



The Design of Promotional Media for "Pesta Wastra Indonesia" Komunitas Remaja Nusantara (KRN) in Jakarta

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ABSTRACT

Fabric tradition has been present since ancient times, but over time the use of fabrics in daily activities has shifted to formal fittings. Komunitas Remaja Nusantara (KRN) has activities to campaign for various types of fabrics / literature, especially for teenagers, under the name "Pesta Wastra Indonesia". Methods in design design and descriptive qualitative research are used to obtain precise and accurate data, so that the event design is in accordance with the target and the intended segment. The results of this design have a visual impact on increasing the amount of interest in teenagers to attend, because it is packaged with attractive visuals and in accordance with the teenage segment, as well as achieving the desired image, namely building the desire of teenagers to use fabrics in daily activities as a form of preservation of Indonesian cultural values.

1. Introduction

The wastra found in the archipelago is very diverse, including Sasirangan cloth from Banjar in South Kalimantan, Ulos from West Sumatra, Sarong Bugis from the Bugis tribe, Lurik from Solo and Yogyakarta, Songket Lombok and Palembang and batik. It can be interpreted that the tradition of using cloth is found in various regions in the archipelago. Functionally, the cloth is used as a covering for the lower body and is also now used on the upper body, becoming shirts and clothes. In the past, cloth was traditionally used by women and men in various activities, but now it is found in official and ceremonial activities.

Komunitas Remaja Nusantara (KRN) under the auspices of Swara Gembira, established in 2020, is one of the communities that is active in socializing the use of fabrics among teenagers in Indonesia, the aim is not only to be able to exchange ideas, information and ideas in the art of cloth, but also has the aim that the use of fabrics remains sustainable and does not become extinct eroded by the times. The means used by this community is in the form of interactive content that is educational through Instagram social media. This activity turned out to foster the curiosity of teenagers to be more active and start using fabrics in various activities. The community has around 15,200 followers on social media and successfully held an event with the theme "Pesta Batik Remaja - Ketika Malam Mencipta Semesta" in Jakarta, and the interest of the teenagers had a positive impact, where at the event the teenagers were given education and at the same time tried how to wear cloth in activities easily and excitingly..

Due to the interest and success of the event, this community initiated to continue the next event, with the theme "Pesta Wastra Indonesia - Semua Bisa Berkain" as an educational goal so that teenagers in

the archipelago, are increasingly familiar with the culture of cloth, and also display various types of authentic Indonesian fabrics, especially to generation Z in Jakarta. Promotional media will be created in this event which will be aimed at linking with batik day events in Indonesia, and the aim is that more teenagers will attend and be interested, and have an impact on the increasing recognition of cloth as one of the archipelago's wastra products that can be used in daily activities, in accordance with the mission of the Komunitas Remaja Nusantara (KRN).

2. Method

The method of writing design this time will use descriptive qualitative data collection which aims to describe, frame and explain and answer more detailed problems in a group or an event, based on accurate data from research objects and data in the field. This method can be understood as a logical and systematic strategy that has been determined before the process begins (Noble and Bestley 2005, 18), and can be used in the process of producing design work with a systematic and scientific and rational method in 4 stages, namely Plan, Design, Develop and Deploy

3. Results and Discussion

Event according to Any Noor (2013: 8) is an activity organized to commemorate important things throughout human life, either individually, or in groups, which are bound by custom, culture, tradition and religion which are held for certain purposes and involve the community environment which is held at a certain time.

Media according to the Big Indonesian Dictionary has the meaning of a tool or means of communication used by two parties as an intermediary or liaison such as newspapers, television, posters, banners and others. In addition, promotional media has a general meaning as a means of communicating a product, service, image, from a company so that it can be better known by the public at large. Promotional media can be in the form of text, images, or photos. (Pujiryanto, 2005: 15).

Advertising media is the marketing of products or services that use mass media that are often used by the public such as television, radio, print media and so on.

used by the public such as television, radio, print media and so on. According to Fitri (2018: 6-7) there are several factors that support an event to be successful including: The concept of the event, conducting good marketing communications, the skills of existing human resources, adequate funding stimulation and design determination. The "*Pesta Wastra Indonesia - Semua Bisa Berkain*" event for the Komunitas Remaja Nusantara (KRN) community is categorized as a cultural event aimed at celebrating the tradition of Indonesian cloth, so the form of the event designed is with the approach of the presence of social interaction with visitors and increasing the atmosphere and meaning of the event during the event.

Visual concept design aims to create and process visuals that are attractive to the target audience so that information can be easily digested. The picture above is a visual direction as a reference in designing a poster as a master design later. The visual concept on the poster will use a flat design style combined with geometric-shaped graphic elements and bright colors. In the graphic design of this event, illustration techniques are used to provide an explanation of a visual communication medium. In its development, illustrations are not only as explanations in visual media but also as fillers of empty space in magazines, tabloids, newspapers, and so on (Ramdani, 2019: 78).

Illustrations that can be said to successfully attract the attention of readers have the following criteria: a. Communicative, informative and easy to understand, b. Provides curiosity for readers, c. Original and not a copy, d. Has an attraction or eyecatcher and e. Has quality photos or images from the aspect of art and workmanship techniques. Have an attraction or eyecatcher and e. Have quality photos or images from the aspect of art and workmanship techniques. Figure 1 shows the process in the process of styling the elements that will be used in the design of the work. Each keyword represents each meaning and is

visualized in illustrations that will become aesthetic elements in the design work.







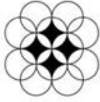








Key Word	Komunitas	Budaya	Anak Muda
Gambar Inspirasi	 kumpulan orang sedang berkumpul sebagai gambaran sebuah komunitas.	 Budaya di representasikan dengan kain, sebagai salah satu identitas budaya Indonesia.	 Anak muda direpresentasikan dengan semangat dan keceriaan generasi tersebut.
Proses 1	 gambar individu yang sedang berkelompok tersebut di representasikan dengan lingkaran.	 Selanjutnya dilakukan proses tracing untuk menggambar elemen kain tersebut.	 Dilakukan tahap tracing pada gambar sebelumnya untuk menciptakan elemen yang diinginkan.
Proses 2	 Selanjutnya lingkaran tersebut bergabung menjadi satu dan menghasilkan irisan sehingga menciptakan elemen grafis yang menggambarkan komunitas itu sendiri.	 Objek tersebut kemudian dilakukan stilasi agar menghasilkan elemen yang sesuai.	 Pada tahap ini, objek yang sudah di-tracing dilakukan stilasi untuk mendapatkan elemen grafis yang merepresentasikan keceriaan anak muda.
Proses 3	 Irisan tersebut menghasilkan elemen grafis yang merepresentasikan komunitas.	 Pada tahap stilasi yang terakhir objek tersebut merepresentasikan budaya.	 Tahap terakhir stilasi tersebut menghasilkan elemen grafis yang merepresentasikan anak muda.
Proses 4	 Pada hasil akhir, objek dilengkapi dengan lingkaran di setiap sisi sebagai representasi dari ornamen "titik" yang terdapat pada batik.	 Hasil akhir, objek dilengkapi dengan lingkaran di kedua sisi sebagai representasi dari ornamen "titik" yang terdapat pada batik.	 Setelah itu pada hasil akhir objek, dilengkapi dengan lingkaran di setiap sisinya untuk memberikan bentuk yang repetitif.

Figure 1. Graphic element stilation process (source : tim author, 2022)

The primary color selection in Figure 2 displays the composition of waena based on the previously designed moodboard, consisting of green, red and yellow to depict cheerfulness, combined with dark purple to increase contrast. Secondary is used as a support and complement in the visual design of the event "Pesta Wastra Indonesia" which is selected based on the derivative of the moodboard.

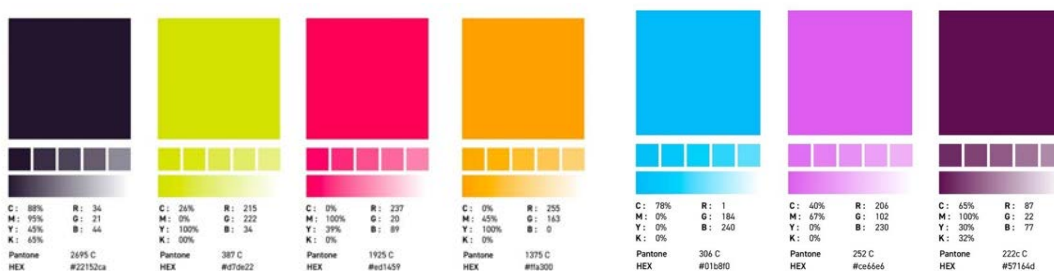


Figure 2. Corporate color even "Pesta Wastra Indonesia" (source : tim author, 2022)

In the visual design of the "Pesta Wastra Indonesia" event media using on Figure 3. Typeface Plus Jakarta Sans type sans serif which has a complete family of fonts ranging from light, regular, bold, to italic. The use of extrabold Plus Jakarta Sans typeface is intended as a headline to highlight the information needed, then the use of bold and medium typeface is used as bodytext in the main visual. Plus Jakarta Sans is a typeface designed by Gumpita Rahayu in 2020, this typeface has geometric characteristics and a high level of readability so that it can make it easier for the audience to digest the information listed on the visual media.

Plus Jakarta Sans



Figure 3. Typografi
(source :tim author, 2022)



Figure. 4 The process of configuring logo and graphic elements
(source :tim author, 2022)

In Figure 4, the configuration of the logo design for the "Pesta Wastra Indonesia" event uses the extrabold family with lowercase for the word "Pesta Wastra" as a highlight of the event content and to create a more friendly, young, modern and cheerful feeling suitable for the target audience of generation Z. In addition, the word "Indonesia" uses the semibold family to give a more formal impression and emphasize that the wastra to be used is typical Indonesian wastra.

Figure 5 shows the process of designing the main visual layout of "*Pesta Wastra Indonesia*" will use heirarchical grids that are often used in poster design, these grids aim to organize content specifically based on the importance of the information to be conveyed in order to make it easier for readers to understand the contents of the poster.



Figure 5. Graphic element stilation process
(source : tim author, 2022)

Information for the initial stage of the "*Pesta Wastra Indonesia*" event is through the Instagram platform which aims to introduce the audience to the presence of the "*Pesta Wastra Indonesia*" event. In the final result of the design of the "*Pesta Wastra Indonesia*" event logo, a rotation is made on the words "*Pesta*" and "*Wastra*", then for the word "*Indonesia*" which aims as supporting information, no rotation is made so that the word "*Pesta Wastra*" becomes the main focus in the logo. In addition, there are also three graphic elements that function as a replacement for the letter 'S' in the words '*Pesta*' and '*Wastra*' and the letter 'O' in the word '*Indonesia*' in the logo with a combination of bright colors derived from corporate colors to create a more cheerful and dynamic feel.

The results of the design in Figure 6. applied to social media content on the Instagram platform which begins with a sneak peek on the first line of Instagram posts depicted through graphic elements of community, culture and young people, the design aims to increase curiosity in the audience. Furthermore, it is filled with the content of the "*Pesta Wastra Indonesia*" event poster along with an invitation to the audience to take part in the event. And in the last line of the post there is a content design that contains a series of "*Pesta Wastra Indonesia*" events such as the *Ragam Wastra Indonesia* talk show, a fabric workshop, and a music party enlivened by various Indonesian musicians.



Figure 6. Application process on Instagram social media content (source :tim author, 2022)

4. Conclusions

Wearing clothes for daily activities has been a culture for Indonesians since time immemorial. It is appropriate that as a young generation, especially generation Z at this time who still has a long way to go, begin to participate in preserving the culture that has become the nation's identity. With the presence of *Remaja Nusantara* in the midst of the hustle and bustle of modern civilization through brand activation, it is hoped that it can be a good forum for Indonesian teenagers who have an interest in cultural values to start learning about it. Through this design, the visual direction that is highlighted is the spirit of a community to revive awareness of cultural values in the younger generation of Indonesia

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