired with freshwater fish such as pegagan or rawas musi. In some cases,



patin (pangasius) and tilapia are used as alternatives due to their wider availability. The preparation process embodies local wisdom, combining traditional spices, tempoyak, and basil leaves to produce a fragrant aroma and a flavorful dish. According to local cultural figures, the term Borgibor, which means "mixed," originates in the regional language and refers to the technique of blending spices and tempoyak into a single broth. The existence of Pindang Borgibor is closely tied to the fisheries potential of South OKU, which spans approximately 1,827 hectares. What began as a homemade dish has evolved into a symbol of regional identity and pride, frequently served at traditional events and important celebrations. Beyond its taste, Pindang Borgibor carries deep social and cultural meaning. Its preparation often involves multiple family members, strengthening intergenerational relationships and ensuring the transmission of culinary traditions. The use of tempoyak also reflects local knowledge in the utilization of natural resources through fermentation practices. Unfortunately, despite its uniqueness, public awareness of Pindang Borgibor remains limited outside South OKU, including in Palembang.

Promotional efforts have been minimal, mostly relying on blogs or simple social media posts, and lack structured support from the local government. In the face of modern culinary trends and the widespread availability of fast food, interest among younger generations in traditional foods has begun to decline. Limited information, perceptions that conventional dishes are outdated, and the lack of visually appealing presentation contribute to this reduced interest. In this context, visual communication design plays a crucial role in reintroducing traditional cuisine to the public, particularly to the younger generation, who are highly responsive to visual stimuli. Visual communication can shape perception, foster imagination, and present cultural values in a form that is easier to understand, more engaging, and relevant to contemporary culture. Practical visual design functions as a bridge between the past and the present, conveying traditional values through modern visual expressions. The visual communication design for Pindang Borgibor is not only aimed at aesthetic enhancement but also represents a strategic effort to preserve cultural heritage. Appropriate visualizations can raise public awareness of the dish's history and cultural significance, as well as increase interest in trying it. Additionally, visual communication serves as an effective educational medium for introducing local ingredients, traditional cooking techniques, and the philosophy embedded within them. Thus, visual communication design acts not only as an informational tool but also as cultural documentation that can be passed on to future generations. This aligns with UNESCO's efforts to preserve intangible cultural heritage, emphasizing the need to archive, promote, and revitalize culture to ensure its continued relevance in modern society.

Visual concepts may include illustrations, photography, typography, and other design elements that appeal to present information about Pindang Borgibor. Since visual content is processed quickly by the human eye, effective design must balance aesthetics and information. For instance, color selections can reflect the warmth and flavor of the pindang, illustrations may depict the cooking process or key ingredients, and historical narratives can be delivered in accessible visual formats. A communicative design approach helps ensure that information is memorable and engaging for the audience. In the context of local culinary marketing, visual communication also serves as a vital instrument for building brand identity. With a strong and consistent visual identity, Pindang Borgibor can be positioned as a regional culinary icon. A solid brand identity fosters positive perception and enhances the product's market value. This is particularly relevant in today's competitive culinary landscape, where visual appearance is often a significant factor influencing consumer choice. Attractive visual packaging enables Pindang Borgibor to compete with other culinary products, including those from outside the region and international markets. Therefore, strengthening visual identity becomes an essential strategy for expanding the reach of traditional culinary heritage to a broader audience. In addition, the development of digital technology offers significant opportunities for promoting regional culinary heritage. Social media, websites, short videos, and other digital platforms enable rapid and widespread dissemination of information. Through these media, visual communication can showcase Pindang Borgibor in various forms of creative content, including infographics, professional photography, animations, and documentary videos. Such visual content can attract the attention of digital media users and stimulate interest in trying—or at least learning more about—this traditional dish.

The use of digital platforms also supports two-way communication, allowing the public to provide feedback, ask questions, or share experiences, thereby increasing interaction and fostering a sense of ownership toward cultural heritage. One of the main challenges in preserving this culinary tradition is the low level of interest among Generation Z. Growing up in a technology-driven environment, this generation is more drawn to modern foods that frequently go viral on social media. The lack of digital promotions aligned with current trends makes it difficult for Pindang Borgibor to reach this demographic. In fact, promoting traditional culinary products not only contributes to cultural preservation but also stimulates the local economy. As the provincial capital, Palembang holds a strategic position to introduce Pindang Borgibor to a diverse population and visiting tourists. Through innovative visual communication, promotional efforts can be developed in the form of packaging designs (self-cooking boxes), promotional videos, posters, infographics, and social media campaigns tailored to the preferences and characteristics of Generation Z. Preserving traditional culinary heritage is essential to maintaining regional cultural identity. As noted by Purwaning Tyas (2017), traditional foods are cultural assets that symbolize community identity. In the digital era, conventional promotional methods are no longer sufficient, making the utilization of online platforms and social media necessary to reach a broader audience. Therefore, an appropriate visual communication strategy is needed to promote Pindang Borgibor in Palembang. Such a strategy is expected to highlight its distinctive taste and cultural value, foster public pride in local culinary traditions, and establish Pindang Borgibor as a widely recognized culinary icon of South Sumatra. Well-planned promotional efforts not only preserve this traditional dish but also contribute to economic development and tourism rooted in local wisdom.

## II. Literature Review and Hypothesis Development

### 2.1. Visual Communication

Visual communication is a form of communication that uses visual elements as the primary medium for conveying messages to an audience. These elements include images, colors, typography, illustrations, symbols, shapes, icons, and various other graphic components. Visual communication emerged from the human need to communicate quickly, effectively, and clearly. Etymologically, the term communication comes from the Latin word *communicare*, meaning "to make common," while visual refers to anything perceived through the sense of sight. Thus, visual communication can be defined as the process of conveying information or ideas through visual forms with the intention of creating understanding, evoking emotions, or influencing behavior. In the development of communication studies, visual communication is understood not only as the delivery of information but also as a process of meaning-making. Visuals do not merely convey messages explicitly; they also shape how audiences understand reality through symbols, representations, and cultural contexts. Because visuals are processed quickly and directly, they are often considered more effective than verbal communication—especially in the information age, which demands concise and engaging forms of data presentation. As a result, visual communication is widely used across various fields such as advertising, graphic design, mass media, education, art, marketing, and digital technology. Visual communication serves multiple essential roles and functions. Its primary function is to convey information clearly and efficiently. For instance, traffic signs, diagrams, and infographics can communicate messages without requiring lengthy text explanations. The persuasive function is also central to visual communication, particularly in advertising. Through effective use of color, shape, composition, and symbolism, visual messages can influence audience attitudes and behaviors. Visual communication also enhances memory retention, as compelling images and symbols are more easily remembered than textual information.

In addition, its entertainment function is evident in media such as comics, animations, illustrations, and films, where visuals entertain while often conveying moral or social messages. Furthermore, visual communication plays an essential role in building identity. A brand's visual identity—such as its logo, color palette, and typography—helps audiences recognize and differentiate one organization from another. The success of visual communication cannot be separated from the visual elements that compose it. Lines, as the

most basic elements, function to form structure, guide the viewer's eye, and create specific impressions. Straight lines usually convey a stable, formal impression, while curved lines convey a dynamic, softer appearance. Shapes also play an essential role, both two-dimensional and three-dimensional. Geometric shapes tend to represent a modern, structured, and technical character, whereas organic shapes convey a natural, free-flowing impression. Color is an element with a strong emotional influence; it can affect mood, evoke feelings, and reinforce messages. Typography, which includes the selection of typefaces, sizes, and text arrangements, functions not only as a tool for reading but also as an aesthetic element that strengthens visual character. Images and illustrations help clarify messages while adding visual appeal. Photographs provide a realistic impression, while illustrations offer more artistic interpretation. All these elements are arranged through composition, the placement of visual elements to create a harmonious whole. Principles of composition, such as balance, contrast, rhythm, visual hierarchy, and the rule of thirds, guide the audience's attention to ensure the message is understood effectively. The theoretical study of visual communication is closely linked to the scientific theories that explain how visuals function and are interpreted.

One essential theory is Gestalt theory, which originates from German psychology. This theory emphasizes that humans naturally perceive visual stimuli as integrated wholes rather than as separate parts. Gestalt principles such as proximity, similarity, closure, and figure-ground relationships are widely applied in graphic design to create compositions that are easy to understand. Semiotics, or the study of signs, also plays a vital role in visual communication. Based on the ideas of Ferdinand de Saussure and Charles Sanders Peirce, semiotics explains how visual signs consist of the form of the sign, known as the signifier, and the meaning it refers to, known as the signified. Symbols, icons, and indices are central categories that help explain how visuals convey meaning. The theory of visual perception also helps explain how the human eye and brain process visual information. Biological, psychological, and sociocultural factors influence perception. Shannon and Weaver's communication theory offers a perspective on message delivery, channels, and noise, which in visual communication may manifest as unclear designs or overly crowded elements. Representational theory, as discussed by Stuart Hall, adds that visuals do not merely represent reality but also construct it through symbolic interpretation. The process of visual communication involves the stages of encoding, transmission, decoding, and feedback. In the encoding stage, designers translate ideas into visual forms by selecting symbols, colors, and media. The transmission stage refers to delivering visuals through media such as posters, digital screens, packaging, or social media platforms. Decoding occurs when audiences interpret the visuals based on their experiences, cultural backgrounds, and knowledge. Differences in context often lead to variations in interpretation. Feedback in the digital era is easily observed through social media interactions such as comments, likes, and shares, which serve as indicators of visual communication effectiveness.

In the context of digital technology development, visual communication continues to expand its function. The rise of digital media has led to visual content dominating information channels—platforms such as Instagram, TikTok, and YouTube position visuals as the primary form of communication. Visuals are no longer only static but also interactive, as seen in UI and UX design for applications and websites that prioritize user experience. Responsive design becomes increasingly important since visuals must adapt to various screen sizes. Data visualization has also grown rapidly as information volume increases, making infographics, charts, and digital dashboards essential for effective data presentation. Several key factors influence the effectiveness of visual communication. Message clarity is fundamental, as overly complex visuals can obscure the main information. Consistency of identity is equally important, especially in branding, to ensure that audiences can easily recognize an organization or product. Understanding the target audience is also crucial because differences in age, cultural background, and visual preferences affect interpretation. Contextual factors, including communication objectives and the media used, determine the appropriate visual style. Visual appeal plays a significant role because attractive designs are more likely to be noticed, remembered, and understood. Overall, visual communication is a discipline that examines how messages are conveyed and interpreted through visual elements. It integrates principles of aesthetics, psychology, semiotics, and technology to produce visuals that are not only aesthetically pleasing but also effective in conveying messages. In the digital age, the ability to process visuals effectively is increasingly important as people

become more accustomed to receiving information through images, videos, and graphics. By understanding the fundamental theories of visual communication, designers and communicators can create visuals that carry strong meaning, remain relevant, and reach audiences more effectively.

## 2.2. Promotion

Promotion is an essential component of marketing activities and a strategic factor that determines a company or organization's success in introducing products, building an image, and influencing the behavior of the target audience. In general, promotion is a marketing communication activity that aims to convey information, persuade, and remind consumers of a product or service's existence, motivating them to purchase or provide the desired response. In the context of modern marketing, promotion is not just about publicizing products; it also creates emotional and long-term relationships between companies and customers. This is related to changes in consumer behavior, developments in communication technology, and increasingly fierce competition, so promotional activities must be carried out more creatively, strategically, and data-driven. Promotion is viewed as a planned communication process in which a company, as the communicator, delivers a message to a target audience through various media. The primary goal is to change or strengthen perceptions, knowledge, attitudes, and consumer behavior. In communication theory, promotion falls under persuasive communication, namely the strategic use of messages to influence others' opinions or actions. Promotional activities can be carried out through various forms and media, including advertising, personal selling, sales promotions, public relations, direct marketing, and digital promotions. Each form of promotion has its own characteristics, techniques, and advantages, so marketers need to choose the most efficient strategy according to their goals, market segments, and product characteristics. In the marketing mix concept developed by Jerome McCarthy, promotion is one of the 4Ps: product, price, place, and promotion. Promotion serves as a means of communication between the company and the market. It contains a promotional mix comprising advertising, sales promotion, public relations, personal selling, and direct marketing.

In further developments, integrated marketing communications emerged as an approach that unites all promotional activities to deliver a consistent message to consumers. This approach emphasizes the importance of message alignment and coordination across various promotional channels to achieve maximum effectiveness. Advertising is one of the most commonly used forms of promotion and a crucial tool for building awareness. Advertisements are typically delivered through mass media such as television, radio, newspapers, magazines, billboards, and now digital and social media. Advertising's primary strength lies in its ability to reach a broad audience quickly. In visual communication theory, advertising utilizes visual and verbal elements to create messages that are attractive, memorable, and influence consumer perception. Besides advertising, sales promotions are also crucial, especially for increasing short-term sales. These include discounts, coupons, giveaways, product samples, sweepstakes, bundling, and loyalty programs. Sales promotions are often used to stimulate immediate purchase interest, introduce new products, or increase product appeal amidst intense competition. Sales promotion is different from personal selling, which relies more on direct interaction between salespeople and consumers. Personal selling is very effective for products that require detailed explanation, negotiation, and interpersonal persuasion. The advantage is two-way communication, which enables salespeople to understand consumer needs better and provide appropriate solutions. On the other hand, public relations is a promotional approach aimed at building a positive company image and reputation in the public eye. Public relations emphasizes informative and educational communication, not solely direct product promotion. PR activities include press releases, events, sponsorships, publications, community relations, and media collaboration.

PR is crucial for building long-term trust and credibility. In the digital era, promotion has experienced significant development through the emergence of digital marketing and social media marketing. Digital promotions enable companies to reach consumers in a more personal, fast, and measurable way. Social media such as Instagram, TikTok, YouTube, and Facebook have become the leading platforms for modern

promotional campaigns. Influencer marketing, or collaboration with content creators, is also a widely used strategy because social influence and audience trust in specific figures can increase the effectiveness of promotional messages. The advantage of digital promotion is its analytical capabilities, which allow marketers to measure campaign performance in real time, including clicks, reach, interactions, and purchase conversions. Additionally, digital promotions can be tailored to more specific segments using consumer data and digital platform algorithms. In line with consumer behavior theory, promotion also shapes brand perception and image. The Brand Equity Theory, introduced by Aaker and Keller, explains that strong brands are built through positive associations, brand awareness, perceived quality, and customer loyalty. Promotion helps reinforce these elements through consistent and relevant messaging. Visuals, slogans, jingles, and narratives in promotions act as identity symbols that help consumers remember and differentiate the brand from its competitors. In the long term, effective promotions can increase brand value and create more stable loyalty. From a marketing communications perspective, the success of a promotion is influenced by several key factors, including the target audience. Understanding the target audience, their needs, their consumption behavior, and their communication preferences significantly determines the effectiveness of a promotion. Precise market segmentation allows companies to craft targeted promotional messages. In addition, media selection is also an essential factor.

Each medium has different characteristics, so decisions about media must take into account reach, cost, audience characteristics, and the type of product being promoted. Promotional messages must also be designed with attention to aspects of creativity, message clarity, emotional and rational appeal, and identity consistency. The promotion of Pindang Borgibor in Palembang is very strategic for several compelling reasons. Palembang is the capital of South Sumatra Province, making it the center of economic, social, and cultural activity in the region. Its status as the capital city provides broader access to a wide range of communities, including tourists and travelers from across the region. Furthermore, Palembang's population tends to be more heterogeneous, with many immigrants from various areas, including Padang, Jambi, Lampung, and Java. Matter This creates an opportunity to introduce Pindang Borgibor to a broader audience, so that this dish can be better known and appreciated. Visual communication plays a crucial role in promoting and enhancing the appeal of products, including traditional culinary delights. With the advancement of technology and digital media, promotion has become an effective strategy for introducing and sustaining local culinary delights. This can shape video promotion, posters, infographics, and social media that present interesting information about the uniqueness of Pindang Borgibor. In addition to introducing Pindang Borgibor to Gen Z, promoting it also serves to promote it. Borgibor. Also, a potential increase in the local economy: increasing the popularity of regional specialties can attract tourists and encourage the development of culinary-based local wisdom. Because of this, a strategy for visual communication is needed to introduce Pindang Borgibor to the broader community so that it can be better appreciated and recognized as part of the culinary heritage of South OKU.

### III. Research Method

The promotion of Pindang Borgibor, part of South OKU's culinary heritage, introduced to Palembang, was designed using a design thinking approach. This method, developed by Stanford University, was designed using a design thinking approach. A university that offers solution-based thinking to address various challenges in the visual communication design process. This process involves five main stages: empathy, definition, ideation, prototyping, and testing, all aimed at producing relevant and practical solutions.

#### 3.1. Empathize

The empathize stage serves as the initial step in the design process and emphasizes a deep understanding of the research problem. In this study, this stage is used to explore public perspectives and interactions with local culinary products, particularly Pindang Borgibor, a traditional dish from South OKU that has begun to be introduced in Palembang. Through this understanding, a visual communication strategy is

expected to be formulated that is not only visually appealing but also emotionally engaging and meaningful. Data collection is conducted through two main sources: primary data and secondary data.

Primary data are collected directly in the field using several techniques. Observations were conducted at restaurants or stalls serving Pindang Borgibor to obtain an empirical picture of the serving patterns and public response to this culinary dish. Next, in-depth interviews were conducted with culinary business owners, cultural figures, community leaders, and Generation Z to identify taste characteristics, cultural values, and levels of audience knowledge and appreciation. Additionally, an online questionnaire was distributed to Generation Z in Palembang to gauge their awareness, consumption experience, and interest in traditional culinary delights, particularly Pindang Borgibor. Secondary data are gathered from printed and digital sources, including books, archives, academic journals, and online articles relevant to the research topic. These references offer insights into South Sumatran culinary traditions, cultural values, and social media trends surrounding traditional cuisine. Secondary data plays an essential role in complementing and strengthening primary data findings, enabling more in-depth and comprehensive analysis aligned with the research objectives.

### 3.2. Define

The define stage involves formulating the core problem based on insights from the empathize stage. The goal is to determine an effective strategy to introduce Pindang Borgibor while maintaining its distinctive taste and cultural significance. The analysis process uses the 5W+2H method to explore fundamental questions and the SWOT approach to assess strengths, weaknesses, opportunities, and threats. The results of these analyses provide the foundation for generating relevant ideas and solutions.

#### a. 5W+2H Analysis

- **What?**  
The visual communication design for Pindang Borgibor, a traditional culinary dish from South OKU, aims to introduce and promote the dish to the public, especially Generation Z, by highlighting its unique taste and cultural value.
- **Who?**  
The primary target audience is Generation Z in Palembang, who are familiar with modern trends and digital media but are expected to recognize and appreciate traditional cuisine.
- **Why?**  
Given Pindang Borgibor's low popularity compared to other regional dishes, a visual communication strategy is needed to increase public awareness, interest, and pride in local culinary heritage.
- **When?**  
Research and design activities are conducted according to the scheduled data collection process and the preparation of visual communication materials.
- **Where?**  
The research focuses on Palembang, known as the culinary and cultural center of South Sumatra, and a region with a large Generation Z population as the primary target audience.
- **How?**  
The design is developed using a visual communication approach aligned with the audience's characteristics, combined with insights from the Design Thinking stages.
- **How Much?**  
(If applicable in your original research, you may specify costs or resources here. If not needed, this item can be omitted.)

## b. SWOT Analysis

A SWOT analysis is used to develop a promotional strategy for Pindang Borgibor so that its presence is not limited to its area of origin, but is known more widely. This strategy is realized through creative visual communication, social media, and collaboration with various parties. In addition to introducing this culinary delight, this step aims to preserve culture, strengthen the appeal of culinary tourism, and create economic opportunities for local businesses.

- **Strengths**  
Pindang Borgibor boasts a distinctive flavor that sets it apart from other pindang dishes in South Sumatra. As a culinary heritage of South OKU and of high cultural value, this dish uses fresh, local ingredients, ensuring its quality and potential as a culinary tourism attraction.
- **Weaknesses**  
The popularity of Pindang Borgibor is still lagging behind that of Palembang's typical pindang. The lack of documentation and promotional media highlighting its origins and uniqueness, coupled with limited marketing, is an obstacle, as not many restaurants or food stalls in Palembang serve it.
- **Opportunities**  
Pindang Borgibor has the potential to develop as people's appreciation for traditional culinary delights increases. With a digital marketing strategy on social media, promotions can reach a wider audience. Additionally, collaboration with MSMEs, restaurants, and culinary influencers can expand the market and increase its popularity.
- **Threats**  
The entry of fast-food restaurants and foreign cuisines creates competition that can divert consumers' attention from traditional foods. Changing tastes, particularly among Generation Z, who prefer convenience foods, also pose a challenge. Furthermore, raw material instability or price increases can impact the production and selling price of Pindang Borgibor.

## 3.3. Ideate

After completing the define stage, all collected data and insights were processed to develop a strong promotional concept for Pindang Borgibor. This stage involves formulating appropriate visual and verbal messages and selecting the most effective color combinations to support the overall communication strategy.

## 3.4. Prototype

The prototype stage involves transforming ideas and concepts into engaging and communicative media designs. At this stage, visualizations are created to convey messages clearly to the target audience. The methods used in designing Pindang Borgibor's promotional media include:

- a. **Layout Ideas**  
The designer formulates the main ideas to be incorporated into the media, including determining appropriate colors and typography as fundamental design elements.
- b. **Rough Layout**  
A simple sketch is created as an initial visual representation of the design to be developed further.
- c. **Comprehensive Layout**  
The initial sketch is expanded into a more detailed design, which is then evaluated to determine the strongest concept.
- d. **Final Design**  
The selected design is refined and finalized until it is ready for publication or official use.

### 3.5. Test

The test stage involves evaluating the design through a final project exhibition targeting Generation Z in Palembang as the primary audience. During this stage, the designer collects participants' opinions, assessments, and suggestions. The feedback is then used as evaluation material to refine the design, ensuring that the final solution is more effective in addressing the identified problems.

## IV. Results and Discussion

### 4.1. Creative Ideas (Big Idea)

The Big Idea in this visual communication design focuses on patin fish as the main ingredient of Pindang Borgibor, with durian tempoyak as a supporting element. Both were chosen because they are inseparable, distinctive components that effectively represent the authenticity and unique taste of Pindang Borgibor, both visually and emotionally.

#### 4.1.1. Patin fish



**Figure 1. Patin fish**

Source: Hediana Imelda Edwar, April 2025

The typical South Sumatran catfish has a soft texture, a savory taste, and high nutritional content, making it the main ingredient in Pindang Borgibor from South OKU. This dish with spicy, sour tempoyak sauce is not only appetizing but also reflects traditional and cultural values. As a culinary heritage, Pindang Borgibor has the potential to become a regional symbol and a tourist attraction.

#### 4.1.2. Tempoyak



**Figure 2. Durian Tempoyak**

Source: Hediana Imelda Edwar, April 2025

Durian tempoyak, made by fermenting ripe durian, is a signature ingredient in South OKU, lending a distinctive sour flavor and aroma to traditional dishes. In Pindang Borgibor, tempoyak combines with patin

fish to create a savory, tart, and unique taste, while also enhancing the dish's cultural value. Besides its role as a main ingredient, durian tempoyak can also be used as a visual element in promotions, strengthening identity and attracting the attention of both locals and tourists.

#### 4.1.3. Creative Goals

The purpose of this design is to highlight the unique taste of patin fish combined with durian tempoyak in Pindang Borgibor, while also presenting informative and communicative promotional media. This effort is aimed at introducing, increasing interest in, and preserving traditional culinary specialties of South OKU, especially among the people of Palembang and Gen Z. By utilizing cultural elements, local visuals, and relevant promotional strategies, the message can be conveyed more effectively, fostering emotional closeness and arousing a sense of pride in the regional culinary heritage.

#### 4.2. Visual Message

##### 4.2.1. Visual Objects



**Figure 3. Patin fish**

Source: Hedianna Imelda Edwar, April 2025



**Figure 4. Durian Tempoyak**

Source: Hedianna Imelda Edwar, April 2025



**Figure 5. Spices**

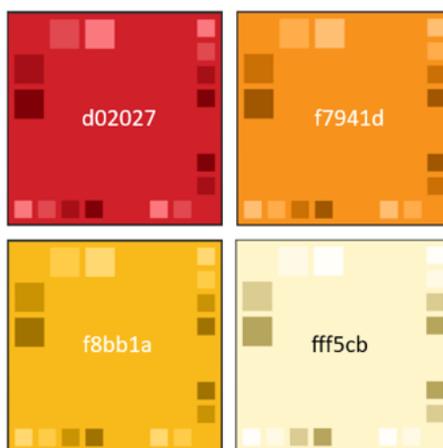
Source: Hedianna Imelda Edwar, April 2025



**Figure 6. Kawai Kanduk Songket Motif**

Source: Hedianna Imelda Edwar, April 2025

#### 4.2.2. Color



**Figure 7. Color Identity**

Source: Hedianna Imelda Edwar, April 2025

Yosef Yulius (2016) stated that color plays a crucial role in design because it can convey identity, convey messages, and differentiate the visual character of a medium. In this design, the author uses a combination of red, yellow, orange, and cream because it effectively conveys the message while highlighting the character of the applied visual elements.

**Table 1. Explanation of Color Identity**

Category	Color and Hex Code	Visual Function
Primary Colors	Red (#D02027)	Courage, passion, strength
	Yellow (#F8BB1A)	Warmth, energy, cheerfulness

Category	Color and Hex Code	Visual Function
Supporting Colors	Orange (#F7941D)	Familiarity, optimism, and enthusiasm
	Cream (#FFF5CB)	Softness, balance, calmness

4.2.3. Typography

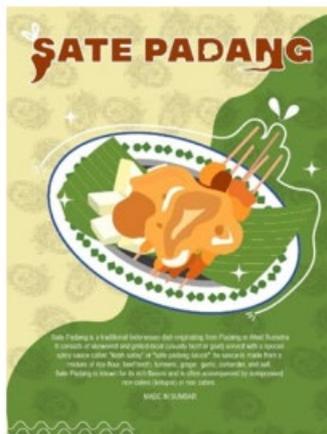


**Figure 8. Typography 1**  
 Source: DaFont, April 2025



**Figure 9. Typography 2**  
 Source: DaFont, April 2025

4.2.4. Design Style



**Figure 10. Design Display Style**  
 Source: Pinterest, April 2025

#### 4.3. Final Layout

##### 4.3.1. Logo



**Figure 11. Final Logo Design**  
Source: Hedianna Imelda Edwar, 2025

Yosef Yulius (2018) stated that a logo is a design work often found in society and serves as an identity for institutions, companies, activities, or media, both in print and digital form. Logos are important in both commercial and non-commercial contexts, so the need for visual logo production continues to increase (Setiawan et al., 2023). This condition allows anyone, whether experienced in visual communication design or not, to create a logo, which can, in turn, affect the quality of the logo design.

##### 4.3.2. Pre Media



**Figure 12. Final Poster Design**  
Source: Hedianna Imelda Edwar, 2025

Posters are used because they can present a lot of information while highlighting the main illustration, so it is hoped that the target audience can gain a more complete understanding of Pindang Borgibor's promotion.



**Figure 13. Final Instagram Feed Design**

Source: Hedianna Imelda Edwar, 2025

Instagram is primarily used for sharing photos and videos. Unlike other social media platforms that focus more on words and status updates, interactions on Instagram mainly occur through "likes" and comments. The currently popular Instagram Stories feature allows users to share moments in real time, either as photos or videos.

#### 4.3.3. Main Media



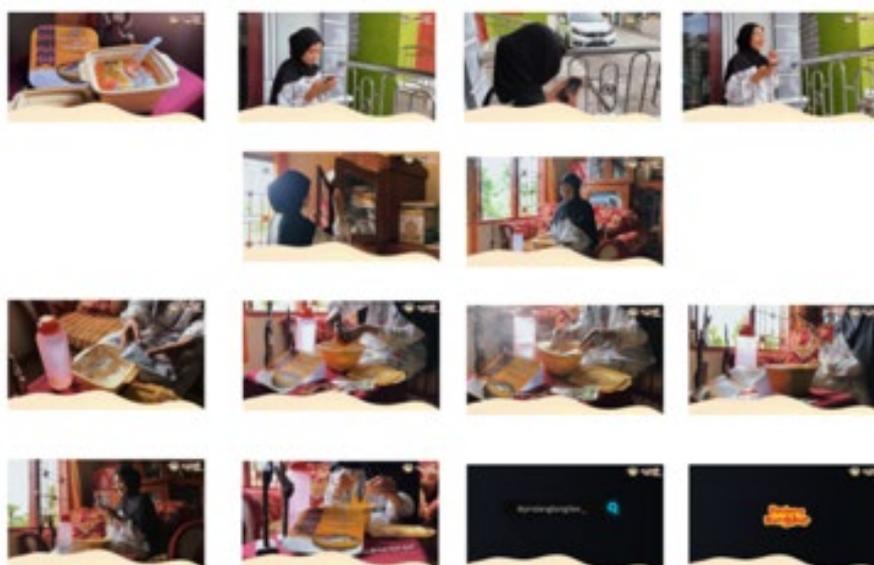
**Figure 14. Final Self-Cooking Box Design**

Source: Hedianna Imelda Edwar, 2025



**Figure 15. Self Cooking Box Documentation**  
Source: Hedianna Imelda Edwar, 2025

The main media used is the self-cooking box innovation, Pindang Borgibor, created to capture the attention of Palembang audiences. This platform allows them to enjoy Pindang Borgibor instantly anywhere, while also providing information to help the target audience better understand and learn more about the culinary specialty of South OKU.



**Figure 16. Final Video**  
Source: Hedianna Imelda Edwar, 2025



**Figure 17. Documentation Video**  
Source: Hedianna Imelda Edwar, 2025

This promotional video was created to introduce the concept and design of the Pindang Borgibor promotion to the audience in an engaging way.

#### 4.3.4. Media Follow-Up

This follow-up media is designed to encourage the public not only to know and enjoy Pindang Borgibor, but also to play a role in preserving it as a culinary specialty of South OKU, and to instill positive habits in introducing regional traditional foods.



**Figure 18. Final Media Follow-Up Design**  
Source: Hedianna Imelda Edwar, 2025



**Figure 19. Final Media Follow-Up Design**

Source: Hediána Imelda Edwar, 2025

## V. Conclusion

The visual communication design for the promotion of Pindang Borgibor as a traditional culinary from South OKU in Palembang City aims to introduce this dish with an approach that suits the tastes of generation Z. Based on data analysis and research results, it can be concluded that promotions through social media and exhibitions have proven effective in increasing public awareness and interest, especially among young audiences, in local culinary. As a culinary heritage of South OKU, Pindang Borgibor offers a distinctive taste, blending tempoyak (fermented durian) with local spices that set it apart from other pindangs. To reach a wider audience, especially Generation Z, a more creative, relevant approach to current digital trends is needed, using attractive visual designs and content that spark curiosity and pride in local culture. By leveraging regional cultural elements and visual styles favored by Gen Z, such as social media, print media, and engaging videos, Pindang Borgibor has the potential to become a more widely recognized culinary icon. This will also positively impact the preservation of culinary culture and the development of a creative economy based on local cuisine.

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