IJVCDC
Indonesian Journal of Visual Culture, Design, and Cinema

E-ISSN: 2829-1808
Vol. 5 No. 1, April 2026, 1-29
DOI 10.21512/ijvcdc.v5i1.15782

Visual Communication Design

Practice Notes

A Graphic Design Approach for Wastraprema's Anniversary

Shannon Victoria

Graphic Design and New Media, Binus Northumbria School of Design, Indonesia, Jakarta

Correspondence Author:
shannon.victoria@binus.ac. id

Abstract: Wastraprema, a community center dedicated to Indonesian traditional textiles since 1976, plays a vital role in cultural preservation alongside the Textile Museum. Despite its long-standing heritage, the organization faces a significant challenge: a lack of interest among the younger generation and difficulties in adapting to digital technology. This research aims to analyze the role of a graphic designer in revitalizing Wastraprema's image and expanding its reach to university students (ages 18–21) through a strategic social media campaign for its 48th anniversary. The study employs a qualitative approach, utilizing interviews with Wastraprema representatives and target audience members to identify current communication gaps. The findings indicate that while Gen Z values cultural identity, they require "quick, attention-grabbing content" and "storytelling" to engage with traditional subjects like *Songket*. As a practical solution, this research proposes a graphic design strategy focusing on visual hierarchy, contemporary layouts, and digital-first promotional tools. By implementing these design concepts on social media, the project seeks to transform Wastraprema into an accessible educational outlet, bridging the gap between traditional craftsmanship and modern youth culture.

Keywords: Wastraprema, traditional Indonesian fabrics, graphic design, social media, youth engagement

INTRODUCTION

Promotion is a strategic communication process aimed at informing, persuading, and reminding audiences about a product, service, or organization. Within the context of marketing strategy, promotion encompasses a series of coordinated actions designed to influence consumer behavior, stimulate demand, and enhance organizational visibility and competitiveness (Alexandrescu & Milandru, 2018). Beyond its commercial function, promotion also plays a broader role in shaping public perception, reinforcing brand identity, and increasing awareness of cultural and social values embedded within products or initiatives. In the cultural sector, promotional strategies are particularly significant in preserving and disseminating heritage values. One notable example is the "Himpunan Wastraprema", a community-based organization established on January 28, 1976, under the initiative of Ali Sadikin. The organization is committed to fostering appreciation for Indonesia's traditional textiles (*wastra*) and ensuring their sustainability across generations. According to official organizational sources (Himpunan Wastraprema, 2022), its vision emphasizes the recognition of traditional textiles as cultural assets with high artistic and historical value that must be preserved and appreciated by society.

Over the decades, Himpunan Wastraprema has contributed significantly to the promotion of Indonesian traditional textiles through various programs and initiatives. These include international exhibitions in cities such as Washington, D.C., Madrid, and Milan, which have expanded global awareness of Indonesian *wastra*. The organization has also maintained strong collaborations with institutions such as the Textile Museum in Jakarta, contributing to restoration efforts and curating rare textile collections to educate the public. Additionally, Himpunan Wastraprema pioneered the *Adiwastra* exhibition at the Jakarta Convention Center, providing a platform for local artisans to showcase and commercialize their work while simultaneously supporting cultural preservation. Educational outreach programs have also been conducted in schools and universities, introducing younger audiences to traditional textile practices through interactive learning experiences (Laksmi, personal communication, October 13, 2023).

Despite these contributions, the organization currently faces critical challenges, particularly in engaging younger generations and adapting to rapid technological advancements. As noted in organizational insights, there is a growing difficulty in attracting youth participation due to generational differences in interests and communication preferences. Furthermore, the predominance of older members within the organization presents limitations in adopting digital technologies effectively (Laksmi, personal communication, October 13, 2023). This gap highlights the need for a more strategic and technology-driven promotional approach to expand the organization's audience base. Previous studies indicate that younger generations, particularly Generation Z, are highly influenced by digital media and social platforms in their consumption of information and cultural engagement (Munsch, 2021; Rizaty, 2023). Therefore, integrating digital promotional tools and visual communication strategies becomes essential in bridging traditional cultural values with contemporary audience behavior.

In response to these challenges, this study focuses on the role of graphic design as a strategic medium in enhancing promotional effectiveness. Specifically, the research explores how digital and physical promotional materials can be utilized to increase awareness, educate younger audiences about Indonesian traditional textiles, and strengthen the public image of Himpunan Wastraprema. By aligning visual communication strategies with the organization's vision and mission, this study aims to contribute to the development of more adaptive and impactful cultural promotion models. The scope of this research is limited to the exploration of promotional design strategies targeted at university students aged 18-21 in Jakarta. Emphasis is placed on the use of educational and visually engaging content to communicate cultural values, support artisan communities, and encourage long-term appreciation of Indonesian traditional textiles.

LITERATURE REVIEW

The Foundation of Himpunan Wastraprema

Himpunan Wastraprema was established on January 28, 1976, under the initiative of Ali Sadikin, who served as the Governor of DKI Jakarta at that time. The organization was officially inaugurated on June 28, 1976, coinciding with the opening of the Jakarta Textile Museum. The initial collection of the museum, consisting of approximately 500 textile pieces, was largely contributed by members of Himpunan Wastraprema as well as several regional governors, reflecting a collaborative effort in preserving Indonesia's textile heritage (Himpunan Wastraprema, 2022). The organization is grounded in a vision that emphasizes the importance of recognizing and valuing Indonesia's rich cultural heritage, particularly its traditional textiles (*wastra*). This vision is based on the belief that a culturally advanced and dignified society should actively appreciate and preserve the artistic and historical significance of such cultural artifacts. In line with this, Himpunan Wastraprema aims to enhance public awareness, appreciation, and

respect for traditional Indonesian textile arts to ensure their sustainability for future generations (Himpunan Wastraprema, 2022). To operationalize this vision, the organization continuously implements programs and initiatives that promote Indonesian *wastra*. As articulated by Laksmi, Treasurer of Himpunan Wastraprema, the organization seeks to broaden public appreciation by highlighting the diversity and richness of Indonesian textiles, including *batik*, *tenun*, tie-dye (*ikat celup*), embroidery, and *songket* (Laksmi, personal communication, October 13, 2023). Organizationally, Himpunan Wastraprema is supported by multiple committees that are actively involved in planning and executing its programs and events. This structured collaboration enables the organization to sustain its activities in cultural promotion, education, and preservation, while maintaining alignment with its foundational vision and mission (Himpunan Wastraprema, 2022; Laksmi, personal communication, October 13, 2023).

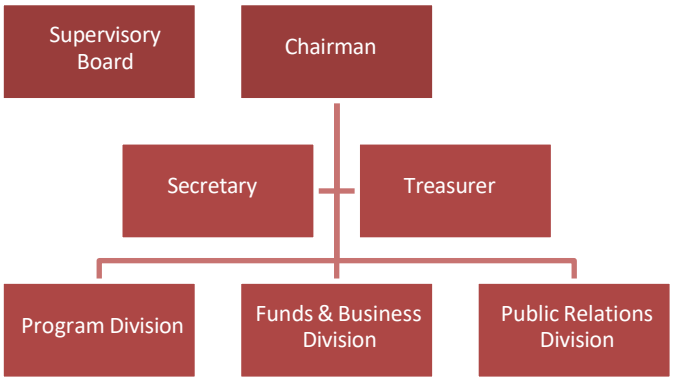

Figure 1. Structure Organization of Himpunan Wastraprema.

Himpunan Wastraprema has demonstrated significant achievements in promoting Indonesian traditional textiles (*wastra*), both nationally and internationally. The organization has actively participated in and organized exhibitions across various countries, including the United States (Washington, D.C.), Spain (Madrid), and Italy (Milan), contributing to its recognition as one of the earliest and most established *wastra* communities (Laksmi, personal communication, October 13, 2023). One of its most notable contributions is the initiation of the *Adiwastra* exhibition, a prominent event dedicated to Indonesian traditional textiles held at the Jakarta Convention Center. This exhibition serves as a large-scale platform that brings together artisans, collectors, and the public, while also incorporating curated textile collections evaluated by professional curators. The event has consistently attracted significant public attention and institutional recognition, reinforcing its role in cultural preservation and promotion (Laksmi, personal communication, October 13, 2023).

In addition to exhibitions, Himpunan Wastraprema has maintained a consistent program of activities, including webinars, workshops, and field visits to regional textile production centers. These initiatives not only support knowledge dissemination but also facilitate direct engagement with artisans, thereby strengthening the connection between cultural producers and the public. The organization has also expanded its outreach through collaborations with educational institutions such as BINUS University, the Faculty of Humanities at Universitas Indonesia, and Prasetiya Mulya University through programs like *Batik Goes to Campus*, which aim to engage younger generations through interactive and educational approaches (Laksmi, personal communication, October 13, 2023).

Furthermore, collaborations with institutions such as the Textile Museum in Jakarta highlight a strategic partnership in organizing exhibitions and educational events. Within these collaborations, Himpunan Wastraprema contributes primarily to content development, including curatorial processes, speaker selection, and thematic direction, ensuring that each program aligns with cultural preservation objectives (Laksmi, personal communication, October

13, 2023).
Internally, the organization also conducts exclusive programs for its members, such as specialized seminars and thematic learning sessions, to deepen appreciation and knowledge of *wastra*. These activities often involve experts and practitioners, further reinforcing the organization's educational mission. Structurally, the program division plays a central role in initiating and coordinating activities, with other divisions providing supporting functions to ensure the successful execution of events (Laksmi, personal communication, October 13, 2023).
Looking toward the future, Himpunan Wastraprema is actively adapting to contemporary challenges, particularly in response to digital transformation and generational shifts. The organization has begun integrating digital communication strategies, including social media engagement, online events, and document digitization, to remain relevant in the digital era. Additionally, efforts are being made to regenerate organizational leadership and develop programs specifically tailored to younger generations, ensuring continuity and sustainability (Laksmi, personal communication, October 13, 2023).
This forward-looking approach is grounded in a long-term vision of sustaining cultural appreciation across generations. Despite the emergence of various *wastra* communities, fashion events, and design competitions in Indonesia, Himpunan Wastraprema remains optimistic about the continued relevance of its mission. The organization aspires for Indonesian traditional textiles to be widely recognized as a defining element of national identity and cultural heritage, both domestically and internationally (Laksmi, personal communication, October 13, 2023). To support this vision, several future programs have been outlined, including annual exhibitions in collaboration with the Textile Museum, educational initiatives such as *Wastra* Goes to Campus, school outreach programs, exclusive member tours, and ongoing digitization efforts. These initiatives reflect a strategic commitment to integrating cultural preservation with contemporary modes of communication and engagement (Laksmi, personal communication, October 13, 2023; Danthe, personal communication, December 14, 2023).

Background of The Annual Anniversary of Himpunan Wastraprema and Museum Textile

Although Himpunan Wastraprema was formally established and legalized on January 28, 1976, its official inauguration took place on June 28, 1976, coinciding with the grand opening of the Jakarta Textile Museum. This temporal alignment marked the beginning of a long-standing institutional collaboration between the two entities. Himpunan Wastraprema contributed significantly to the museum's early development by providing and donating approximately 500 textile collections, while the museum offered a dedicated space for exhibition and cultural dissemination. This collaboration has since evolved into an annual commemoration that celebrates the shared milestones of both institutions (Himpunan Wastraprema, 2022; Laksmi, personal communication, October 13, 2023). For the 48th anniversary of Himpunan Wastraprema and the Textile Museum, the selected theme centers on *songket* textiles from across Indonesia. The event is planned to highlight the diversity and cultural significance of *songket*, particularly from regions such as West Sumatra and Bali, while incorporating supporting programs such as exhibitions, talk shows, and workshops (HWP meeting, personal communication, March 16, 2024).
Songket refers both to a decorative weaving technique and to the textile product itself. It is characterized by the use of supplementary weft threads, often in gold or silver, which are intricately inserted into the base fabric during the weaving process to create elaborate patterns. Historically, the technique is influenced by textile traditions from regions such as Mughal India and Persia, as reflected in its use of metallic threads and ornamental motifs. In Indonesia, *songket* is particularly prominent in regions such as West Sumatra and Bali (Chirstyawaty & Ernawati, 2013). The production of *songket* generally involves three main stages. The first stage is preparation, which includes selecting and organizing the threads, commonly known as *pakan*

(weft) and *lungsi* (warp), using materials such as cotton, silk, gold, or silver. The second stage is the weaving process, in which artisans operate traditional wooden looms and utilize tools such as *pencukie* and *lidi-lidi sungkitan* to construct intricate motifs. The final stage is finishing, where the woven textile is carefully rolled and stored to maintain its quality and durability (Chirstyawaty & Ernawati, 2013). Functionally, *songket* textiles are widely used in various cultural contexts, including festivals, ceremonial events, weddings, and formal occasions, reflecting their cultural and symbolic significance (Langi et al., 2017).

Regionally, *songket* exhibits distinct visual and symbolic characteristics. In West Sumatra, the use of gold threads is closely associated with social status and cultural identity, while the absence of faunal motifs reflects strong Islamic influences. The designs are often characterized by geometric and triangular patterns. In contrast, Balinese *songket* tends to feature floral motifs and narrative elements influenced by Hindu traditions, including stories derived from epics such as the Ramayana. These visual distinctions demonstrate how *songket* functions not only as a textile artifact but also as a medium of cultural storytelling and value transmission (Himpunan Wastraprema, 2010; Langi et al., 2017).

The anniversary event is scheduled to take place between June and August, incorporating a range of activities beyond exhibitions, including educational and interactive programs aimed at enhancing public engagement. The thematic focus on *songket*, particularly from West Sumatra and Bali, reflects an effort to highlight regional diversity while reinforcing the broader mission of cultural preservation and education (HWP meeting, personal communication, March 16, 2024).

Background of Indonesian Textile

Indonesian textiles are distinguished by their diversity, which reflects the cultural specificity of each ethnic group in terms of techniques, design systems, and color schemes. Prominent textile techniques include *ikat*, *batik*, and *songket*, each of which embodies unique processes and symbolic meanings. These textiles are often inspired by natural elements and incorporate philosophical values rooted in local belief systems. In addition, natural dyes derived from local resources are commonly used, while materials such as cotton dominate everyday textiles, and silk or gold threads are typically reserved for luxury or ceremonial items (Chirstyawaty & Ernawati, 2013). In the Indonesian context, the term *wastra* is used to refer to traditional textiles. According to the Kamus Besar Bahasa Indonesia, *wastra* denotes traditional cloth that carries symbolic meanings expressed through its color, size, and material composition. Etymologically derived from Sanskrit, the term refers to fabric created through processes that are rich in cultural and philosophical significance. Across the Indonesian archipelago, *wastra* exists in numerous forms, including *batik*, *jumputan*, *ulos*, *tenun*, and *songket*, each associated with distinct themes, functions, and cultural narratives (Angger Narwastu & Purnomo, 2023).

Historically, Indonesian *wastra* has evolved alongside the nation's cultural development. Its origins can be traced back to ancient periods, with certain forms such as *songket* historically associated with aristocratic attire during the Sriwijaya Kingdom between the 13th and 15th centuries. Over time, *wastra* has transitioned from ritualistic and ceremonial use into a broader cultural and social function, becoming an integral component of Indonesian identity. Today, *wastra* continues to inspire creativity and innovation, particularly among younger generations, while maintaining its role as a medium of cultural expression and heritage preservation (Angger Narwastu & Purnomo, 2023; Ardhiati, 2015).

In contemporary contexts, *wastra* is no longer confined to traditional settings but has been integrated into modern fashion and urban lifestyles. This transformation demonstrates the adaptability of traditional cultural elements within evolving socio-cultural environments. Each type of *wastra* retains its unique motifs and meanings, representing local identities while simultaneously contributing to a broader national cultural narrative (Angger Narwastu & Purnomo, 2023).

Demographically, Generation Z currently represents the largest proportion of Indonesia's

population. Individuals born between 1997 and 2012 account for approximately 27.94% of the population, surpassing the Millennial generation, which constitutes around 25.87% (Rainer, 2023). This demographic dominance is further reinforced by their strong presence in digital spaces. Data on social media usage indicates that the largest proportion of users falls within the 18-24 age group (32%), followed by those aged 25–34 (30.6%), highlighting the central role of younger generations in digital communication ecosystems (S. Howe, 2023).

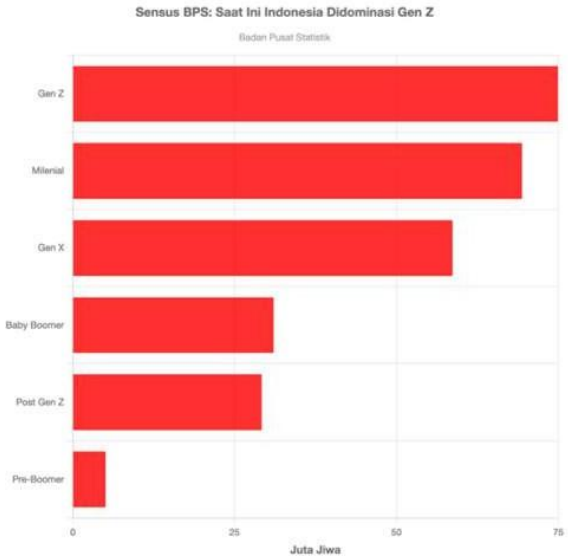

Figure 2. Graphs of the Demographic population of Indonesia 2023.

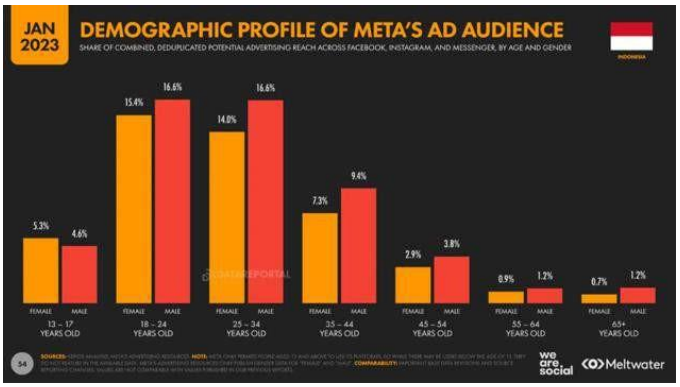

Figure 3. Graphs of the Demographic social media users of Indonesia 2023.

These trends suggest that Generation Z plays a critical role in shaping contemporary cultural dissemination, particularly through digital platforms. Their familiarity with digital technologies and global cultural flows positions them as key agents in promoting local cultural products, including *wastra*, in ways that align with current trends and preferences. A relevant example can be observed in the integration of traditional textiles into contemporary fashion practices among Generation Z. Research published in the CandraRupa Journal of Art, Design, and Media demonstrates that this generation actively combines traditional *wastra* elements with modern fashion styles, reflecting both creativity and cultural awareness. Despite the influence of global fashion trends, Generation Z continues to express national identity through innovative reinterpretations of traditional textiles, indicating a dynamic relationship between heritage and modernity (Angger Narwastu & Purnomo, 2023).

The Role of a Program Division

Within Himpunan Wastraprema, the program division functions as a central unit responsible for planning, coordinating, and executing both internal and external organizational activities. This division plays a critical role in ensuring that all programs align with the organization's core objectives, particularly in education and cultural preservation. Program planning is typically conducted on an annual basis, with activities designed to target specific audiences, define thematic directions, and establish strategic collaborations with relevant stakeholders, including cultural institutions and other *wastra* communities (Laksmi, personal communication, October 13, 2023).

The implementation of these programs involves extensive coordination and resource management, especially for large-scale events such as annual exhibitions in collaboration with the Textile Museum. Key preparatory processes include determining event themes, identifying target audiences, selecting collaborators, and organizing a range of supporting activities such as exhibitions, workshops, seminars, and competitions. The division also collaborates with curators for exhibition development, manages communication and promotional efforts including media engagement and oversees logistical aspects such as speaker coordination, documentation, and event production (Laksmi, personal communication, October 13, 2023). In addition to physical events, the program division integrates digital components, such as webinars and electronic catalogs, to expand accessibility and adapt to contemporary communication practices. These digital outputs serve not only as promotional tools but also as educational and archival resources that support long-term cultural preservation. The incorporation of hybrid event formats reflects the organization's effort to remain relevant in an increasingly digital environment (Laksmi, personal communication, October 13, 2023).

Despite its strategic importance, the program division faces structural challenges, particularly due to the voluntary nature of organizational membership. As a non-profit entity, the success of its programs heavily depends on the commitment and active participation of its members. Limitations in time, resources, and professional availability can affect program execution, making internal coordination and member engagement critical factors in sustaining organizational performance (Laksmi, personal communication, October 13, 2023).

To ensure accountability and continuous improvement, Himpunan Wastraprema conducts regular evaluations through annual meetings, during which each division is required to present activity reports. These evaluations serve as a mechanism to assess program effectiveness, identify challenges, and refine future strategies, thereby reinforcing the organization's commitment to its mission of education and cultural preservation (Laksmi, personal communication, October 13, 2023).

The Importance of a Strategy for Promotion

Promotion can be broadly defined as a form of communication aimed at influencing public perception and encouraging engagement with a product, service, or organization. It encompasses various strategies designed to inform, persuade, and attract target audiences through both individual and mass communication channels (Haris, 2018). Effective promotional strategy requires a structured understanding of key components that guide decision-making. These components include the establishment of clear objectives, the selection of appropriate promotional methods, the evaluation of audience responses, and the analysis of cost-effectiveness. Defining goals is essential, as it determines the direction and purpose of promotional activities. Once objectives are established, organizations must identify the most suitable promotional tools and techniques, informed by prior experience or strategic reasoning. Furthermore, assessing the impact of promotion through audience feedback enables continuous refinement, while comparing costs and benefits helps ensure efficiency and sustainability. Both successful and unsuccessful promotional outcomes provide valuable insights, allowing organizations to replicate effective strategies and avoid repeating past

mistakes (Haris, 2018). Within the context of cultural and public events, promotion plays a crucial role in generating awareness, building interest, and increasing audience participation. Event promotion typically utilizes a range of communication channels, including traditional media such as television, radio, and print, as well as digital platforms and social media. Interpersonal communication and word-of-mouth also remain important in reinforcing audience engagement (S. Howe, 2023).

Graphic design serves as a fundamental element in event promotion by enabling the creation of visually compelling and communicative materials. Designers contribute to the development of promotional assets such as posters, banners, social media content, and website interfaces, all of which are essential in conveying event information effectively. Through the application of visual principles including color theory, typography, composition, and visual hierarchy, graphic design enhances the clarity, attractiveness, and memorability of promotional messages. Moreover, it plays a critical role in establishing a cohesive visual identity that differentiates an event from its competitors and strengthens its branding (Basiroen & Nugroho, 2015). In adapting promotional strategies to younger audiences, particularly Generation Z, it is essential to consider their behavioral patterns and media consumption habits. This demographic is characterized by shorter attention spans, high engagement with digital content, and a preference for authenticity and interactivity. As such, effective strategies include the use of concise and visually engaging content, emotionally driven storytelling, and the incorporation of humor to enhance relatability. Additionally, collaboration with social media influencers can increase credibility and reach, while the integration of popular music and user-generated content can foster stronger audience participation and engagement. These approaches align with contemporary digital marketing practices and have been shown to be effective in capturing the attention of younger audiences (Munsch, 2021).

Overall, the integration of strategic promotion, effective visual communication, and audience-centered approaches is essential in enhancing the success of event-based initiatives. By aligning promotional strategies with the preferences of target audiences, particularly in the digital era, organizations can improve both engagement and long-term impact.

Theory of Social Media

Social media can be defined as internet-based platforms that enable users to create, share, and exchange content within virtual communities and networks (Gunawan, 2020). As digital communication tools, social media platforms facilitate interactive engagement, making them highly effective for information dissemination and audience participation. When utilized for promotional purposes, social media becomes a strategic component of marketing communication, commonly referred to as a social media campaign. A social media campaign is designed to increase brand awareness, shape public perception, and engage target audiences through coordinated content distributed across digital platforms (Gunawan, 2020).

The development of an effective social media campaign typically follows a structured process. The first stage involves listening, which refers to research and analysis aimed at understanding organizational goals, audience needs, and market conditions. This phase establishes the foundation for strategic decision-making. The second stage is strategic design, where creative concepts and communication strategies are developed, including the selection of platforms, content formats, and engagement approaches aligned with campaign objectives. The third stage is implementation, which involves executing the campaign across selected platforms while continuously monitoring audience responses and adjusting strategies as needed. Finally, the evaluation stage assesses the effectiveness of the campaign by analyzing performance metrics and identifying areas for improvement (Kim, 2016).

Among various social media platforms, Instagram has emerged as one of the most influential tools for visual communication and digital promotion. Instagram enables users to create, edit, and share visual content while facilitating interaction through features such as comments, likes,

and direct messaging. Its emphasis on visual storytelling makes it particularly effective for promoting events, products, and cultural content (Yang, 2021).
In Indonesia, the use of Instagram has grown significantly, positioning it among the most widely used social media platforms alongside WhatsApp and Facebook. This widespread adoption highlights its potential as an effective medium for reaching large and diverse audiences, particularly younger generations who are highly active in digital environments (S. Howe, 2023).
Closely related to social media campaigns is the concept of content marketing, which refers to the strategic creation and distribution of valuable, relevant, and consistent content to attract and engage a clearly defined target audience. The primary objective of content marketing is not only to capture attention but also to build meaningful relationships with audiences, ultimately influencing their behavior and decision-making processes (Du Plessis, 2017).

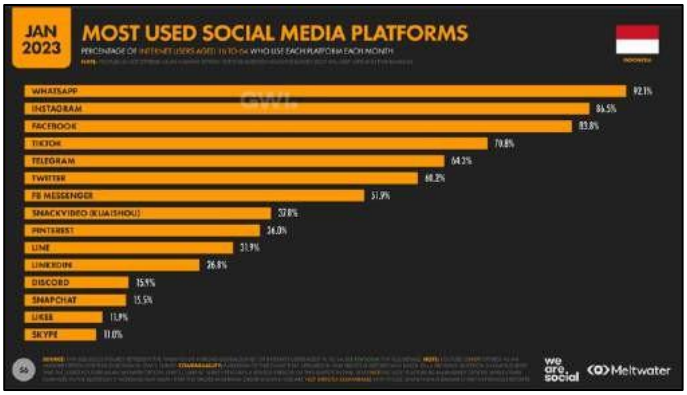

Figure 4. Graphs of the Most Used Social Media Platform In Indonesia 2023.

Overall, the integration of social media campaigns and content marketing strategies plays a critical role in contemporary promotional practices. By leveraging interactive platforms and audience-centered content, organizations can enhance engagement, strengthen brand presence, and achieve more effective communication outcomes in the digital era.

Theory of Graphic Design

Graphic design can be understood as a form of visual communication that translates ideas, information, and cultural meanings into visual representations. It operates not only as a technical practice but also as a cultural medium through which messages are constructed, interpreted, and disseminated across various platforms (Abbie, 2016; Landa, 2014). At its core, graphic design is structured through a combination of visual elements and design principles that guide both composition and communication. One fundamental aspect is layout, which refers to the arrangement of visual elements within a composition. Effective layout design directs viewers' attention, establishes reading flow, and ensures that information is presented in a clear and coherent hierarchy. This is particularly important in both printed and digital media, where readability and visual navigation significantly influence user engagement (Murchie & Diomede, 2020). Imagery plays a crucial role in enhancing communication by providing visual representations that attract attention and convey meaning more effectively than text alone. The use of human-centered or culturally relevant imagery can strengthen emotional connection and encourage audience engagement, especially in the context of social media campaigns (Landa, 2014).
Another essential element is shape, defined as a two-dimensional area formed through lines or color. Shapes can be categorized as geometric, organic, or representational, and they often carry symbolic meanings. In cultural design contexts, representational shapes derived from traditional motifs such as those inspired by *songket* patterns can reinforce identity and contextual relevance within the design (Abbie, 2016).

Typography is a key component in visual communication, encompassing typeface selection, font hierarchy, and text arrangement. It contributes to both readability and the emotional tone of a design. Effective typography involves careful consideration of classification (e.g., serif, sans-serif, display), hierarchy (e.g., headline versus body text), alignment, and contrast to ensure clarity while also expressing the intended message and visual identity (Murchie & Diomede, 2020; Landa, 2014).

Color functions not only as an aesthetic element but also as a communicative tool that conveys emotional and cultural meanings. In the context of Indonesian textiles, for example, the use of gold and red in West Sumatran *songket* is often associated with status and prestige, while variations in color palettes can be adapted to create a more contemporary and youthful visual appeal for modern audiences (Landa, 2014).

In terms of design principles, balance refers to the distribution of visual weight within a composition. Balanced designs whether symmetrical or asymmetrical, create a sense of stability and harmony, influencing how audiences perceive and interpret visual content. Asymmetrical balance, in particular, allows for dynamic compositions while maintaining visual equilibrium (Abbie, 2016).

Emphasis is used to establish focal points within a design, guiding viewers' attention toward the most important elements. This can be achieved through variations in scale, contrast, positioning, or color. By controlling emphasis, designers can influence the sequence in which information is perceived (Murchie & Diomede, 2020).

Finally, unity refers to the overall coherence of a design, ensuring that all elements work together as a cohesive whole. This principle is closely related to Gestalt psychology, which explains how individuals perceive visual components as integrated forms rather than isolated parts. Through the effective integration of layout, imagery, typography, and color, designers can create compositions that are both visually engaging and conceptually meaningful (Landa, 2014).

METHODS

The data sources are gathered from both primary research such as In-depth interviews with the Staff from Himpunan Wastraprema as well as University Students in Jakarta and secondary research from printed and digital books, journal articles, and also news articles. These resources will be the tools needed is reviewed for understanding the current situation and future scenarios related to the topic as well as finding a solution to the problem. Materials reviewed are related to Event Promotion, social campaign, and the role of Graphic Design. This project's qualitative method was gathered through interviews with: Laksmi Djuwita (treasurer and former staff of the Division Program of Himpunan Wastraprema), Diana Damayanti (Head of the Division Program of Himpunan Wastraprema), Indrasari Ramdani (treasurer and former Staff of the Division Program of Himpunan Wastraprema), Shania Shalala (Social Media Manager for Eliora Creative team), and Target Audience. The target audience is targeted for both genders male and female around the age range of 18-22 years old. They are also called generation Z with many still pursuing their studies or career. The majority of the target audience will be from Indonesia and more specifically in the capital city, Jakarta. The target audience will be for people interested on visual entertainment and communication of their own interest with various lifestyles that links to their own interest. They are also curious about things related to their own interest and creative and outgoing when it comes to their own interest.

RESULTS & DISCUSSION

The main objective is to design digital/physical promotional items where it can implement their vision and mission in spreading awareness of *Wastra* to the younger generation. The

digital/physical promotional items should be something that is both educational but also appeals to the younger generation.

Approaches

Rational Approach

The digital/physical promotional items should be able to introduce *Wastra* to help enrich their knowledge. The language would be Indonesian since the target audience is Indonesian. In addition, they are also a Gen Z so for the words used it needs to be a mix of informal and formal words that way it is simpler but at the same time educational for them to understand. The tone of voice should also be engaging to attract to the target audiences.

Emotional Approach

For it to be more affective, the content of the promotional items should be something engaging for them but also reflects on promoting the importance of *Wastra* at the same time and can help bring inspiration. The visual concept would be in a design format that is something popular but with a hint of something more traditional added to it hence it can be something that can help attract but also something memorable for them.

Visual Approach

The approach for making it effective is to combine education and engagement in order to bring awareness in learning and be inspired by its beauty and cultural value. The visual approach for this social media campaign should seamlessly blend educational content with engaging visuals and inspiring narratives. By focusing on the cultural significance and beauty of *Songket*, the campaign will resonate with both those familiar with the fabric and those learning about it for the first time, fostering a deeper appreciation for Indonesian heritage. The design style will be modern and minimalist to complement the *songket* and also modern take on it to make it approachable to the younger generation. To make it educative, Infographics and visual narratives are used to explain about *Songket* and the culture around it. To make it engaging, the content needs to be interactive for it to bring engagement with the audience. To inspire people, explain or showcase why it needs to be appreciated by showing the beauty of it as well as quotes to inspire people to appreciate *songket* as a cultural heritage.

Keywords

Educative, it is to help them understand what is *wastra*. Engaging, to help them showcase the activities of the event and also help engage by making an interactive visual on the chosen social media platform as well. Inspiring, the visuals should be something that motivates them to learn but also be involved in promoting *Wastra* afterwards.

Media Strategy

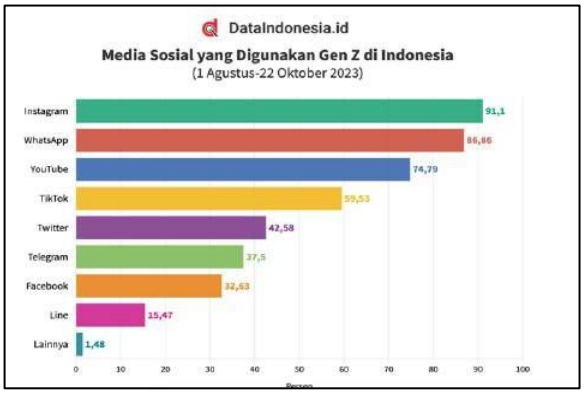

Figure 5. Graphs of the most used social media platform by Gen Z in Indonesia 2023.

The main social media platform would be Instagram as it is the most used social media platform for reaching our target audience (Rizaty, 2023). For the supporting media, it will be a physical item that can be displayed and therefore be seen during the event onsite.

Event Promotional Strategy

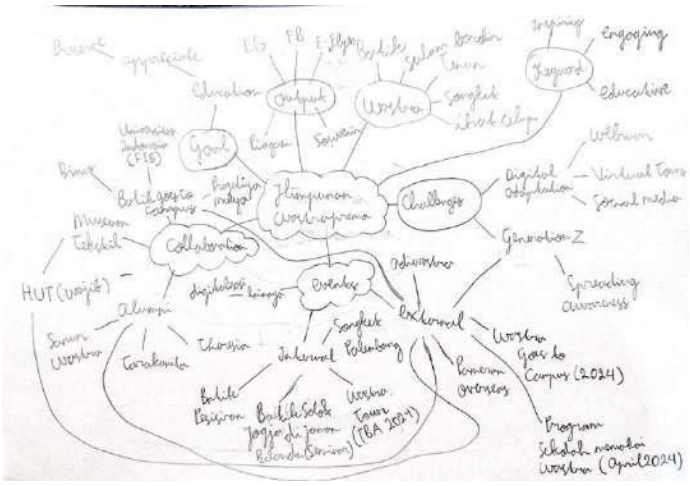

Figure 6. Wastraprema mindmap.

For an easier process, it all starts with the mind map to help brainstorm the process on what will the outcome be and the content for the digital/physical promotional items and therefore can help develop some ideas on how to implement these concepts to visuals. The idea is to build an engagement with the target audience by showcasing info regarding the event but also interacting with them. The event campaign will be split into 2 categories where the first month is the introduction and engagement of the campaign while the second month will be about the engagement.

APRIL

M	T	W	T	F	S	S
1	2	3 Event Introduction	4 Get to know us! (HWP)	5 Educational Content Poll (story)	6	7
8	9	10 What activities will be there?	11 Educational content	12 Q & A Crossword (story)	13	14
15	16	17 How to Wear Songket? (Reels)	18 Educational content (Reels)	19 Q & A This and That (story)	20	21
22	23	24 Quotes Quotes (Story)	25 Educational content	26 UGC Poll (story)	27	28
29	30	1	2	3	4	5
6	7	8	9	10	11	12

MAY

M	T	W	T	F	S	S
29	30	1 Quotes Quotes (story)	2 Educational content	3 User Generated Content Bingo (story)	4	5
6	7	8 Countdown	9 Q & A	10 Countdown	11	12
13	14	15 Quotes Quotes (story)	16 Countdown	17 Q & A This and That (story)	18	19
20	21	22 Countdown	23 Countdown	24 Countdown	25 BTS dari Grand Opening HUT (Story) Grand Opening & Pameran Poster	26 Grand Opening & Pameran Activity IRT (story)
27	28	29	30	31	1	2
3	4	5	6	7	8	9

Figure 7. Instagram content calender.

The Content would be posted mainly on Instagram followed by Facebook. In total there would be 26 posts and here is the content for each month:

Month	Objectives	Content	About	Purposes
April	Introduction & Education	• Event Introduction • Get To Know Us! (Himpunan Wastraprema) • What activities will be there? • Q & A followed by Crossword (story) • How to wear Songket? • Q & A followed byThis and That (story)Quotes • Quotes • Educational Content • User Generated Content	Understanding what the event is about while also engage with the audience through interactive contents	To bring awareness about the event while also engaging with the target audience
May	Education & Engagement	• Quotes • User Generated Content • Q & A • Countdown • Q & A followed by This and That (story) • BTS dari Grand Opening HUT (Story) and Grand Opening & Pameran Poster • Educational Content • Grand Opening & Pameran Activity IRT (story)	Understanding what songket is and the importance of songket in Indonesian Culture followed by engagement using interactive contents	To help educate about songket as a part of Indonesian Culture while also help them be reminded of what they have learned about Songket through the memorable interactions of the event online/offline

Table 1. Instagram content strategy.

Visual Strategy

Figure 8. Target audience moodboard.

The target audience are a Generation Z which can be seen as a generation that has lived in a world where digital technology is a part of their lives. This can showcase them as a bright and innovative individuals.

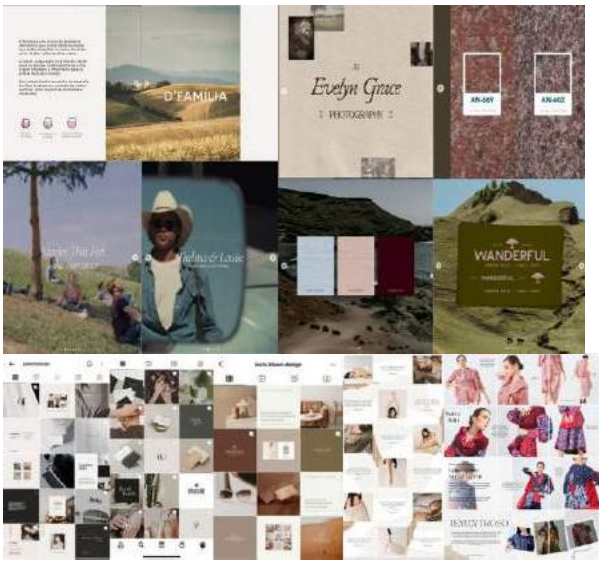

Figure 9. Visual moodboard

Figure 10. Visual moodboard 2

This moodboard are based on the combination of the visual trends of the target audiences and inspired by visual elements of *Songket*. This visual concept will be used as a way to be implemented in the digital/physical promotional items as a gateway to reach *wastra* to the gen Z and in a way help them engage on their interest in *Wastra*.

Visual Development

For the logo development of the event, as it wanted to showcase *songket*, sketches were created to combine elements of *songket* while also creating a more modern look.

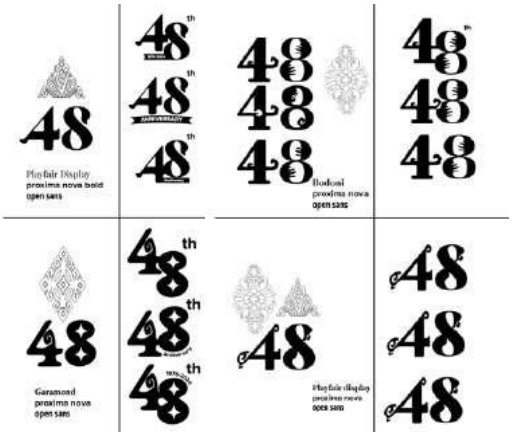

Figure 11. Sketches of the logo.

Figure 12. References for the *songket* design.

A logo was chosen and was then developed later on.

Figure 13. Logo development.

The logo is derived from a traditional Minangkabau *songket* motif known as *Kaluak Paku* (fern tendril). The term *paku* refers to a type of fern commonly consumed as a daily food source by the Minangkabau community, while kaluak means coil. Combined, *Kaluak Paku* symbolizes the coiled form of a young fern, which embodies both aesthetic beauty and dynamic growth. Philosophically, this motif represents generational continuity, where the young fern symbolizes children and future generations. Within Minangkabau cultural values, it also reflects the role of the *mamak* (maternal uncle), who is responsible for guiding, protecting, and nurturing younger family members until they reach maturity. More broadly, the motif conveys an understanding of human nature, emphasizing introspection and personal growth. Similar to the way a fern unfurls from an inward curl to an outward expansion, individuals are encouraged to develop self-awareness before engaging with the external world (Antoni, 2017; Wirawan, 2023).
The colour theme is a combination of the colourful *Songket*.

Figure 14. Main color.

Figure 15. Secondary color.

The typography will simply be using Playfair Display and Proxima Nova as it is both a serif and sans serif font combination that is compatible.

Figure 16. Typography.

After gathering all the inspiration from the design style and the references from the *songket*, the 24 post drafts were created.

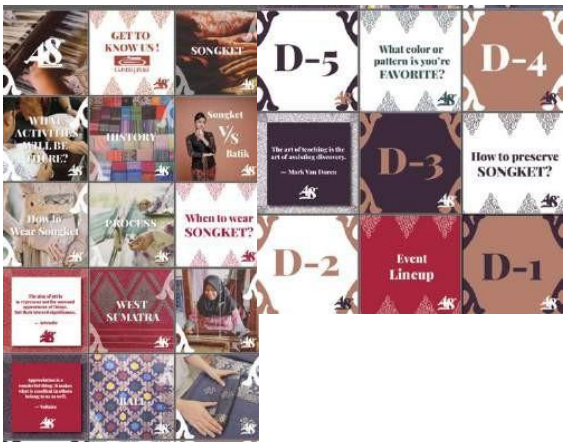

Figure 17. Instagram post draft.

Figure 18. Instagram post development.

he single Instagram posts are organized into distinct content categories, each designed to serve specific communication objectives. The Q&A sessions function as interactive content aimed at increasing audience engagement while reinforcing knowledge retention and awareness of the subject matter. The use of quote-based posts emphasizes the importance of artists and their contributions within their respective fields, thereby strengthening cultural appreciation and value recognition (Britannica, 2024; Cusher & Menaldo, 2021; Foote & Wheeler, 2012).

Figure 19. Instagram feed post draft.

Figure 20. Instagram feed development.

The first month of April is to Introduce *Songket* to the audience while the second month is to educate and engage further with the audience.

The introduction of what the event is about

Caption: Join us as we celebrate the 48th anniversary of Himpunan Wastraprema and the Textile Museum! Dive into the world of exquisite *Songket* Nusantara. #Wastraprema48 #TextileMuseum #*Songket*Celebration.

Figure 21. Instagram feed 1

The introduction of Wastraprema

Caption: Discover the legacy of Himpunan Wastraprema, an organization dedicated to preserving Indonesia's rich textile traditions. #HimpunanWastraprema #TextileHeritage #IndonesianCulture.

Figure 22. Instagram feed 2

The introduction of Songket

Caption: Immerse yourself in the beauty of *Songket*, a traditional handwoven fabric that tells the story of Indonesian craftsmanship. #*Songket* #IndonesianTextiles #HandwovenBeauty.

Figure 23. Instagram feed 3.

What activities will be there?

Caption: From weaving workshops to cultural performances, our event is packed with activities that celebrate the art of *Songket*! Join us and be a part of the excitement. #Wastraprema48 #TextileMuseum #CulturalActivities.

Figure 24. Instagram feed 4.

The origin of Songket

Caption: Learn about the origins of *Songket*, a textile deeply rooted in Indonesian history and culture. #*Songket*Origins #IndonesianHeritage #TextileHistory.

Figure 25. Instagram feed 5.

User generated content Songket from West Sumatra

Caption: Show us your style with West Sumatra *Songket*! Share your photos and tag us to be featured. #My*Songket*Style #WestSumatra*Songket* #UserGeneratedContent.

Figure 26. Instagram feed 7.

The introduction of Songket from Bali

Caption: Dive into the allure of Balinese *Songket*, where tradition meets elegance. Discover its unique motifs and cultural significance. #Balinese*Songket* #TextileBeauty #CulturalHeritage.

Figure 27. Instagram feed 8.

User Generated Content Songket from Bali

Caption: We want to see your Balinese *Songket* moments! Share your photos and tag us for a chance to be featured. #My*Songket*Style #Balinese*Songket* #UserGeneratedContent

Figure 28. Instagram feed 9.

Instagram Story

Instagram Stories are organized into several content categories, each designed to achieve specific engagement and communication objectives. The poll feature serves as an interactive tool to gather audience insights and increase engagement. The first poll focuses on understanding audience characteristics and preferences, while the second poll presents scenario-based questions to encourage participation and stimulate audience reflection. The "this or that" format is utilized to identify more specific preferences among the target audience, enabling a more nuanced understanding of their interests and tendencies. Meanwhile, quote-based content is employed to reinforce awareness of the importance of artists and their contributions within their respective fields, thereby strengthening cultural appreciation (Britannica, 2024; Cusher & Menaldo, 2021; Foote & Wheeler, 2012). In addition, interactive formats such as crossword puzzles and bingo games are incorporated as educational tools to assess and reinforce audience knowledge about *songket*. These gamified elements not only enhance engagement but also support informal learning by encouraging active participation and knowledge retention.

Figure 29. Instagram story.

Instagram Reels

The Instagram reels is to give a more interactive feel on showing the process of *Songket* as well as what to wear using *Songket*.

Figure 30. Instagram reels cover.

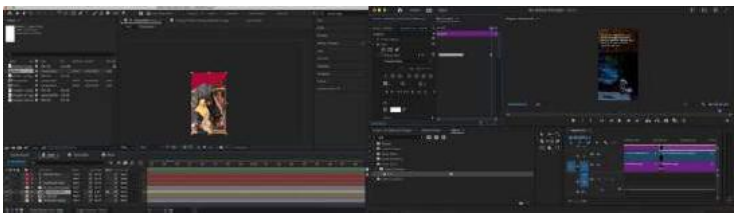

Figure 31. Instagram reels process.

The Event Poster

The Event poster is to showcase the grand event of the Anniversary by showcasing the event lineup and details of what will be in the events and where will it be located as well as what social media can they reach out for more details.

Figure 32. Event poster design draft.

Figure 33. Event poster design final.

The Event Banner

The event banner will be displayed during the event so people can know where the event takes place.

Figure 34. Event banner draft.

Figure 35. Event banner final.

Design Implementation

Content overview

The Design was finally finished and can finally implemented on social media platforms and printed media. The total posts of the Instagram feeds are 23 posts which include 9 carousel Post and 14 single posts.

Figure 36. Instagram overall feed.

Figure 37. Instagram carousel post.

Figure 38. Instagram story post.

Figure 39. Event poster.

Figure 40. Event banner.

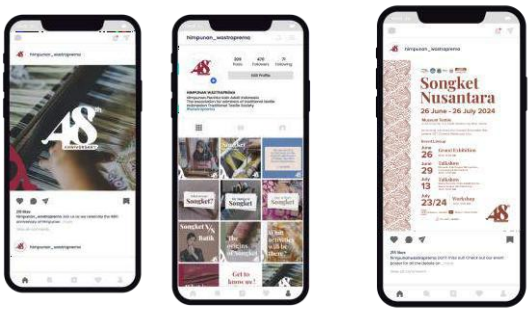

Figure 41. Instagram post.

Figure 42. Instagram carousel and story.

Figure 43. Banner mockup.

Figure 44. Poster mockup.

CONCLUSION

In Conclusion, The research and design development for Wastraprema's Anniversary Campaign has demonstrated the significant impact that strategic graphic design can have on Wastraprema's Identity as a community and on the engagement with the target audience. Through analysis of their history, values, and target audience, a campaign is born to help them gain new audiences while maintaining their existing ones. The design elements, including color schemes, typography, and imagery, were carefully chosen to reflect the brand's heritage while appealing to modern aesthetics. Here are a few recommendations on how this social media campaign can be even more effective for future researchers. Try to explore other social media platforms to bring more awareness, do more extensive research about *Songket* by actually going to some places that have historical values of *Songket* and more content ideas that are more refreshing and also engaging.

REFERENCES

Abbie, D. D. S. (2016). The principles and practice of graphic design.

Alexandrescu, M.-B., & Milandru, M. (2018). Promotion as a form of communication of the marketing strategy. Land Forces Academy Review, 23(4), 268–274.

https://doi.org/10.2478/raft-2018-0033

Angger Narwastu, L., & Purnomo, A. D. (2023). Padu padan *wastra* Indonesia pada kreativitas Gen Z. CandraRupa: Journal of Art, Design, and Media, 2(1), 45–49. https://doi.org/10.37802/candrarupa.v2i1.324

Antoni, M. V. (2017). Motif Minang Kaluak Paku Kacang Balimbiang pada busana kasual.

Ardhiati, Y. (2015). Urban fesyen dalam anggitan *wastra* Nusantara.

Basiroen, V. J., & Nugroho, P. P. (2015). Alternative design for visual identity of Yayasan *Batik* Indonesia. Humaniora, 6(1).

Britannica, T. Editors of Encyclopaedia. (2024). Mark Van Doren. In Encyclopaedia Britannica. https://www.britannica.com/biography/Mark-Van-Doren

Chirstyawaty, E., & Ernawati. (2013). Seni *tenun songket* (Nagari Pandai Sikek, Sepuluh Koto Tanah Datar).

Cusher, B., & Menaldo, M. (2021). Philosophy and leadership. Routledge. https://doi.org/10.5771/9783748924418-207

Du Plessis, C. (2017). The role of content marketing in social media content communities. SA Journal of Information Management, 19(1), 1–7. https://doi.org/10.4102/sajim.v19i1.866

Foote, T., & Wheeler, W. (2012). Voltaire: A sketch of his life and works.

Gunawan, D. (2020). Pengaruh social media campaign dan online promotion terhadap purchase intention pada Gojek Indonesia di Surabaya. Jurnal Strategi Pemasaran, 7(1), 1–9.

Haris, Q. (2018). Promotion & strategies of promotion.

Himpunan Wastraprema. (2010). Adiwastra Nusantara: Masterpieces of the islands.

Himpunan Wastraprema. (2022). Tentang Himpunan Wastraprema. https://himpunanWastraprema.com/

Kim, C. (2016). Social media campaign.

Landa, R. (2014). Graphic design solutions (5th ed.).

Langi, K. C., & Park, S. (2017). An observation on the characteristics of design and aesthetics of Balinese sacred cloths. The Korean Society of Costume, 67(3), 99–114.

Murchie, K. J., & Diomede, D. (2020). Fundamentals of graphic design: Essential tools for effective visual science communication. FACETS, 5(1), 409–422. https://doi.org/10.1139/facets-2018-0049

Munsch, A. (2021). Millennial and generation Z digital marketing communication and advertising effectiveness: A qualitative exploration. Journal of Global Scholars of Marketing Science, 31(1), 10–29. https://doi.org/10.1080/21639159.2020.1808812

Rainer, P. (2023). Sensus BPS: Saat ini Indonesia didominasi oleh Gen Z.

S. Howe. (2023). Social media statistics for Indonesia.

Wirawan, N. (2023). Menapak jejak *songket* Minangkabau.

Yang, C. (2021). Research in the Instagram context: Approaches and methods. Journal of Social

Sciences Research, 71, 15–21. https://doi.org/10.32861/jssr.71.15.21

Personal Communication

Laksmi. (2023, October 13). Personal interview. Treasurer of Himpunan Wastraprema.

Danthe. (2023, December 14). Personal interview.

HWP Meeting. (2024, March 16). Internal organizational meeting, Himpunan Wastraprema.