

Development Strategy For Sendikala Jajan With Local Culture: Marketing Traditional Temerodok Snacks In The Modern Market

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ABSTRACT

Sendikala Jajan is a snack business that focuses on introducing typical East Lombok regional food, namely Temerodok, to a wider market by utilizing various innovative social media platforms. Temerodok itself is one of the local culinary heritages that has its own unique value in the East Lombok area. By utilizing social media platforms such as E-commerce, social media (Instagram, Facebook and TikTok) and also using data analysis on each social media platform to see the results of the promotions that have been carried out. In helping with the promotion, collaboration with influencers is also needed to help promote Temerodok as a snack and a choice as a hamper or souvenir. Other aspects such as packaging are also designed by considering the aesthetic appeal of the packaging and will also be designed like a QR code that will direct buyers to a page about Temerodok information. As the brand grows and customer loyalty is built through technology-based initiatives, the company expects significant growth in both profits and market presence. The long-term goal is to maintain the traditional snack market in the modern market.

Keywords: Product Innovation, Technology Integration, Digital Marketing, Promotion Methodology, Social Legacy, Buyer Awareness

1. INTRODUCTION

In Indonesia, it is known as a nation that has cultural diversity in each region that offers various language traditions and also unique culinary heritage. As one of the most valuable cultural assets and often ignored by the wider community is the typical food of a region, many of which have lost their relevance in today's society due to the lack of innovation in presentation or packaging and distribution. Temerodok as a traditional snack originating from a small area in Lombok, namely Sakra Village in East Lombok. Snacks that are shaped like a throat or in the Sasak language Temerodok are snacks made from rice flour, eggs, sugar and salt. Although this snack is a wealth of cultural symbolism that is often found during important events in sacred areas, Temerodok is threatened with extinction due to limited exposure outside the local area and the absence of real efforts as a form of preservation of this typical snack.

The main problem lies in the gap that occurs in the current era which is increasingly widening between local heritage and expectations in the modern market. Today's consumers, especially the Millennial and Gen Z generations, are very interested in several products that not only make the product functional and offer taste, but also have a narrative and cultural knowledge about the snack.

Traditional snacks such as Temerodok often fail to meet market demand in the modern era which can have an impact on the declining interest of the current generation.

More importantly, most Micro, Small, and Medium Enterprises (MSMEs) in each village often do not have access to digital marketing and also do not have the ability to design needs to be able to compete with products in the current era. Without immediate intervention, there is a risk that local food heritage such as Temerodok will continue to be marginalized and will slowly disappear.

This paper can also be intended as a form of exploration and propose a culturally driven business strategy that can revitalize Temerodok through the Sendikala Jaja business entity. The goal is as a form of change in Temerodok not only as a snack but also to be able to enrich Temerodok as a more competitive culture in the modern market by adding several digital technology features and more innovative packaging to be able to keep up with the times. This study also adopts several entrepreneurial approaches that can be integrated such as Design Thinking, Value Proposition Canvas (VPC) and also Business Model Canvas (BMC) in overcoming several challenges when this traditional product will be launched in the modern market.

There is literature relevant to cultural entrepreneurship and also food innovation that highlights the importance of combining values and functions in developing products (*Liedtka, 2015; Beverland, 2025*). In the image of the food brand, it is also able to emphasize authenticity in cultural narratives that can increase consumer loyalty, especially towards the younger generation who value cultural consumption. *Osterwalder and Pigneur (2014)* also argue that the use of VPC and BMC as a tool in aligning customer needs by presenting valuable offers

The solution that can be proposed by Sendikala Jajajan is innovation in environmentally friendly Temerodok packaging and also the presence of a QR code connected to a website that tells the origins of Temerodok. This Temerodok product will be distributed both online with the help of social media or e-commerce and offline by collaborating with several tourist attractions in Lombok. In utilizing digital platforms and also marketing assisted by influencers, it is expected to increase visibility and also new consumers.

What is new in this study is also the existence of a more integrated approach in preserving cultural food heritage in the form of a commercially viable business plan. On the other hand, previous efforts to preserve traditional snacks were often limited to innovation and distribution. The presence of Sendikala Jajan is expected to be able to present a business model that can be replicated and scaled, empower local communities, target new consumer demographics, and elevate traditional snacks to the national and even global level. This also contributes to the discourse on sustainable cultural entrepreneurship and becomes a roadmap for other regional products facing similar challenges.

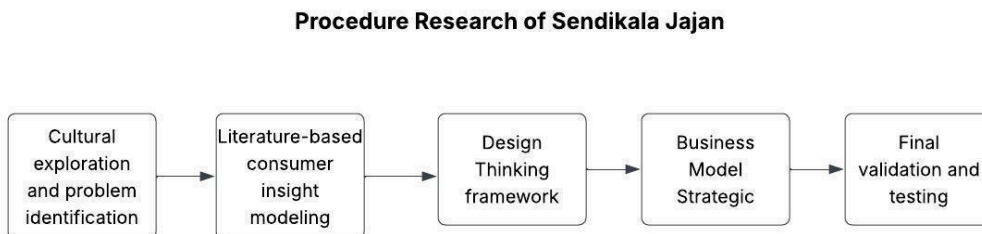
2. METHODS

In this study, a descriptive qualitative design was used which was aimed at a more explorative case study approach. The existence of this study also aims to be able to develop

business innovations that have cultural elements through the transformation of Temerodok, a traditional snack from East Lombok, which has become a product as a modern market-oriented snack with the Sendikala Jajajn brand. In this methodology, it can also be arranged which aims to explore and be able to simulate the implementation of a business model that combines local culinary heritage with branding strategies and digital marketing.

In this research procedure, it will also be carried out in five main stages: Cultural exploration and problem identification, literature-based consumer insight modeling, application of the Design Thinking framework, Business model formulation and validation through theoretical synthesis. The following stages will be visualized with the flowchart below.

Figure. 2.1 Flowchart Procedure Sendikala jajan



In the research stage which began with previous observations in Sakra Village, East Lombok Regency, where Temerodok is traditionally produced. This study conducted informal interviews with 3 home producers in gaining insight into the cultural context and challenges faced by local small-scale industries. In this observation, it reveals how the gap that occurs in the capacity of brand image and product presentation which is then able to become the basis for an innovation from Sendikala Jajan occurs

This research process is structured into several systematic stages based on several works used in Design Thinking that are able to help this paper because of its more innovative user-centered and iterative approach. According to **Liedtkaa (2015)**, Design Thinking is a systematic process used in creating an innovation opportunity that is rooted in empathy and is also able to explore problems much deeper from various user perspectives. On the other hand, according to **Brown (2019)** design thinking is an approach that is able to combine imagination and logical thinking in creating a product that is not only desirable but also feasible to develop. This statement is in line with the findings of **Martin (2019)** which states that an approach that is able to bridge creative exploration and analytical accuracy is also able to carry out a structured innovation process. Sendikala Jajan uses Design Thinking as a strategic thinking guide in assessing comprehensively by paying attention to consumer behavior in local snack products that are able to create deep innovation in the design used in distribution that can build a strong brand experience. This approach also emphasizes the importance of empathy for consumers in more iterative thinking in building real solutions according to current market needs. In this Framework, it is also able to develop products by conducting initial exploration with several cultural values until the final prototype is tested on

the market. There are five main stages in Design Thinking: Empathize Define Ideate Prototype Test The five elements are used to align product design with the various needs of each consumer by considering various objectives in preserving culture in existing snacks.

Table 2.1 Design Thinking Sendikala Jajan

Design Thinking	Description	Sendikala Jajan Implementation
Empathize	A stage that is able to understand overall needs that are focused on Millennials and Gen Z.	Conducting observations on the behavior of Gen Z and Millennials regarding their views on Traditional Snacks on social media.
Define	Compiling several key issues currently being faced by consumers based on the results of empathy studies	Making the conclusion that the main problem is the weakness that occurs in Temerodok's competitiveness due to its less attractive appearance.
Ideate	Create as many ideas as possible to find various key problems.	Carrying out innovative idea development by developing more minimalist and modern packaging.
Prototype	Realizing ideas as solutions to key problems	Pay attention to product examples that match the eco-friendly cardboard packaging mockup with elements of culture and modernization
Test	Testing the prototype to see the final result	There is a trial distribution at several UMKM events and also an online system with Pre Order

Because direct consumer surveys have not been conducted, this study is able to use a simulation approach based on several literatures to be able to model consumer preferences. Several academic sources have been analyzed in determining variables that are considered relevant in traditional food consumption behavior, especially among the Millennial Generation and also Generation Z. In the journal presented by *Alexandra & Choirisa (2024)* which emphasizes how important the value of an experience in influencer involvement is to shape Gen Z's interest in local cuisine while on the other hand *Bou Mitri (2020)* also highlights how the impact of packaging design is an added value in consumers buying a product. This finding also provides a discussion in designing how the hypothesis questionnaire instrument functions as a conceptual basis for empirical testing in the future.

3. RESULTS AND DISCUSSIONS

In this section will present how the results of a research process that has been ongoing which will be described with several previous methodological frameworks. The results obtained from several combinations of field observations, consumer insight modeling based on literature and also the existence of design-based innovation through the Design Thinking approach. Because of this research can be used as a more descriptive design in statistical hypothesis testing but in the form of a much more conceptual model in the strategic business framework that has been addressed to problems and objectives that have been previously identified

Each series of these first results reflects how innovations have been produced in the five stages of Design Thinking including the development of packaging concepts and also the existence of brand identities and also more interactive QR code elements. The existence of this innovation that has been studied is evidence for a variety of product packaging that functions as a direct response to the lack of cultural representation in the presentation that is outdated in the marketing of traditional snacks

Furthermore, this research produces a complete Business Model Canvas (BMC for Sendikala Jajan which includes nine important components of the proposed business infrastructure such as customer segments, value propositions, main activities and also distribution channels. The existence of a Value Proposition Canvas (VPC) is also compiled to ensure that there is harmony between consumer expectations and also the existence of special product features that are able to target the Millennial and Gen Z segments who prioritize aesthetic values and also experience in purchasing products.

The discussion section can also describe how the findings are able to answer the objectives of the study the beginning and how this business strategy can be proposed in a more integrated manner with a more theoretical perspective on cultural entrepreneurship and also the existence of sustainable brand imaging. This main insight also examines how before it is used in the innovation approach and the potential implementation in the implementation and also scalability in the future

Results

3.1 Product Innovation Design Thinking

1) Logo

Figure 3.1 Logo



The Sendikala jajan logo has been designed using a modern and simpler approach but will still have the cultural meaning in it. The main element is a background in the form of a half circle with an illustration of the sun setting on the waves that depicts tranquility and also emphasizes the name Sendikala that exists and also the waves illustrate that Lombok is an archipelago that has beautiful beach tourism.

The presence of an element in the form of a woman's silhouette in the upper right corner reflects warmth, sincerity and also tranquility in accordance with the various values that Sendikala Jajajn wants to convey in this product, namely authenticity and also closeness to various local traditions that already exist

In the end, all of these logos represent the identity of Sendikala Jajan as a product that can carry the cultural story that exists in Lombok in a simple packaging but has a lot of meaning for the author.

2) Product Variety

In the variety of products available at Sendikala Jajan, there are 3 packages, Small, Medium and Large. The three packages reflect the form of innovation that Sendikala Jajan wants to develop to make the desired form of innovation more effective. From this description, Sendikala Jajan also puts cultural elements on each of its packages, such as the presence of typical Lombok batik motifs and also the form of a person playing the gendang beleq. Gendang Beleq itself is one of the musical instruments that is typical of the Lombok area, not only that, on each package there is also a QR Code that refers to the website which will show the origin of the Temerodok product itself.

Figure 3.2 Packaging front



Figure 3.3 Packaging back



With the overall concept of packaging in Tmerodok, it will be firmly rooted in modern minimalist aesthetics by using various design languages characterized by typical Lombok batik lines that are a form of soft colors and also combine orange colors that support

the concept of the name Sendikala which refers to the nuances of the setting sun and also combines the art of Gendang Beleg which is one of the heritages of Lombok. With this approach, it is also carefully chosen to suit Millennial and Gen Z consumers who are known to appreciate simplicity and designs that are in harmony with the store itself. With a minimalist design, it can also increase portability and functionality in ensuring products that are easy to carry anywhere, especially by individuals with dynamic routines and also mobile such as tourists and professionals or students who want to bring souvenirs to relatives.

The presence of cultural elements in product packaging can carefully pay respect to the origin of the product. Sendikala Jajan uses a typical Lombok batik pattern on each upper part of the packaging which symbolizes the sustainability of batik in Lombok as well

With the balance between minimalism and tradition, it is possible for the packaging to carry out two strategic functions at the same time in standing out in terms of modern retail with a more premium appearance while also being able to generate a sense of authenticity and pride in Lombok's heritage.

3.2 Business Model Canvas (BMC)

BMC can also help Sendikala Jajan better understand how to provide value to each customer by targeting long-term relationships and ensuring sustainability for the financial sector, all of which will maintain the authenticity of culture in the product. Of the nine interrelated components in this canvas model, all play an important role in ensuring that the business model is scalable and responsive to consumer trends. These components include Customer Segments, Value Propositions, Channels, Customer Relationships, Revenue Streams, Key Resources, Key Activities, Key Partnerships, and also Cost Structure

In this Sendikala Jajan, with this canvas, it is able to identify the main customer segments in Millennial and Gen Z consumption as well as customers who are looking for local products. The existence of a value proposition that revolves around Temerodok's past offerings is also a form of maintaining the essence and taste of authentic culture. Distribution channels are also in line with online platforms such as e-commerce and social media which can make it easier for consumers on the other hand, there are also offline ones in several strategic tourist attractions that will help some customers who prefer to buy directly.

Digital Business Model Canvas

SENDIKALA JAJAN
(TEMERODOK)

Key Partners	Key Activities	Value Proposition	Customer Relationships	Customer Segments
- Culinary and cultural influencers - Logistics services (e-commerce delivery) - Souvenir shops and local tourist centers - Tour Travel and guide	- Temerodok production development - Visual branding design - Digital marketing and social media content - Online and offline order processing - Promotion and sampling activities at cultural events - Legal standardization development (BPM and MUI)	- Authentic traditional snacks from East Lombok - Modern and attractive appearance, suitable for the younger generation - Eco-friendly packaging with QR code about the history of temerodok - Suitable for personal consumption or gifts at religious and cultural events	- Active interaction on social media (Instagram, Facebook) - QR code on the packaging that refers to the introduction of Temerodok - Responsive customer service via WhatsApp and DM - Offline activities that can build brand awareness (Opening a stand when there is a cultural event or local product)	- Millennials and Gen Z (ages 18-45) - Domestic and international travelers - Corporate clients for event hampers and souvenirs
Key Resources - Traditional recipe knowledge and manufacturing techniques - Brand identity and history of Temerodok - Production and packaging equipment - E-commerce and social media platforms - Creative team and operational management		Channels - E-commerce: Shopee and Tokopedia - Social media: Instagram and Facebook Marketplace - Offline distribution: Souvenir shops, tourist centers and cultural events		
Cost Structure - Raw material costs (sticky rice, eggs, sugar, etc.) - Labor and production - Digital marketing and influencer collaboration costs - Packaging production - Logistics and e-commerce platform costs		Revenue Streams - Direct sales of products online and offline - Bulk orders for events and companies - Exclusive hamper packages for holidays and cultural festivals		

1. Customer Segments

- Millennials and Gen Z (ages 18–45)
- Domestic and international travelers
- Corporate clients for event hampers and souvenirs

2. Value Proposition

- Authentic traditional snacks from East Lombok
- Modern and attractive appearance, suitable for the younger generation
- Eco-friendly packaging with QR code about the history of temerodok
- Suitable for personal consumption or gifts at religious and cultural events

3. Channels

Channels can also describe how products are able to reach various customers and also how interactions will occur. For Sendikala Jajan, a combination of digital and offline channels will be used to reach a wider market to maintain the presence of culture. The channels that will be used include:

- E-commerce: Shopee and Tokopedia
- Social media: Instagram and Facebook Marketplace
- Offline distribution: Souvenir shops, tourist centers and cultural events

4. Customer Relationship

For this element, it is able to identify several types of relationships that will be built by the business with several customers. For Sendikala Jajan, direct customer involvement will be designed to be interactive and also more culturally informative. The strategy for this relationship includes:

- Active interaction on social media (Instagram, Facebook and Tiktok)
- QR code on the packaging that refers to the introduction of Temerodok
- Responsive customer service via WhatsApp and DM
- Offline activities that can build brand awareness (Opening a stand when there is a cultural event or local product)

5. Revenue Streams

Revenue streams are elements that explain how a business can earn money from its customer segments. Sendikaala Jajajn can also use this strategy as a pricing strategy at each level that is adjusted to the size of the package and the intended use. Revenue generated includes :

- Direct sales of products online and offline
- Bulk orders for events and companies
- Exclusive gift packages for holidays and cultural festivals

6. Key Resources

In this element Sendikala Jajajn includes important assets regarding the importance of things needed in providing value and being able to reach customers. Key resources in Sendikala Jajan are also tangible or intangible including:

- Traditional recipe knowledge and manufacturing techniques
- Brand identity and history of Temerodok
- Production and packaging equipment

- E-commerce and social media platforms
- Creative team and operational management

7. Key Activities

The main activities for Sendikala Jajajn are elements that have important tasks that must be able to be carried out in this business to continue running and convey its value proposition. For Sendikala Jajan, these main activities include:

- Temerodok production development
- Visual branding design
- Digital marketing and social media content
- Online and offline order processing
- Promotion and sampling activities at cultural events
- Legal standardization development (BPOM and MUI)

8. Key Partners

This element can describe how Sendikala snacks can be assisted by external parties effectively who can build strategic alliances with several partners in increasing cultural preservation efforts including:

- Culinary and cultural influencers
- Logistics services (e-commerce delivery)
- Souvenir shops and local tourist centers
- Tour Travel and guide

9. Cost Structure

In this cost structure, it can describe how the main expenses are very necessary to run a business. Sendikala Jajan tries to maintain the cost structure so that it looks slimmer and also balances it so that expenses remain stable. The main costs include:

- Raw material costs (sticky rice, eggs, sugar, etc.)
- Labor and production
- Digital marketing and influencer collaboration costs
- Packaging production
- Logistics and e-commerce platform costs

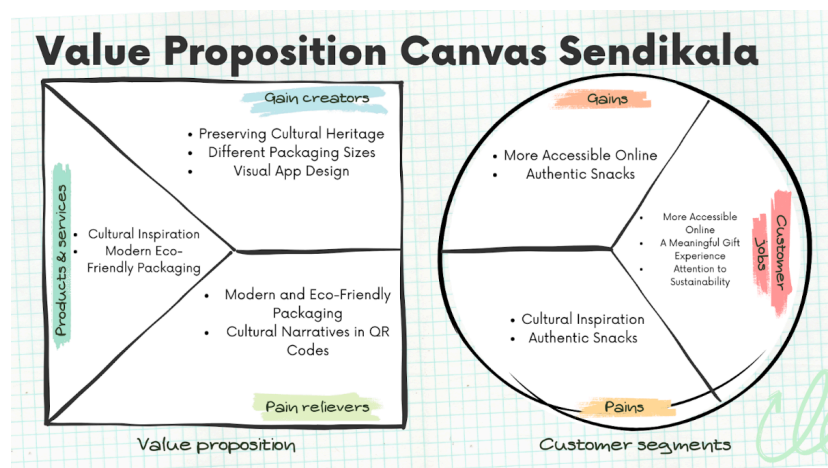
3.3 Value Proposition Canvas (VPC)

The Value Proposition Canvas diagram above illustrates how Sendikala Jajan strategically combines several values that will be offered to Temerodok products with the needs that consumers will expect. On the right side of the diagram, it can be seen that consumers' expectations of this product are for snacks that are much more authentic and can be accessed easily and have a deeper cultural meaning but also pay attention to the product's packaging so that it keeps up with the times. However, some consumers still experience several obstacles (pains) such as the difficulty of finding traditional snack products that have more modern packaging and have a complete cultural narrative emotionally. With this demand, it will create a gap that not many consumers feel is fulfilled by local food producers

By considering the existing needs, on the left side of the Sendikala jajajn diagram, it offers various solutions through several products and services that are able to reflect cultural inspiration in every size and time that remains environmentally friendly. With this product, it is also hoped that it will be able to adjust the needs of consumers. In addition, the existence of this QR code feature which is able to show the cultural narrative in traditional food is expected to be able to eliminate consumer doubts about the authenticity and story value of Sendikala jajan products

The gain creator in this product is not only able to present snacks but is also able to provide a strong cultural element experience by combining a modern appearance and cultural elements in attractive visuals and also the existence of online access that makes it easy for Sendikala jajan to succeed in connecting cultural values to traditional snacks.

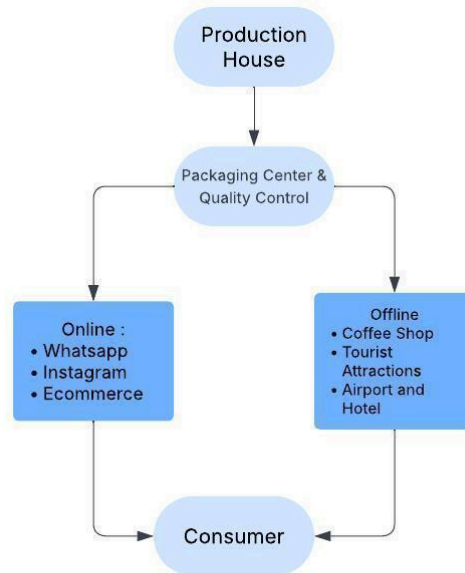
Figure 3.5 VPC Sendikala Jajan



3.4 Distribution Strategy

In this stage of Distribution, it will be explained how the results and also the distribution management are one of the problems faced by the traditional snack industry at the present time. With this kind of mapping, it is hoped that Sendikala Jajan can provide insight to several local business activists, especially those in the Sakra area of East Lombok.

Figure 3.6 Flowchart Distribution Strategy



- Online:** The online distribution strategy used to promote Temerodok uses various existing social media platforms to reach various groups that are digitally connected. Sendikala Jajan plans to market and sell Temerodok through existing large e-commerce platforms, such as Tokopedia, Shoppe and also various e-commerce that are widely accessed by consumers. By utilizing the user base of these platforms, Sendikala Jajan can more easily reach a wider market. In addition, this digital presence is designed to serve all Millennial and Gen Z consumers who prioritize the convenience of buying goods online. The flexibility of online purchasing also allows Sendikala Jajan to interact continuously with consumers and can also carry out targeted promotional campaigns.
- Offline:** Through this strategy, complementing online efforts and ensuring that Sendikala Jajan's product, namely Temerodok, can be available in several main physical locations that are often visited by locals and tourists. Sendikala Jajan plans to partner with various coffee shops in Lombok, especially in East Lombok and Mataram. Because coffee shops are one of the places that are often visited by young people, Sendikala wants to penetrate the Gen Z world even deeper. In addition to coffee shops, Sendikala Jajan also plans to partner with tourism centers or souvenir shops in Lombok, especially those located in strategic areas with many tourists such as tourist attractions, airports, and cultural markets. With an approach that aims to attract tourists and young people to look for local products and also by maintaining this offline presence, Sendikala Jajan can also build consumer trust that prioritizes the convenience of offline shopping and takes advantage of impulsive buying behavior that is common in the tourism market.

Discussion

In the findings that have been presented in this study, it can be shown how Temerodok's strategic transformation is able to become a Sendikala Jajan brand directly and is able to overcome the core problems that have been identified in each outlet. The decline in market appeal to traditional snacks is due to simple and outdated packaging and the weakening of digital distribution. By combining several elements of cultural values in it, it is able to create a more contemporary design by implementing an ideal marketing strategy. Sendikala jajan can also reposition Temerodok not only as a traditional snack but also as a medium for cultural education.

In the innovation process that has been based on Design Thinking material which produces a product prototype that embodies the appeal of aesthetic value and authenticity of a cultural product. The use of much more minimalist packaging, a much stronger visual identity and the use of QR codes that are able to reflect how today's consumer preferences are, especially for those who are currently in the Gen Z segment and also millennials who want to know a more meaningful and in-depth consumption experience. This statement is also supported by Alexandra and Choirisa (2024) who emphasized that the value of experience and involvement in digitalization are important drivers for every young generation in adopting a local food product. By embedding strong emotional elements and deeper narratives, it is hoped that Sendikala Jajan will be able to meet expectations and also offer more than just functionality. The emphasis on each package is also a form of Brand imaging element that is much more strategic. This is in line with the insight provided by Bou Mitri (2020) whose research found that each consumer's perception of quality can provide significant meaning that has been influenced by the existence of packaging attributes such as shape, color and perceived environmental friendliness. The decision to use recyclable materials with a much more structured format is not only able to support environmental sustainability but also able to increase the value of a product. In another perspective of this brand image, Sendikala Jajan is able to realize the principles of cultural brand image as stated by Beverland (2025) who stated that a much more authentic brand narrative that will be rooted in every heritage and place creates a much stronger emotional element for each consumer.

This brand also consciously combines cultural elements as the identity of Lombok from batik motifs and Gendang Beleg which are able to create visual communication that strengthens cultural elements that have modern aesthetic standards. Overall, integration into culture with visual clarity and digital elements in the product is able to transform Sendikala Jajan into a business product that offers various strategies that can be replicated in other traditional food products that are facing marginalization. This discussion also emphasizes that innovation in a cultural product does not need to eliminate cultural elements but also reinterpret them in a more attractive form so that consumers can feel satisfied and continue to follow the changes in the era of technology that continues to develop.

4. CONCLUSION

In this study, it can be seen how the development of Sendikala Jajan as a business innovation that has cultural elements in it is able to reposition Temerodok not only as an ordinary traditional snack but also as a snack from East Lombok into a modern product that is ready to be marketed. The existence of cultural values and methods that have been driven especially in Design Thinking, this study is able to produce prototypes, brand narratives and also Strategic Business Models (BMC and VPC) that are in line with the expectations of various Millennial and Gen Z consumers. Each of these findings shows that each traditional food product can be relevant and competitive again if combined with various more minimalist times and also digital brand imaging that can satisfy consumers. This study explores the development of Sendikala Jajan as a culture-based business innovation that repositions Temerodok, a traditional snack from East Lombok, into a modern product that is ready to be marketed. By combining cultural values with design-driven methods especially Design Thinking this study produces product prototypes, brand narratives, and strategic business models (BMC and VPC) that are in line with the expectations of Millennial and Gen-Z consumers. The findings suggest that traditional food products can be relevant and competitive again when combined with minimalist packaging, cultural storytelling, and digital branding.

However, this study is not without limitations. First, despite the conceptual framework and modeling that refers to each widely used literature, primary quantitative data such as consumer surveys have not been investigated. As a result, several assumptions about how consumer preferences will depend on each secondary source that projects how simulations rather than empirical testing. This limitation can also affect the external validity of a study and it is hoped that there will be similar studies in highlighting implementation in the future that will involve broader sampling and statistical validation. In addition, the reliance on qualitative observation and informal interviews will create a more subjective bias

Another limitation also lies in each scope of market testing. Although there is feedback that occurs on the prototype that has been collected as a visual form in small-scale trials and support from experts. This research will be further needed in examining consumer behavior in more real conditions and also in measuring brand loyalty in the long term

With these limitations, it is hoped that in future research it is recommended to be able to implement a full-scale consumer survey, conduct A / B testing on each brand element and the need for expansion of simulations in distribution on each offline and online flow. On the other hand, there also needs to be deeper collaboration with the community and local stakeholders in order to be able to encourage more cultural authenticity in the product

As a conclusion of this paper, Sendikala jajan can show that a strategic innovation in a traditional snack product can compete if it is based on a mature design culture and strategy. Although further empirical validation is very necessary, the model proposed in this study serves as a practical foundation for sustainable revitalization of Indonesian culinary heritage.

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